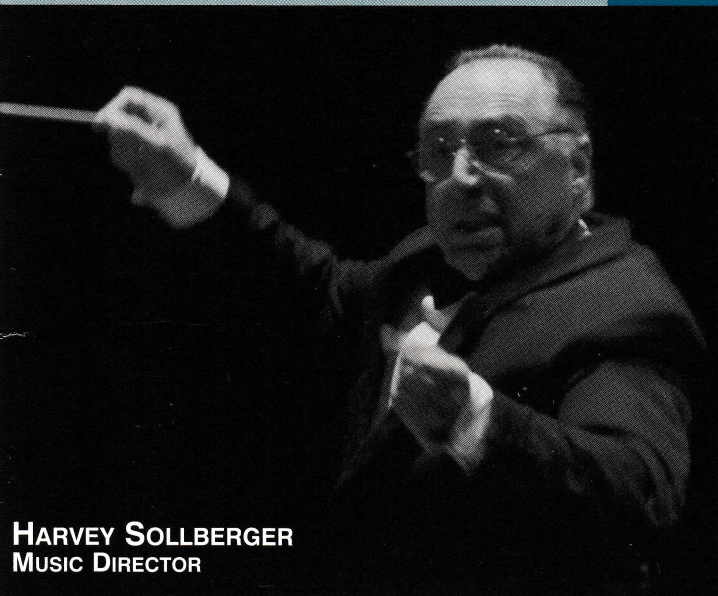


# LA JOLLA SYMPHONY & CHORUS

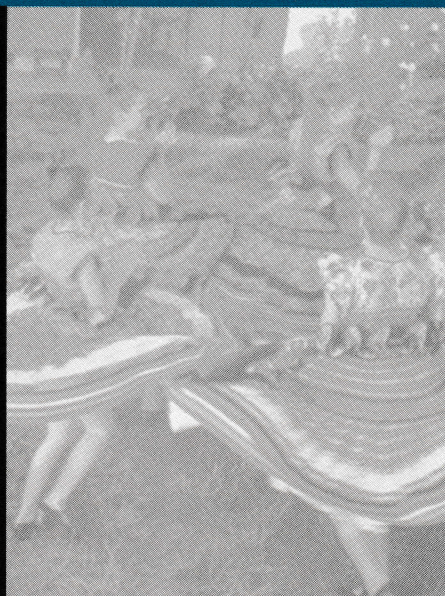


2003 • 2004  
S E A S O N

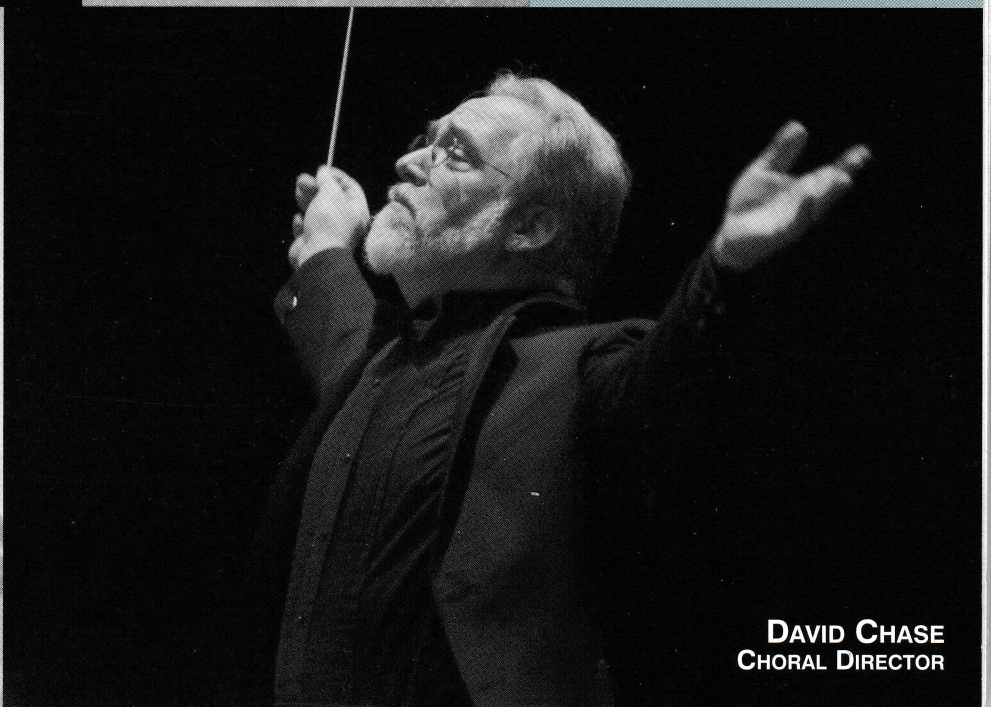
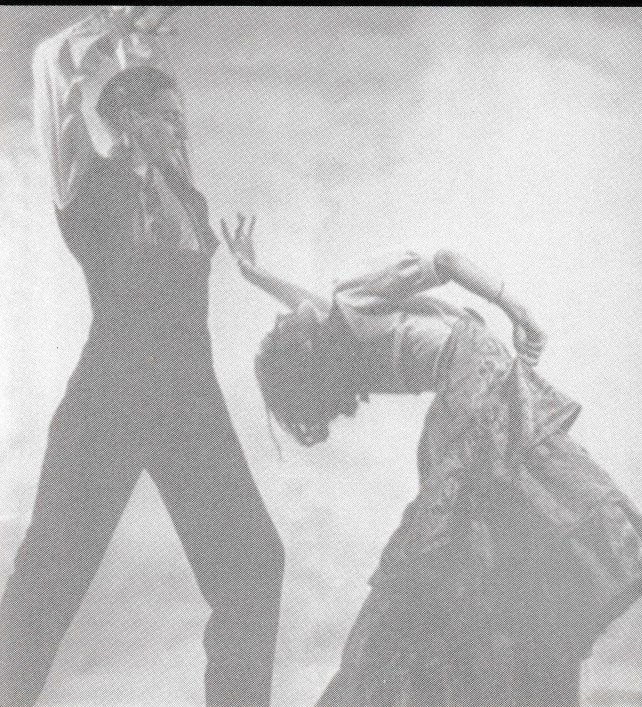
## *Music on the Move!*



**HARVEY SOLLBERGER**  
MUSIC DIRECTOR



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unusual music  
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**DAVID CHASE**  
CHORAL DIRECTOR

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Harvey Sollberger, Music Director

David Chase, Choral Director

Thomas Nee, Music Director Emeritus

# *Sacred Voices*

celebrating David Chase's thirtieth season  
as Choral Director of

*La Jolla Symphony Chorus*

St. Paul's Cathedral  
San Diego, California  
Friday, April 23, 2004 at 8 P.M.

**Stabat Mater**

**G. Pierluigi da Palestrina (1525 - 1594)**

**Mass in G Minor**

**Ralph Vaughan Williams (1872 - 1958)**

Christine Chong, *soprano*  
Martha Jane Weaver, *alto*  
Max Chodos, *tenor*  
Kenneth Bell, *bass*

**Without Words**

**Huang Ruo (b.1976)**

**from Night of Three Moons**

**Lux Aurumque**

**Eric Whitacre (b.1970)**

**Bogoroditsje Djevo**

**Sergei Rachmaninoff (1873-1943)**

**from Vespers (All-Night Vigil) op. 37 (1915)**

*The Mass in G Minor is dedicated to the memory of Martha Neal-Brown*

We gratefully acknowledge  
*Luce, Forward, Hamilton and Scripps LLP*  
for underwriting this concert

## Stabat Mater

Stabat mater dolorosa  
Juxta Crucem lacrimosa  
Dum pendebat Filius.

Cujus animam gementem,  
Contristatam et dolentem,  
Pertransivit gladius.

O quam tristis et afflicta  
Fuit illa benedicta  
Mater Unigeniti.

Quae maerebat et dolebat,  
Pia Mater, dum videbat  
Nati poenas inclyti.

Quis est homo, qui non fleret,  
Matrem Christi si videret  
In tanto supplicio?

