



THE FROMM INSTITUTE
FOR LIFELONG LEARNING
AT THE UNIVERSITY OF SAN FRANCISCO

FROMM FOCUS

The Newsletter of the Fromm Institute

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REMEMBERING PROF. CHARLES FRACCHIA

Hanna and Alfred Fromm started the Fromm Institute in 1976. In those days, Hanna recruited faculty anywhere she found them. She would meet faculty at dinner parties, museums, fundraising events and on the USF campus. At one of these cocktail parties, Hanna met Charles Fracchia, one of San Francisco's most respected historians and founder of the San Francisco Historical Society. Charles made time to teach with the Fromm Institute and continued to teach Fromm students regardless of how busy he was with his other interests. He was a faithful friend to Hanna and Alfred Fromm and to all of us at the Fromm Institute. For many years, his courses commanded the largest enrollments – much of our success is due to Prof. Charles Fracchia. He leaves behind a loving wife Liz, his brother and Fromm Institute student Gareth and four children. He is missed greatly by all of us on the staff and countless numbers of Fromm students who attended his lectures including Prof. Bebo White who wrote the obituary below. Thank you Charles for all that you taught us and for being part of our lives, and thank you Bebo for your thoughtful words.



Prof. Charles Fracchia, one of the Fromm's most revered instructors, passed away on July 21. Charles was one of our longest serving faculty and over the years developed quite a following amongst Fromm students eager to attend his classes on San Francisco and California history and worldwide travel. He didn't just teach history, but was an active, working researcher of the arc of local and state history from the Gold Rush to the present and brought this research to his classes. In addition, he managed both to create and to preserve history, including writing five scholarly (but accessible) books on the history of California and San Francisco, co-founding Rolling Stone magazine, and founding the two thousand-member San Francisco Historical Society. He also was

instrumental in preserving the history of the West by serving as one of the earliest advocates for the transfer of the vacant, historic Old Mint building from federal ownership to the City & County of San Francisco.

Anyone who ever took a class from Charles or participated on one of his walking tours will understand the magnitude of his loss. Over the years, the Fromm program did benefit immensely from his participation. Charles will be missed and impossible to truly replace.

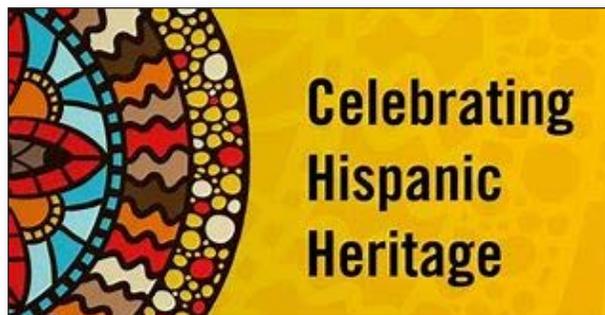
FISA NEWS • Fromm Institute Student Association • frommfisa.org

FOR NEWS FROM YOUR STUDENT ASSOCIATION PLEASE VISIT <https://www.frommfisa.org/>



NATIONAL HISPANIC HERITAGE MONTH MOVIE RECOMMENDATIONS

By Margarita Ugarte



Some of the most popular and remembered Hispanic movies whose stories tell not only the struggles of being Latino in the United States, but also highlight the hopes, pride and achievements of Hispanics in the United States. In addition to the list on the following page, please check out “Celebrate Hispanic Heritage Official Site” on NETFLIX.

FOR NEWS FROM YOUR STUDENT ASSOCIATION PLEASE VISIT <https://www.frommfisa.org/>

EL NORTE (1983), DIRECTED BY GREGORY NAVA

After the destruction of their village by the Guatemalan army, teenage siblings, Rosa and Enrique, manage to escape and head to El Norte (Los Angeles) to start a new life as illegal immigrants.

MI FAMILIA (MY FAMILY) (1995), DIRECTED BY GREGORY NAVA

A second-generation narrates this family saga, starting with his father's journey across Mexico to Los Angeles. Each subsequent generation contends with political and social hardships, yet the family remains strong.

PIÑERO (2001), DIRECTED BY LEON ICHASO

Piñero tells the story of the turbulent and creative life of a Latino icon, the poet, playwright and actor, Miquel Piñero, whose urban poetry is recognized as a precursor to rap and hip-hop.

UNDER THE SAME MOON (2007), DIRECTED BY PATRICIA RIGGEN

A single mother leaves her young son in the care of his grandmother and illegally crosses the border into the United States, in hopes of making a better life for herself and her son.

