

From Helsinki to Rio ... Harvey Sollberger

Our March 18th and 19th programs are quite far-ranging, as the program title ("From Helsinki to Rio") suggests. Brazil has been on my mind because of the UCSD Music Department's two exceptional graduate students from that country, Antonio Cunha and Luciane Cardassi. Antonio graduated with a Ph.D. in Composition in 1995 (and played with the LJS while he was here) and Luciane was the Orchestra's first-call pianist during her years on campus before she received her DMA in Performance. A program featuring them and music from their country has been on my mind for several years, and I'm very grateful, in this "posthumous" appearance leading the LJS, to be able to realize that dream.



Antonio is one of the most natively-gifted and instinctive musicians I have ever encountered. While his recent music could be called modernist or cosmopolitan, I feel it is a music that no one raised in Europe or North America could write. I feel I **know** Brazil - or what is most colorful, vivid and alive in it - through his music. His story is fascinating: growing up on a farm with no musical instruction, he became a musician as if by instinct, learning the accordion and becoming a professional player of Brazilian country and western music while a teenager. And exploring at the same time experiments in sound and its possibilities that he later learned were called "avant-garde." His "Pedra Mistica" for four soloists, chamber choir and orchestra is a fascinating journey through his fecund and rich musical imagination. It limns a provocative and unsettling message based on the conflation, in Liberio Nieves's poem which he has set, of the "rock" on which the Catholic Church was built, Saint Peter ("Pedro" in Portuguese), and the Portuguese word for stone, "pedra"). The climax of the piece arrives at the dramatic iterations of the word "putrefatta" (it means what you think) in three different languages. This may not be an "a good time was had by all"-type piece, but it is an intense and challenging work by one of South America's leading composers. As a footnote to this performance, my deep thanks to Choral Director David Chase for his work in preparing the choral parts of our performance of "Pedra."

On the other side of the Brazilian equation lies the "Concertino for Piano and Chamber Orchestra" by Camargo Guarnieri. Guarnieri's career flourished in the mid-twentieth century, and I would dare to call him Brazil's answer to George Gershwin. While he writes in an almost-Frenchified neo-classical style, the dance rhythms of Brazil are never far away and come to the surface most clearly in the work's final minutes. Luciane Cardassi, once laboring in the vineyards as our humble orchestra pianist, will now take center stage as the protagonist in Guarnieri's effervescent bauble and bangle of a concerto.

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Spring is in the air...



To open the program, we feature Henryk Gorecki's "Three Dances for Orchestra." Written in 1973 when Gorecki's homeland languished under a repressive Communist regime, "Three Dances" is a kind of figurative thumb in the eye of Socialist Realism, the "approved" form of artistic expression at that time in self-styled "workers' paradises." The work is gaudy, brash, and almost idiotic in its primitive simplicity and obsessiveness. (The Italian word "scemo" comes to mind here as conveying the precise nuance I can't quite find in English.) Basically Gorecki is saying, "You want simplicity everybody can understand, I'll GIVE you simplicity!" And how!

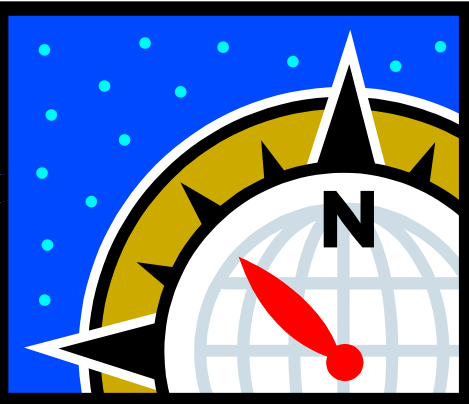
Finally, to close the program, the Sibelius Fourth Symphony. What can one say? Though written for orchestra, this is chamber music of and for the soul. I feel I know Sibelius through this piece. His darkness, exuberance, tenderness which existed deep inside him, take shape for us years after his death through the objects of notes and their objectification in pattern and form. It's not a "blockbuster" ending, so be forewarned. What it is, is an exploration of a soul in winter, facing some long nights and sunless days and an uncertain future, with perhaps just a few desolate bird calls every now and then - as in the 4th movement's final minute - to brighten the atmosphere and taunt a spring that never seems to come. A love letter from a deep and morbid soul in Helsinki. . . we're not in Kansas anymore, Toto, or in Rio, either, for that matter.