Quis non posset contristari,  
Christi Matrem contemplari  
Dolentem cum Filio?

Pro peccatis suae gentis  
Vidit Jesum in tormentis  
Et flagellis subditum.

Vidit suum dulcem natum  
Moriendo desolatum  
Dum emisit spiritum.

Eja, Mater, fons amoris  
Me sentire vim doloris  
Fac, ut tecum lugeam.

Fac, ut ardeat cor meum,  
In amando Christum Deum  
Ut sibi complaceam.

Sancta Mater, istud agas,  
Crucifixi fige plagas,  
Cordi meo valide.

Tui nati vulnerati,  
Tam dignitati pro me pati,  
Poenas mecum divide.

Fac me vere tecum flere,  
Crucifixo condolere,  
Donec ego vixero.

Juxta crucem tecum stare,  
Et me tibi sociare  
In plancto desiderio.

There stood the mother grieving,  
Beside the cross weeping,  
While on it hung her Son

Whose saddened soul,  
Sighing and suffering,  
A sword pierced through.

O how sad and how afflicted  
Was that blessed Mother  
Of the Only-Begotten

Loving Mother, who was grieving  
And suffering, while she beheld  
The torments of her glorious Son.

Who is the man who would not weep  
If he should see the Mother of Christ  
In such great distress?

Who would not be saddened  
If he should behold the Mother of Christ  
Suffering with her only Son?

For the sins of his people  
She saw Jesus in torments  
And subjected to stripes.

She saw her only sweet Son,  
Whose dying caused his desolation,  
While he yielded to his Spirit.

Oh Mother, fount of love,  
Make me feel the force of your grief,  
So that I may mourn with you,

Grant that my heart may burn  
In loving Christ my God,  
So that I may be pleasing to him.

Holy Mother, may you do this:  
Fix the stripes of the Crucified  
Deeply into my heart.

Share with me the pains  
Of your wounded Son  
Who deigned to suffer so much for me.

Make me lovingly weep with you,  
To suffer with the Crucified  
So long as I shall live.

To stand with you beside the cross,  
And to join with you in deep lament:  
This I long for and desire.

Virgo virginium praeclara,  
Mihi jam non sis amara,  
Fac me tecum plangere.

Fac, ut portem Christi mortem,  
Passionis fac consortem  
Et plagas recolare.

Fac me plagis vulnerari,  
Fac me cruce inebriari  
Et cruore Filii.

Flammis ne urar succensus  
Per te, Virgo, sim defensus  
In die iudicii.

Christe, cum sit hinc exire,  
De per Matrem me venire  
Ad palmam victoriae.

Quando corpus morietur,  
Fac ut animae donetur  
Paradisi gloria.

O Virgin all virgins excelling,  
Be not inclement with me now;  
Cause me to mourn with you.

Grant that I may bear the death of Christ;  
Make me a sharer in His Passion  
And ever mindful of his wounds.

Let me be wounded by His wounds,  
Cause me to be inebriated by the Cross  
And the Blood of your Son.

Inflamed and aroused,  
May I, through thee, O Virgin,  
Be defended on Judgment Day.

Let me be protected by the Cross  
And by the death of Christ,  
And strengthened by His grace.

When my body perishes,  
Grant that my soul be given  
The glory of Paradise.

### Mass in G minor

#### Kyrie

Kyrie eleison  
Christe eleison  
Kyrie eleison

#### Gloria in excelsis

Gloria in excelsis deo  
Et in terra pax hominibus  
bonae voluntatis.  
Laudamus te. Benedicimus te.  
Adoramus te. Glorificamus te.  
Gratias agimus tibi  
propter magnam gloriam tuam,  
Domine Deus, rex coelestis,  
Deus pater omnipotens.  
Domine Fili unigenite, Jesu Christe  
Domine Deus, Agnus Dei,  
Filius Patris,  
Qui tollis peccata mundi  
miserere nobis,  
suscipe deprecationem nostram,  
miserere nobis,  
Quoniam tu solus sanctus.  
Tu solus Dominus.  
Tu solus altissimus,  
Cum sancto spiritu in gloria  
Dei Patris. Amen

#### Kyrie

Lord, have mercy upon us.  
Christ, have mercy upon us.  
Lord, have mercy upon us.