STOLEN EDUCATION (2013), DIRECTED BY RUDY LUNA

This drama/documentary tells the story of Mexican-American schoolchildren who changed education in Texas by testifying in federal desegregation court case after they were discriminatorily placed in the first grade for three years.

CESAR'S LAST FAST (2014), DIRECTED BY LORENA PARLEE AND RICHARD RAY PEREZ

In the summer of 1988 Cesar Chavez, then sixty-one years old, embarked on a water-only fast, a personal act of penance for not having done enough to stop growers from spraying toxic pesticides on farm workers.



This week Fromm Institute member Robert Moon, shares an article he wrote for Hispanic Heritage Month on the composer Jimmy Lopez. Express Yourself, is a column created to share various missives, opinion pieces or other creative writing by you, for the benefit of the general Fromm Institute community. If you would like to share your work, please submit articles to **Scott Moules** either at moules@usfca.edu or fromm@usfca.edu.

MODERN CLASSICAL CDS

By Robert Moon

COMPOSERS OF HISPANIC ORIGIN: Jimmy Lopez

JIMMY LOPEZ: *Peru Negro—Synesthesie—Lord of the Air* (concerto for cello and orchestra)—*America Salvaje—Jesus Castro-Balbi, cello—Norwegian Radio Orchestra/Miguel Harth-Bedoya—Harmonia Mundi HMU 907628, 66:59.*

Like the young Aaron Copland, Peruvian (b.1978) composer Jimmy Lopez eschewed the musical tradition of his native country when he went to the National Conservatory in Lima. He studied with Enrique Iturriaga, the patriarch of Peruvian composers, who introduced him to Stravinsky, Copland and Honegger and taught him modern counterpoint and harmony. Then he went to earn his master's degree at the Finnish Academy of Music in Finland. "My years there (2000-2007) were filled with lots of travel and master classes and a disciplined, technical approach to composition," he said. But he realized that "in order to develop a distinctive voice I could not continue ignoring my geographical origins." So he completed his education in 2012 at the University of California, Berkeley, where they had "a very peculiar, idiosyncratic approach to composition – very free."

There are three characteristics of Jimmy Lopez's music: it's heavily percussive, rhythmically vital and his orchestration is nothing less than masterful. The music on this disc represents a synthesis of the music of Lopez's native country and modern music. The composer's inspiration for *Peru Negro* (2012) derives from Afro-Peruvian music. It references six traditional songs. But it's cut from the cloth of Stravinsky's *Rite of Spring*. *Peru Negro* is a powerful, wild, and percussively colorful orchestral showpiece that is a spectacular demonstration of a symphony's performance capability. Here's a performance from the Fort Worth Symphony. [Perú Negro - YouTube](#) The San Francisco Symphony will be performing this work in April, 2022.

Synesthesie (2011) was a commission for the Orchestre Philharmonique de Radio France, from "Alle Breve" a French



radio program. They asked for a ten minute work of five movements of equal duration. Lopez chose the phenomenon of synesthesia, where synesthetes experience “strong neurological associations across their sense organs.” Each segment uses different instruments to represent the senses. “Toucher” is percussive; in “Odorat” the strings waft in like scents reaching the nose; “Gout” uses the oboe to indicate discomfort, etc. Lopez’s orchestral creativity make this an intriguing listen.

The cello concerto *Lord of the Air* (2012) was inspired by the life of the Andean condor. Orchestral chords, string pizzicatos and melodic cells of the cello alternate to portray the “Leap to the Void” and “Ascent.” The cello concerto *Lord of the Air* (2012) was inspired by the life of the Andean condor. It’s an exciting and dramatic trek that consummates in “Reaching the Heights.” What follows is a majestic, transcendent ten minute evocation of the condor (cello) soaring above the orchestra, accompanied by a celestial harp. It’s serene and other worldly. In cellist Jesus Castro-Balbi’s hands, it becomes a soulful meditation. “Homecoming” chronicles the descent of the condor with the cello playing ascending three notes accompanied by the strings playing *col legno* (striking with the back of their bows). The drama increases as the bird descends home. Here’s a performance: [*Lord of the Air, Cello Concerto :: Video - YouTube*](#). This is a major cello concerto of the 21st century.