Orienteering and the U.S. Championships ... Rich Parker

Chorus bass Rich Parker competes in a sport called orienteering, which involves using a map and compass to navigate in a wide variety of outdoor terrain (most often in forests), to find small checkpoints in the terrain (like flags) that are marked on the map. The usual objective is to find all the checkpoints for one's course, in the sequence given. Orienteers determine their own route and pace to each checkpoint - it's a big part of the challenge and the fun - so the sport is often called "the thinking sport," since it requires constant thinking to succeed. Recreational orienteers enjoy

this fun outdoor activity without making a race of it, but competitive orienteers race to cover the course faster than the other competitors. So it's also an endurance sport, sometimes called "cunning running." Typical competitive courses take from 45 minutes to 2.5 hours to complete.



While recovering from heart surgery (for arrhythmia) in late 2004, Rich decided to make a big effort in orienteering in 2005; this was a great incentive to regain his fitness. In August 2005, he won the Western States Championships for his age group, and then the following weekend, he also won the U. S.

Championships. These were particularly satisfying for Rich, partly because it signaled a full recovery from surgery, but also because one of his competitors in both events had been a world-renowned runner in his youth, with several world records and three Olympic gold medals.

Orienteering is very popular in the Scandinavian countries, and much more well-known in Europe than in the U.S. The typical meet has numerous courses, from a beginning level to advanced, and from short to long. What Rich loves about it is that the meets take place in outdoor venues that are often really interesting - he's seen many grand places while running courses; and the challenges are equally mental and physical - for example, if you run too hard and get too tired, then you are very much more likely to make a big mental error, and thus perhaps get totally lost.

Contributors:

Barbara Peisch, Ed.

Ted Bietz

Colin Bloor

Victoria Eicher

Joan Forrest

Clare and Paul Friedman

Judy Gaukel

Sharon Jones

Cynthia McGregor

Rich Parker

Harvey Sollberger

Jeanne Stutzer

Anna and Ted Tsai





Rich, after receiving the U.S. Championship

It's easy to learn this sport; Rich has had a number of friends get interested in it because they felt they were "navigationally challenged" and wanted to learn how to read maps and navigate better. Let Rich know if you might be interested or have questions about it! You can reach Rich by phone 760-434-3234.

For a web site giving an introduction to orienteering, visit: <http://baoc.org/wiki/FAQ>
For summary results from the competition:
http://www.forestrunner.com/orca/uschamps2005/day2_results.txt

Update on the twins ... Jeanne Stutzer

You may recall in the last issue of *Tutti* that I reported on the birth...and some complications with Jeanne Stutzer's new twin grandchildren. Well, there's good news to report. The twins are doing great! Below is a picture, and to quote Jeanne, "Jonathan (left) and Gabrielle are growing like healthy babies should!"



Tutti is online!

Thanks to Sean Peisert, you can download this and previous issues of *Tutti* from:

lajollasympphony.com/download/tutti

Tired of looking at that couch potato you live with? Come get a life and volunteer with the LJS&C...



Choral Tenor Colin Bloor welcomes his new grandson

Nolan Asher Bloor arrived in the family on Saturday, February 4, 2006 at 9:30 PM at the Los Alamitos Hospital, Los Alamitos, California. The vital statistics at the time of arrival - 6 lbs 14 oz, 19" long and good lungs (sounds like a bass!). Mom (Lindsey, Grandma (Maxine) and Grandpa (Colin) are all doing well. Here are a few views of his early hours.

Nolan - age 20 minutes



Grandpa was first to hold



Grandma was next



Finally Mom (Lindsey had her turn)



Nolan simply sighed and said peace at last!

Nolan - age 16 hours



Oh what a life in this new world!



Grandma's exhausted!

Need to contact the LJS&CA?