#### Gloria in excelsis

Glory be to God on high.  
And on earth, peace to men  
of good will.  
We praise you. We bless you.  
We worship you. We glorify you.  
We give thanks to you  
for your great glory.  
Lord God, Heavenly king,  
God the father almighty.  
O Lord, the only-begotten son, Jesus Christ;  
O Lord God, Lamb of God,  
Son of the Father,  
Who takes away the sins of the world,  
have mercy upon us,  
receive our prayer,  
have mercy upon us,  
For you alone are holy:  
You alone are the Lord;  
You alone are most high,  
With the Holy Ghost in  
the glory of God the Father. Amen

**Credo**

Credo in unum Deum.  
Patrem omnipotentem,  
factorum coeli et terrae,  
visibilium omnium,  
et invisibilium.  
In unum Dominum, Jesum Christum,  
Filium Dei unigenitum,  
ex Patre natum  
ante omnia saecula.  
Deum de Deo, lumen de lumine,  
Deum verum de Deo vero.  
Genitum, non factum,  
con substantialem Patri;  
per quem omnia facta sunt.  
Qui propter nos homines,  
et nostram salutem,  
descendit de coelis.  
Et incarnatus est  
de Spiritu Sancto  
ex Maria Virgine:  
et homo factus est.  
Crucifixus etiam pro nobis:  
sub Pontio Pilato,  
passus, et sepultus est.  
Et resurrexit tertia die,  
secundum scripturas;  
et ascendit in caelum;  
sedet ad dexteram Patris  
Et iterum venturus est cum gloria,  
iudicare vivos et mortuos,  
cujus regni non erit finis.  
Et in Spiritum Sanctum,  
Dominum et vivificantem:  
qui ex Patre et Filio procedit,  
qui cum Patre et Filio  
simul adoratur et conglorificatur;  
qui locutus est per Prophetas,  
Et unam sanctam catholicam  
et Apostolicam Ecclesiam.  
Confiteor unum Baptisma  
in remissionem peccatorum.  
Et expecto resurrectionem  
mortuorum,  
Et vitam venturi saeculi, Amen.

**Sanctus, Osanna et Benedictus**

Sanctus, sanctus, sanctus,  
Dominus Deus Sabaoth.  
Pleni sunt coeli et terra gloria tua.  
Osanna in excelsis  
Benedictus qui venit  
in nomine Domini  
Osanna in excelsis

**Agnus Dei**

Agnus Dei,  
qui tollis peccata mundi,  
miserere nobis,  
dona nobis pacem.

**Credo**

I believe in one God,  
Father Almighty,  
maker of heaven and earth  
and of all things visible,  
and invisible.  
In one Lord, Jesus Christ,  
the only-begotten Son of God,  
born to the Father  
before all ages.  
God of God, light of light,  
Very God of Very God.  
Begotten, not made,  
being of one substance with the Father;  
by whom all things were made.  
Who for us men,  
and for our salvation,  
came down from heaven.  
And became incarnate  
by the Holy Ghost  
of the Virgin Mary,  
and was made man.  
And was crucified also for us  
under Pontius Pilate;  
suffered and was buried.  
And the third day he rose again,  
according to the scriptures,  
and ascended into heaven  
and sits at the right hand of the Father.  
And he shall come again with glory,  
to judge the living and the dead,  
whose kingdom shall have no end.  
And I believe in the Holy Ghost,  
the Lord and giver of life:  
Who proceeded from the Father and the Son,  
who with the Father and the Son  
together is worshipped and glorified;  
who spoke by the prophets.  
And I believe in one holy catholic  
and apostolic Church.  
I acknowledge one Baptism  
for the remission of sins.  
I look for the resurrection  
of the dead,  
and the life of the world to come. Amen

**Sanctus, Osanna and Benedictus**

Holy, holy, holy,  
Lord God of hosts.  
Heaven and earth are full of your glory.  
Hosanna in the highest.  
Blessed is he who comes  
In the name of the Lord.  
Hosanna in the highest.