America Salvaje (Wild Americas) is a tone poem that uses Andean and European instruments and modernist techniques to “reflect Peru’s multicultural roots.” The work opens with a *putato*, an Andean ceremonial instrument used to summon people to an important event. It sounds like a low pitched siren. Its multi-textured music includes Afro-Peruvian folklore, millenary Andean instruments and tonal/modal (folk-like) harmonies. It starts softly, gradually increasing drama and intensity as it unfolds. Here’s an exciting video of a performance by the Frankfurt Radio Symphony. <https://www.youtube.com/watch?v=P0aMMnIXSVA>

This is an ideal album for any-one interested in discovering the exhilaration of South American contemporary music with a Peruvian accent. The percussive sounds are exciting and it’s superbly orchestrated. Miguel Harth-Begoya is an enthusiastic advocate of Lopez’s music and the Norwegian Radio Orchestra performs idiomatically. The recording is in state of the art sound. I look forward to following Jimmy Lopez’s career.

Robert Moon is author of Copland, Gershwin & Bernstein: Celebrating American Diversity and can be reached at moon2780@comcast.net.

USF IN THE NEWS

As we were getting ready to launch our 45th Fall Session, USF sent out a press release and an email to the entire community which we think you will be rather proud of - proud to be a Fromm Institute student and a Fromm Institute student on the USF campus.

THE UNIVERSITY OF SAN FRANCISCO GAINS OFFICIAL DESIGNATION AS AN AGE-FRIENDLY UNIVERSITY

SAN FRANCISCO (September 7, 2021) – The University of San Francisco (USF) has officially been designated as an Age-Friendly University (AFU) by the Age-Friendly University Global Network, becoming the first Jesuit university in the world to be part of this movement. Led by USF’s Age-Friendly University Committee and the Interdisciplinary Committee on Aging, USF is committed to the Age-Friendly University principles as they align with the university’s Jesuit mission.

“I am delighted to welcome the University of San Francisco to the family of Age-Friendly Universities around the world,” said Professor Anne Sinnott, the deputy president of the Age-Friendly University Global Network. “It is highly significant that USF, the first Jesuit university in the world to join this important global movement, shares similar values of service and solidarity which resonate with the Ten Principles of an AFU. I look forward to engaging with USF moving forward.”

Most college campuses are age-isolated with primarily younger adults as students. USF is unusual with over 1,000 older adult students each semester attending the Fromm Institute for Lifelong Learning at USF.

“USF’s Interdisciplinary Committee on Aging has been an important part of the university community since 2003,” stated Professors Lisa Wagner and Allison Thorson, current and past-directors of the Interdisciplinary Committee on Aging. “Throughout this time, we have worked to increase awareness of aging issues and to connect and promote research and community efforts to better support older adults. These efforts include working to understand the many facets and misconceptions of the aging process through intergenerational courses with the Fromm Institute for Lifetime Learning, and the establishment of an undergraduate Gerontology Minor. We, along with our more than 30 undergraduate Gerontology minors, are thrilled to be part of USF’s formal commitment to aging, and honored to be one of only 83 universities designated as age-friendly.”

Being an Age-Friendly University will increase the opportunities USF has for intergenerational learning, which is known to have enormous benefits for students of all ages. USF’s former Interim Provost and Vice President of Academic Affairs, Dr. Tyrone H. Cannon, has been a supporter of this initiative, stating that, “Becoming an Age-Friendly University formalizes our social justice commitment to students of all ages by addressing the distribution of opportunities and privileges within society to better meet the needs of older adults.”

This designation will now serve as a guide for future strategic planning activities, both at the University level and among specific units on campus.

USF IN THE NEWS

“Being designated as an Age-Friendly University recognizes USF’s deep commitment to age inclusivity, but also helps us continue down this path toward age friendliness with the support of an entire network of similarly minded universities,” said Associate Professor Erin Grinshteyn, AFU Subcommittee Chair and Interdisciplinary Committee on Aging member.

As an Age-Friendly University, USF will improve its connections across disciplines and foster connections in the community. Membership will provide USF access to the Age-Friendly University network of global partners, as well as emerging age-friendly efforts, and it will formalize the university’s commitment to social justice among students of all ages. Facilitating efforts to connect student age diversity to broader campus efforts on increasing diversity, equity, and inclusion will be a primary focus.

“The University of San Francisco has included the life-long learners of the Fromm Institute as members of the university community for more than 45 years,” shared Derek S. Leighnor, executive director of the Fromm Institute for Lifelong Learning at USF. “This new designation is a recognition and validation of the good work the university undertook so many years ago. All of us at the Fromm Institute appreciate USF’s leadership and look forward to the many opportunities this designation brings.”

An assessment project to define USF’s strengths and challenges related to each of the ten age-friendly university principles was implemented by USF alumna Cameron Grant BSN ‘16, MPH ‘20 and was supervised by Associate Professor Grinshteyn. This assessment of these age-friendly principles now serve as the baseline for USF’s strategic planning framework and activities.