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(858) 534-4637

www.lajollasympphony.com

Anne Merkelson,
Executive Director
amerkelson@ucsd.edu

Stressful job? Come relax and stuff envelopes at the LJSC office...



Nolan - age 38 hours



Finally Mom (Lindsey) and Nolan can go home.



Marc Dwyer named as Elementary Honor Choir Director ...

Cynthia McGregor

Marc Dwyer has been selected to be this year's Elementary Honor Choir Director for the California's Music Educator's Association Southern Border Section (CMEA-SBS). Marc will be leading 120 elementary school children in the honor choir. Marc has been teaching band, choir, orchestra, and music appreciation at Kroc Middle School since the fall of 2004. His program has nearly doubled since his first day of teaching. Under his direction, the Kroc Choir has performed twice on live television for KUSI and with the San Diego Symphony for their holiday Christmas celebration with Jeff Nevin (Champaña Nevin). All of Marc's groups are continually active in performing for annual festivals and competitions.



Marc is the orchestra's 2nd trombonist and has been with the orchestra since the Fall of 2004. He came to San Diego with his wife Cynthia McGregor, who also plays French horn in the orchestra, by way of Chicago. Not only a fine musician, Marc is also a respected and honored music teacher.

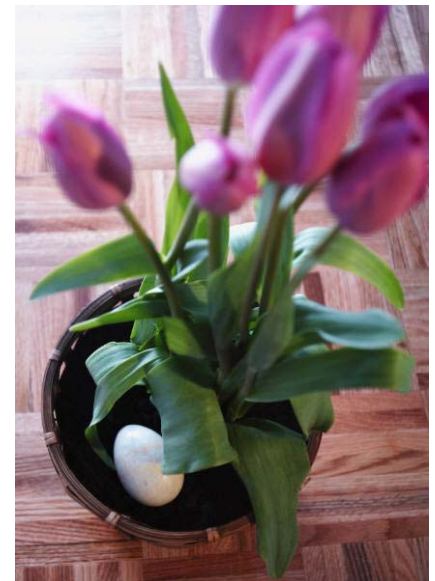


Have some news to report?

Let the editor know!

barbara@peisch.com

Need to work off some community service hours? We won't ask why - sign up on the LJS&C website...



Love in the Symphony – Part 4

Anna and Ted Tsai

This year marks the second season Ted and Anna are playing in La Jolla Symphony as a couple!



Ted and Anna in front of "Lovers' Bridge" in Taiwan

Beginning with Ted, his history with the La Jolla Symphony goes back to 1991. It was his desire to keep up his passion for orchestral playing even through his undergraduate studies at UCSD. One of the main things Ted was looking for when he was a freshman was an orchestra he could play in. He found out about LJS and auditioned for Tom Nee. He had fond impressions of Tom at the audition when they exchanged conversation. Soon after, he found the first rehearsal fueled his enthusiasm for playing with the LJS for eight consecutive seasons. He graduated in 1996 with a B.S. in Bioengineering and a Minor in Music Performance.

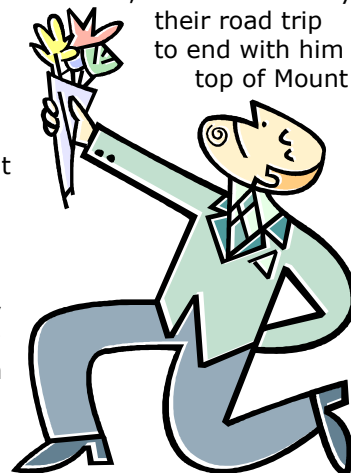
In 1999, Ted left San Diego to attend Pharmacy school in Stockton at the University of Pacific for an intense 3 year program. Ted realized that there still is more to life than his studies. Even though he tried to take a hiatus from orchestral playing his first year, it was in his second year that he realized how much he missed playing. He then resolved to make the 45 minute drive to Sacramento to attend orchestra rehearsals with the Camellia Symphony Orchestra where he would play for one season.

While Ted was still in school, he met Anna when she was invited to read some chamber music with some people while she was visiting her sister in Northern California. One of those musicians happened to be Ted. The sight-reading session was great fun and they continued to keep in contact after that day.