**Agnus Dei**

Lamb of God,  
who takes away the sins of the world,  
have mercy upon us,  
give us peace.

**Without Words**  
**from Night of Three Moons**  
*Poetry of Li Hou Zhu (937-979)*  
*English translation by Huang Ruo*

無言：相見歡 (李後主 詞)

無言獨上西樓，月如鉤。  
寂寞梧桐深院鎖清秋。  
剪不斷，理還亂，是離愁。  
別是一番滋味在心頭。

Wu Yan Du Shang Xi Lou,  
Yue Ru Guo.  
Ji Muo Wu Tong Shen Yuan Suo Qin Qiu.

Jian Bu Duan, Li Hai Luan,  
Shi Li Chou.  
Bie Shi Yi Fan Zi Wei Zai Xin Tou.

Without words, alone...  
Walking up to the Western pavilion.  
The moon is as a fading hook...  
The Lonesome Wutong tree,  
In the deep courtyard,  
Enclosed with dismal Autumn.

Unbreakable; yet, impossible to sort,  
Is this sorrow of leaving...  
Deepening in my heart,  
An unspeakable feeling...

**Composer's Note**

Have you ever been in a night with three moons? Once, I was walking on the bank of the West Lake in Hanzhou, China. The moon was bright, and its reflection was in the water. The third one, was in my heart -- my perception and feeling on the moon.

It is always true that scenery can influence or reflect the human being's mood. Many poets have written poems with different kind of moon in their eyes and mind. Inspired by my past experience, I am writing a song cycle "Night of Three Moons" which includes several poems from different ancient Chinese poets, who express their personal emotion through the moon they see and perceive.

The first song is called "Without Words", a poem written by Li Hou Zhu (937-978) in the Tang Dynasty.

*Huang Ruo 2002*

**Lux Aurumque**

*Text: Edward Esch*

*Latin Translation by C.A. Silvestri*

Lux,  
calida gravisque pura velut aurum,  
et canunt angeli molliter  
modo natum.

Light,  
warm and heavy as pure gold,  
and the angels sing softly  
to the newborn babe.

**Bogoroditsje Djevo**

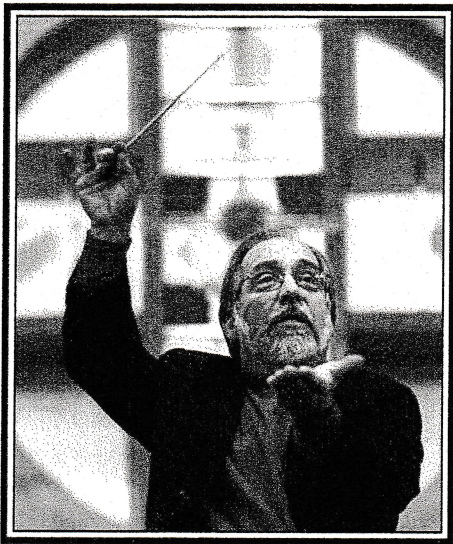
*from Vespers (All-Night Vigil) op. 37 (1915)*

**Bogoroditsje Djevo**

Bogoroditsje Djevo, raduisja,  
Blagodatnaja Marije, Gospot s toboiju.  
Blagoslovjenna Ti v zhjenakh,  
i blagoslovjen plot chreva Tvojo,  
Yako Spasa rodila jesi dush nashikh.

**Ave Maria**

Rejoice, O Virgin Theotokos  
Mary full of grace, the Lord is with You.  
Blessed art Thou among women,  
And blessed is the Fruit of Thy womb  
For Thou hast borne the Savior of our souls.



*Something Old, Something New ...*  
Program Notes from the Conductor

This concert has a great deal of personal significance for me. It was planned as part of the celebration of my 30 years of conducting the La Jolla Symphony Chorus, and it was planned especially for performance in the warm acoustics and amiable atmosphere of St. Paul's Cathedral. For this event I wanted to revisit some music that I associate with the Cathedral, with the history of this wonderful chorus, and with my own history as a conductor. I also wanted to include something new, because that is what keeps our art growing.