About the University of San Francisco

The University of San Francisco is a private, Jesuit Catholic university that reflects the diversity, optimism, and opportunities of the city that surrounds it. USF offers more than 230 undergraduate, graduate, professional, and certificate programs in the arts and sciences, business, law, education, and nursing and health professions. At USF, each course is an intimate learning community in which top professors encourage students to turn learning into positive action, so the students graduate equipped to do well in the world — and inspired to change it for the better. For more information, visit usfca.edu.

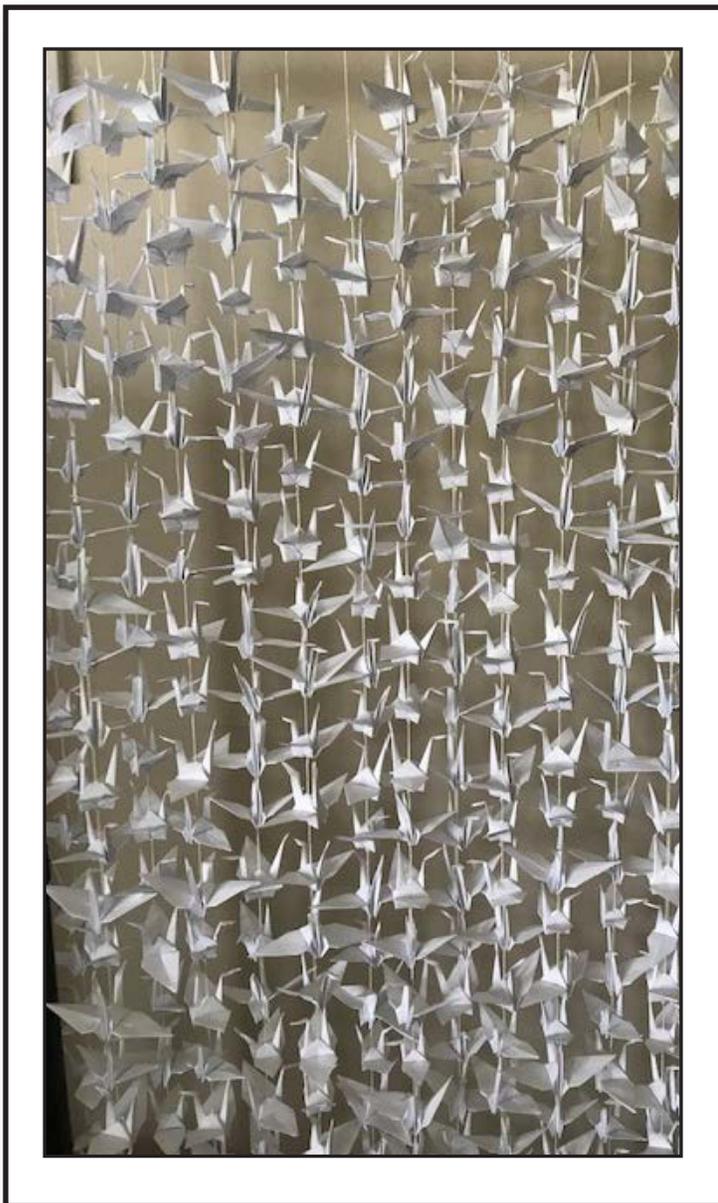
About the Age-Friendly University (AFU) Global Network

The Age-Friendly University network consists of institutions of higher education around the globe who have endorsed the 10 AFU principles and committed themselves to becoming more age-friendly in their programs and policies. The Academy for Gerontology in Higher Education (AGHE) endorses the AFU principles and invites its members and affiliates to call upon their institutions to become part of this pioneering initiative.

IN THE VIRTUAL GALLERY

In The Virtual Gallery, is a feature of the *Fromm Focus*, showcasing the creative work of Fromm Institute students and artists. This week, **Buffy Francisco** shares an intimate piece created during the first year of the pandemic. Below are a few words she's put together to accompany the photographs of her sculpture. If you would like to share your artwork please submit images and a personal statement to editor **Scott Moules** either at moules@usfca.edu or fromm@usfca.edu.