In Ted's third year with the pharmacy program, he was required to take up clerkship at the V.A Hospital in San Francisco. While he was there he joined the Peninsula Symphony and played two seasons from 2001-2003.

In 2003 Ted moved to L.A. (also where he grew up as a child) to pursue Anna even further. In that same year Anna graduated from University of Southern California's Thornton School of Music with a Masters degree.

Ted's proposal to Anna on November 24, 2003 took her by surprise! She did not expect down from L.A. to San Diego getting down on one knee on Soledad overlooking the city at sunset. She was happy to know already in her heart that she wanted to marry Ted so definitely she was overjoyed that day!



After their wedding ceremony on September 25, 2004, they decided to move down to San Diego. This was especially exciting for Ted to return back, and a wonderful opportunity for Anna to explore the musical scene in San Diego. Anna reflected on how exciting it had been to have lived in several different places across the U.S., including cities in Ohio, Illinois, New Jersey and California, and was happy to add San Diego to the list.

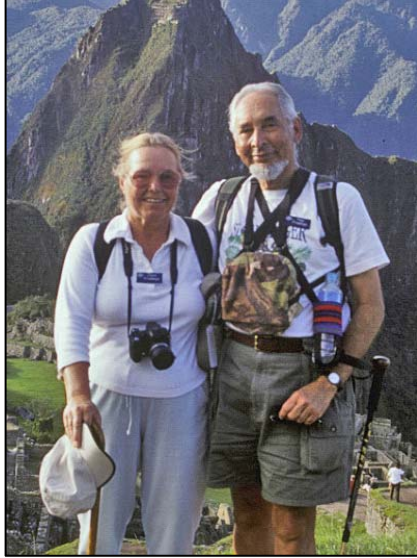
Currently, Ted works as a pharmacist at Walgreens in Chula Vista. Anna is teaching violin and piano privately and performs with the San Diego Chamber Orchestra as a substitute violinist. She enjoys playing with the Classics Philharmonic which specializes in classical music education outreach for kids in the San Diego. Anna also enjoys choral singing and has most recently sung with community choirs such as the Masterwork Chorale and Pacific Women's Chorus.

Aside from playing with the LJS, Ted and Anna enjoy other musical endeavors such as playing in chamber ensembles with friends, singing karaoke, and playing the piano. They also make time to take long road trips to experience new scenery in the company of friends, to eat good food, and to grow in their Christian faith.



Clare and Paul Friedman

Paul and Clare have been singing together in the La Jolla Symphony Chorus since 1984. Clare joined in that year for the joy and privilege of singing the Bach B Minor Mass, in a run-up to the tercentennial year of the composer's birth. Paul had led the way in 1980 when madrigal singing became a strain in the upper register.



They met in December of 1957 on the way to Zurs in Austria, on the Oxford University ski trip. Clare was one term into her Mathematical Ph.D. program in Oxford and Paul was taking off a year in the middle of medical school to do some research in the Oxford Pharmacology Department for his Yale M.D. degree.

Both were complete beginners at skiing and wound up in the same beginners' class. Paul had lost fifteen pounds since arriving in Oxford, which he attributed to English weather and Balliol College food, so when he fell down on the ski slopes, which beginners do frequently, he had a great deal of trouble getting up again. Clare took pity on his struggles and kept helping him up. After dinner, they would meet

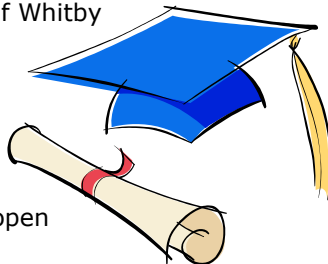


again for ping-pong in one of the village hotels. Competition was fierce as Clare and her St. Hugh's College room-mate were on the Oxford University Women's ping-pong team. The rivalry remains close to this day. At the end of

two weeks, Paul uttered the famous lines which he has not been allowed to forget; "I would really like to look after you --- not permanently of course!" Well, if it can't be permanent forty-nine years isn't too bad.

When both doctoral degrees were completed in June, 1960, and numerous family and religious hurdles were overcome, they were married by the Bishop of Whitby in a little Yorkshire parish church.