Palestrina's *Stabat Mater* is a perfect model of the Renaissance master's style. Its poetry is as personal as sacred texts can possibly be: the voice of one who observes Jesus' sobbing mother at the scene of the Crucifixion and says, "Share with me the pains of your wounded Son, who deigned to suffer so much for me." Its form is massive, using two antiphonal choirs often throbbing back and forth in homophonic declamations, eventually melding into eight-part polyphony.

We have performed this work twice before, in the distant past. Programming it tonight is an example of a conductor's impulse to return to great works again and again. This is irresistible because each time you think you'll to come a little closer to the heart of the genius in it.

In my mind, the Palestrina has its perfect match in Vaughan Williams' neo-renaissance masterpiece, *Mass in G Minor*. Clearly, Vaughan Williams' music could not exist without the model of Palestrina. But beyond that, it seems such a logical extension of Palestrina's style that it breaks down the assumed distinctions between the historical epochs. The twentieth-century composer takes up exactly where the sixteenth-century composer leaves off, not copying but extending the style.

The last time we performed this mass was some 28 years ago. The very thought of the music brings two very personal sounds to my memory. One is the sweet cry of my infant son, Darren, who was quickly whisked out of the church by his mother; the other is the voice of Martha Neal-Brown, a talented soprano and a wonderful person, who sang in this chorus from the first year of my tenure, 1973, to the time she tragically died in 2001. She sang the solo part in that performance, and in my mind she will always be with us. I dedicate this performance to her memory.

The soloists in this performance are also "members of the family", the four staff singers that we have been very fortunate to retain for many years. These four professionals have been the backbone of our chorus for many years. My collaboration with them is one of the joys of this work.

Composer Huang Ruo, a 29-year-old who was born in China and has studied at Oberlin College and the Julliard School, represents something new. I know him because he is co-founder with my daughter, Claire, of the organization, ICE (The International Contemporary Ensemble), so I have heard numerous works of his played by that extraordinary group. When I learned that Ruo had a double-chorus choral piece that had been commissioned by the Dale Warland Singers, I knew our chorus had to program it.

The music of this young man has a calm and confident mysticism that belies his age, but pays tribute to his heritage. In some of his music one finds a wry and decidedly non-American sense of humor. In this piece, there is a sense of a young man's view of the long tradition of Chinese poetry and music, a meeting of generations. It is simple; it is beautiful; it is atmospheric. Be sure to read the composer's note as well as the text.

The other young composer on this program is a Southern Californian, Eric Whitacre. Only 34 years old, he has become one of the most successful American choral composers of the last ten years. Like his elders in what might be loosely called the "West Coast School," Eric has a penchant for large, rich harmonies and dramatic gesture. But he more successfully avoids the pitfalls of neo-Romantic "sweetness," a characteristic of much of the West Coast choral music of the last twenty years. *Lux Arumque* is a wonderful example of his harmonic language used at the service of a short, luminous text. The harmonies perfectly convey the "Light, warm and heavy..."

This work traveled with us last summer when we toured with a smaller choir of La Jolla Symphony Chorus singers to the exotic Himalayan kingdom of Bhutan. It is that group of four members who perform Eric's work tonight. It seems a perfect coda to another part of this remarkable year in the life of LJSC.



Finally, there is the Rachmaninoff *Bogoroditsje Djevo*, perhaps the most gratifying setting of an "Ave Maria" that any chorus can sing. We performed it in English decades ago at St. James-by-the-Sea. Many years after that, I had the life-changing experience of singing and recording the entire *Vespers* with the great Robert Shaw conducting ... and I've been too awed by the experience to approach that work since then. Tonight, with a humble bow to Mr. Shaw, we'll close the program with this small, perfect gem from that massive work.

A last thought about anniversary concerts: Being a child of my time, an American who came of age in the sixties, I'm not so good at such things. I tend to move on from project to project, always thinking of the next one, never feeling the right to rest on the laurels from the previous one. It was the estimable Venezuelan conductor, Maria Guinand, who taught me a lesson when she was here to guest-conduct the LJSC in 1993. As we talked about the mind-boggling number of activities she organized in Caracas and around the globe, I noticed that many of the concerts were billed as celebrations and anniversaries. I joked with her that it was "very Latin American" to be celebrating every event in a group's history. Her response was startlingly serious. She said, "You have to celebrate what you have done, or you will never know where you are."