During the first year of the epidemic, I needed to honor those who lost their lives here in San Francisco, so I constructed this Origami bird tribute--one bird for each person. It allowed me to reflect on the enormity, and the singularity, of the people who are no longer with us. - Buffy Francisco



PERFORMANCES WITH SUSAN KAPLAN

SF PERFORMANCES & OPERA SAN JOSE

SAN FRANCISCO PERFORMANCES

[San Francisco Performances](#) is the most extensive concert presenter in San Francisco outside of the San Francisco Symphony. The organization was started by long-time Executive Director Ruth Felt (who cut her teeth on the staff of the San Francisco Opera). Due to her hard work and commitment, the fledgling organization became stronger and stronger. Melanie Smith was chosen as Executive Director to follow Ruth Felt shortly before the pandemic which has been a challenge to all arts organizations. This season (2021-22) **San Francisco Performances** offers a full range of in-person concerts. Covid rules are observed but don't feel overbearing.

Nine series are offered ranging from piano, song, chamber music to the Alexander Quartet featuring Dvorak, and "make your own series". If three or more concerts are taken then one can take \$5 off the price of each concert. But seniors 65 or more can purchase single tickets at the box office (only open up to 90 minutes before a concert) and those tickets are heavily discounted. This season most of the performers live in the United States, so little disruption should be anticipated due to Covid travel restrictions. Performance venues are Herbst Theater (401 Van Ness; St. Marks Lutheran Church (1111 O'Farrell); Taube Atrium Theater (401 Van Ness, 4th Floor). Single tickets are now available. For full calendar see the website: sfperformances.org For ticketing call: 415-677-0325

OPERA SAN JOSE

[Opera San Jose](#) was founded by former Metropolitan opera singer, Irene Dalis, who served as General Director for 30 years. It has been led for the past two years by the visionary Khori Dastoor who started as a resident singer and progressed through several administrative positions to General Director. She has been tapped by the Houston Grand Opera as their new General Director, a position she will assume in January 2022. When the pandemic canceled the last two operas in the 2019 season, Dastoor immediately established a Digital Media Center to present productions on Zoom. The first opera adapted for Zoom presentation was produced last Christmas. It was "Three Decembers", written by Jake Heggie and Gene Scheer and starred Susan Graham. It was fantastic (I hesitated and let the email announcement come several times. I was not used to paying for Zooms. I finally paid the fee (about \$25, much less than an "in person" performance). It was well worth seeing. It means tickets can be sold, there is no geographic restriction and there is a new revenue stream for the organization. I had no problem buying a ticket for their next Zoom presentation of "Mozart and Salieri" by Rimsky-Korsakov. It will be offered starting September 30, run for a month and one can see it as many times as desired within the month. The price is \$44. The website for subscriptions or a calendar is Operasj.org. The telephone number for the box office is: 408-437-4450. – Susan Kaplan, Fromm Institute Student Association Member

CONSERVATORY OF MUSIC - FALL CONCERT SERIES

As classes resume on campus, the San Francisco Conservatory of Music (SFCM) is pleased to announce its fall 2021 concert series, which includes a combination of in-person and live-streamed events. Calendar listings are below. Some events require ticketing. Please see SFCM's performance calendar for a complete concert schedule and to register for attendance. Details and programs are subject to change.

The health and safety of the SFCM community and its guests continue to be of the highest priority. To help maintain a safe environment on campus, and in adhering to City of San Francisco guidelines, patrons are required to wear a face covering and show proof of full vaccination to attend SFCM events in person. Learn about SFCM's event health and safety policy.

CALENDAR LISTINGS - FALL 2021 EVENT HIGHLIGHTS:

SAT., SEPTEMBER 25 AT 7:30 P.M.

**Caroline H. Hume Concert Hall, 50 Oak Street,
Open to the public. SFCM Orchestra Edwin Outwater,
conductor, PaviElle French, vocalist**

Interdisciplinary artist PaviElle French's soul symphony, *A Requiem for Zula*, honors her mother, Zula Young, and Saint Paul, Minnesota's Rondo neighborhood where she grew up. Sarah Kirkland Snider's *Something for the Dark* was inspired by the resilience of the city of Detroit.



This concert is dedicated to the memory of Michael Morgan.

[About Edwin Outwater](#)



TUESDAY, OCTOBER 12 AT 7:30 P.M.

**Barbro Osher Recital Hall, 200 Van Ness Avenue, San
Francisco, CA. Livestream available to the public;
in-person attendance for SFCM ID holders
(and invited guests) only.**

Featuring Opus 3 artist and Avery Fisher Career Grant-winning pianist Shai Vosner and current SFCM faculty members Jennifer Culp and Ian Swensen, as well as SFCM chamber music students, this concert marks the first in a new chamber music series on Tuesday evenings.

[About Shai Vosner](#)

[About SFCM String and Piano Chamber Music](#)