They then promptly reported to the Bronx for Paul's internship at the Bronx Municipal Hospital, living in a basement apartment, a converted garage. It was quite a change for Clare from the wide-open



Yorkshire moors and drafty Victorian vicarages. Clare had been singing with the huge Oxford Bach Choir and Paul with the New Haven Chorale, so it was natural to look around for a group to sing with together as an escape from the demands of Clare's teaching at Columbia University and Paul's internship and residency. They have in fact sung together for all but one year of their married life even when on sabbatical.

They first found a small group organized by two old (or so it seemed at the time!) ladies in their elegant Park Avenue apartment. At the end of the rehearsals, the ladies served hot buttered rum, a very nice treat for New York winter weather. Memorable music from that year was the Josquin des Prez *Lament on the death of Ockeghem*. Also memorable was that Clare had to make a voluminous black choir dress for the concert in 1962 to cover a pregnancy. (It has since been converted into multiple different Hallowe'en disguises). Then followed a move to Fort Lee, New Jersey, Paul's residency at Columbia Presbyterian Hospital, a new baby, and the Montclair Choral Society. Memorable pieces there were the Bach motets *Singet dem Herrn*, and *Lobet den Herrn* which we are singing again this year.

At the end of residency, the country was still drafting doctors and the Navy claimed two years of Paul's life. So with a six-day-old second child, another move was in order. The openings were Vietnam, Guam, and the submarine base in Groton, Connecticut. We were therefore quite happy to find ourselves in Gales Ferry, Connecticut. Lieutenant Commander Paul Friedman was the one and only radiologist in the Base Hospital. He was quite a handsome sight in his dress whites but refused to wear his dress sword for inspections. Across the River Thames from our base housing, we could see the campus of Connecticut College for Women. There we found the Palestrina Society, conducted by a very elderly (!) retired Professor of Religion, Herr Lautenberg. For him, every note had to be legato. We always warmed up on Josquin and never sang anything as modern as Bach! The men in the group came mostly from the Coast Guard Academy, conveniently down the road from the College for Women.



Then in 1966 they went back to Yale so Paul could do a stint on Radiological/Pathological correlations under the tutelage of Dr. Averil Liebow. Clare taught at Quinnipiac College. Both enjoyed two years with the New Haven Chorale, singing such beloved works as the Bach Magnificat, Mozart Requiem, and Judas Maccabees.

In 1968, UCSD School of Medicine opened its doors to students. Dr. Liebow was the first chair of the department of Pathology and recruited both Paul and Colin Bloor

amongst the founding faculty of the school. So with yet another babe in arms, the Friedmans moved again and bought a house in La Jolla for \$37, 000. (They have stayed put ever since). They were happy to find the UCSD Madrigal Group in place under the direction of distinguished SIO professors and amateur musicians, David Keeling and Mike Mullin. Clare had sung madrigals in a family group and at college, so was delighted to get back to that genre. She was also delighted to make life-long friends from the madrigal group of chorus members such as June Allen, John West, Peter Brown, Ray Park, George Anderson and later Bill Propp. There is nothing like madrigal singing for sharpening sight-reading skills!

A memorable event from that first year in the madrigal group was a call from Dave Keeling to Clare at 1 p.m. on the afternoon of a May concert. He said thank goodness she



was still available for the concert. She reported that on the contrary she was in 5 minute labor and just waiting for Paul to get home from the hospital to drive her in. Dave's

reaction was, "Well hurry up about it so that Paul can get there in time for the performance!" She did and he did!

Those four children have grown up with music and learned to love singing in madrigal groups and Broadway musical productions under Keith Heldman at La Jolla Country Day School. They have all sung with Clare in the choir at St. James by-the-Sea. Two daughters are still singing in church choirs, one as a paid section leader. Matthew sang with us for one year, the previous time we did the Respighi *Laud to the Nativity*. Rachel was a groupie on our 1988 trip to Europe and loved every minute of it.

Clare retired after twenty years of teaching at USD and Paul pretends to be retired from his full-time status at UCSD Medical School. That means only working four days a week.