I want to thank our friends at St. Paul's – especially my colleague Stephen Sturk – for having us back in this beautiful cathedral. It is a lovely place to celebrate this anniversary.

### *La Jolla Symphony Chorus*

Cultural Ambassadors of the City and County of San Diego, California, La Jolla Symphony Chorus has been recognized for its musical excellence, high standards, and imaginative programming.

An association of amateur and professional musicians, and the University of California, San Diego since 1967, the 125 voice La Jolla Symphony Chorus attracts singers from all areas of San Diego County, and continues to draw talent from the university's faculty, staff and student body.

Conducted by David Chase since 1973, the ensemble performs a mixture of musical styles that combine choral masterworks with new or rarely heard works. Major projects have included the world premiere of Henry Brant's *Western Springs*, and Linda Kernohan's *Now a Wanderer*, both commissioned by the La Jolla Symphony and Chorus Association. The chorus also gave the U.S. premiere of Australian composer Martin Wesley-Smith's *Boojum!*, based on the writings of Lewis Carroll; and the west coast premiere of Cary Ratcliff's *Ode to Common Things*, featuring the poetry of Pablo Neruda.

In addition to concerts given with its sister organization, the La Jolla Symphony Orchestra at UCSD, the chorus has sung with the San Diego Symphony Orchestra, under the batons of Jung Ho Pak, Maximiano Valdés, Julian Wachner, Yoav Talmi, Mitch Miller and the late Robert Shaw. In collaboration with other San Diego arts organizations, guest artists from the California Ballet, the San Diego Chamber Orchestra, and the San Diego Master Chorale have appeared with the La Jolla Symphony Chorus in concerts at Mandeville Auditorium.

Members of the chorus have made four European concert tours, including festival performances in southern France; and concerts in Germany, Austria, Italy, Czech Republic and Poland. They have represented the United States at the Kathaumixw International Choral Festival in Canada. In July 2003, as official "Cultural Ambassadors" of both the City and County of San Diego, the La Jolla Symphony Chamber Chorus became the first ensemble from a western nation to sing in the remote Himalayan Kingdom of Bhutan. As invited guests of the Royal Government of Bhutan, the chorus was honored to perform the program "Voices from America" (choral music of North and South America) in six concerts throughout the country.

The La Jolla Symphony Chorus has established a musical standard by bringing alive the great music of the past while keeping an eye...and ear to the composers of today who are writing the great music of the future.

### *David Chase*

David Chase celebrates thirty years as Choral Director of La Jolla Symphony Chorus during the 2003-2004 season. Since 1973 he has led the La Jolla Symphony Chorus through great works and innovative new pieces, drawing out not only the best in the sound but the best in the singers.

David Chase is a graduate of the Ohio State University, and received his doctorate at the University of Michigan. While living in Ann Arbor, he served as conductor of the Grand Rapids Symphonic Choir, the choral arm of the Grand Rapids Symphony, then conducted by Semyon Bichkov.

In 1973, Dr. Chase became Choral Director of the La Jolla Symphony Chorus and Lecturer in the University of California, San Diego Music Department. He has been on the music faculty of Palomar College, San Marcos since 1973, where he teaches theory, music history and conducts a choral chamber ensemble.

In addition to his academic and choral duties, David Chase has performed and recorded with the Robert Shaw Festival Chamber Chorus in Souillac, France and at Carnegie Hall. He has also been a fellow in the Melodious Accord Fellowship with Alice Parker in New York City. Dr. Chase's compositions are published by Shawnee Press and Concordia Music Publishers.