Their years with the chorus have been a delight. Amongst many other highlights and challenges, revisiting Belshazzar's Feast after forty years was a treat for Clare as was doing Israel in Egypt and the Bruckner Mass for the first time. The trips to Germany, Italy, Austria, France, Canada and Bhutan have given us shared life-time memories with other old-timers in the chorus who are truly old friends. Clare and Paul send many, many thanks to Dave Chase for the pleasure and satisfaction of those countless hours (not to mention one or two bumpy moments) spent singing under his baton.



Update from the Grant writing Desk ... Judy Gaukel

Good news from the grant writing arena – Qualcomm is giving us \$8000 over 2 years toward outreach. To summarize the big points of what I've learned to date – most grant-givers like the idea of outreach and bettering the lives of children. It's a difficult task to find those institutions that support operating costs.



Therefore, I list by focus, what we have "out there" at this point:

Outreach letters of intent waiting for a response:

- Cingular
- Gould Family Foundation
- McDonald's
- Copley Foundation

Outreach requests denied:

- Thomas Ackerman Foundation
- Weingart-Price charities

Outreach requests approved:

- Encinitas Community Grant (\$1500)
- Qualcomm (\$8000/2-yr)
- Sempra Energy (\$2500)

Requests for funding for general expenses and audience development waiting for a response:

- Clarence Heller Foundation
- San Diego County Enhancement
- TOT/OSP San Diego Foundation
- U.S. Bancorp Foundation

So – as you can see – it is one of those submit-a-lot and wait-a-lot kind of jobs. I'll continue to look for potential pots of gold for us – and I still welcome any and all input and suggestions.

- From your friendly grant attempter....



Annual Wine Tasting ... Joan Forrest

Don't forget that the fourth annual wine tasting fundraiser is coming up. It will be held on April 1 this year and will be from 2:00 to 5:00 PM at the home of Walter and Judy Munk in La Jolla. Just to entice you even more, we've included several photos of the Munks' home, which was also featured in a recent issue of "San Diego Magazine."



The festivities will start with a wine and cheese reception, accompanied by a string quartet. The tasting will follow, led once again by "San Diego Union-Tribune" wine critic, Robert Whitley. The afternoon will conclude with a wine raffle.

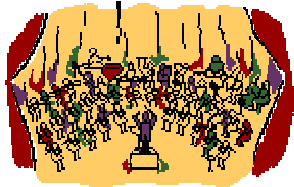


Robert Whitley is also donating the wines for the tasting and raffle. Prices are \$95 per person or \$175 per couple. For information and reservations, contact the LJS&C Office at 858-534-4637.



Outreach Program Going Well ... Victoria Eicher

The LJS&C outreach program has received \$12,000 in funding so far this year! We thank Qualcomm, Sempra and the Encinitas Art Commission for their sponsorship!



The funding supports performances by outreach ensembles in City Heights and Encinitas. It is also designated for use in:

1. Creating an after-school mariachi program in City Heights (this program is an extension of our opening concert weekend collaboration with Mariachi Champaña Nevin)
2. Offering a series of vocal workshops for students in City Heights.

All musicians interested in being part of the outreach program should contact me via email (victrola@san.rr.com) or by phone (848-442-0237).

Something as simple as playing or singing at a local school (community center, library, church, retirement home, etc...) makes a difference in our eligibility for funding if we are able to attribute it to our outreach program. I am very willing to schedule times for performances at various locations upon request. We do not have funding for such performances at this time, but I will do my best to seek funding from the location or from other sources.



Article Watch

From Sharon Jones:

This Week @UCSD, February 13, 2006

"Sound of Waves Inspires Winning Orchestral Score"

http://ucsdnews.ucsd.edu/thisweek/2006/feb/02_13_music.asp

by Ioana Patringeraru

[*Editor's note: This story is about the commissioned piece which was performed at our last concert.*]



If you find an interesting, music-related article, send the information about it to me at barbara@peisch.com. You may either send a link to the article or just the name and date of the publication, along with the title of the article, and I can find it online. You may also hand me the article during rehearsal or mail it to me at:

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