# La Jolla Symphony Chorus

David Chase, Choral Director

Kenneth Bell, Assistant Conductor

Vicki Heins-Shaw, Accompanist

## Soprano

### Chorus I

Judy Bocchi Manuche  
Ying-Ja Chen  
Christine Chong\*\*  
Diana Combs  
Sally HuschDean  
Beda Farrell  
Alexis Grenier  
Marty Hambright  
Martha Hartwich  
Karen Johns  
Connie Lawthers  
Heather Mackenzie  
Artemisa Perucho  
Erin Reddy  
Jenn Reuter  
Christy Rousseau  
Jenny Staab  
Hannah Sun  
Jessica Varnado  
Mary Ellen Walther  
Janet White

### Chorus II

Stephanie Boegeman  
Fran Castle\*  
Ellinor Elphick  
Clare Friedman  
Cynthia Glass  
Martha Hamilton  
Lindsey Jenkins-Stark  
Sharon Jones  
Hima Joshi  
Karen Kakazu  
Kathryn Kinslow  
Wenbi Lai  
Pamela Narbona  
Lori Newman  
Janet O'Brien  
Sung Eun Shim  
Mitzi Sobash  
Bobette Stewart  
Jeanne Stutzer  
Maya Sukumar  
Mimu Tsujimura  
Sylvia Wen  
Kwai Ling Wong

## Alto

### Chorus I

June Allen  
Jennie Bever  
Peggy Clapp  
Karen Halseth  
Sharon Kipfer  
Michelle Lee  
Jean Lowerison  
Linda Musengo  
Debby Park  
Barbara Peisch  
Carol Rohan  
Marianne Schamp  
Anne Secord  
Sonja Srinivasan  
Cathy Thompson

### Chorus II

Carmen Barrett  
Amber Brown  
Karen Erickson  
Monica Kieffer  
Laura Kwinn  
Charmaine Li  
Debbie Peterson  
Valerie Rubins  
Satomi Saito  
Janet Shields  
Romi Simons  
Carol Slaughter  
Susan Taggart  
Mary Jo Velasco  
Amea Wood\*

## Tenor

### Chorus I

Colin Bloor  
Charles Carver  
Max Chodos\*\*  
Chris Crick  
Todd Dickinson  
Bill Eadie  
Trevor Gile  
Joseph Korogy  
Sean McCormac  
Joe Mundy  
Daniel Park  
Dennis Travers  
Bill Ziefle

### Chorus II

George Anderson  
Jeremy Carr  
Wayne Cornelius  
Walter Desmond\*  
James Griffith  
Ron Hardy  
David Jorstad  
Dean Kaul  
Jason Mahan  
Brian Pugh  
James Stevenson

## Bass

### Chorus I

Kenneth Bell\*\*  
Paul Blair  
Martin Bloom  
C. Peter Brown  
Peter Gourevitch  
David Hertzell  
Steve Marsh  
Stewart Shaw\*  
Robert Wennerholt  
Robert Williams

### Chorus II

Paul Friedman  
Kirk Garner  
Nicholas Hauser  
Peter Jorgensen  
Michael Kaehr  
Christopher Lewis  
Tim Marks  
John Noyes  
Rich Parker  
Steve Shields  
Josh Skeels  
Randy Stewart

\* Section Leader

\*\*Staff Singer

La Jolla Symphony Chorus  
Beda Farrell, Chorus Manager  
Randy Stewart, Librarian  
Stewart Shaw, Production Assistant  
Jeanne Stutzer, Dress Maven

## La Jolla Symphony & Chorus Concerts

### Harold in Italy

May 1 - 2, 2004

Kodály: Dances of Galanta

Dvorák: Symphony No. 8 in G Major, Opus 88

Berlioz: Harold in Italy, Opus 16, Karen Dirks, *viola*

### Pictures at an Exhibition

June 5 - 6, 2004

Verdi: Ballet Music from Otello

Verdi: Quattro Pezzi Sacri (Four Sacred Pieces)

Mussorgsky-Ravel: Pictures at an Exhibition

Mandeville Auditorium, UCSD

Tickets: \$15 - \$25

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# Music on the Move!

## *Brahms and Co.*

NOVEMBER 1-2, 2003

**Copland**—*Four Dance Episodes from Rodeo*

**Tan Dun**—*Concerto for Water Percussion and Orchestra*

**Steven Schick**, percussion

**Brahms**—*Symphony No. 4 in E Minor, Opus 98*

Our season of national dances begins right here in America with the *Four Dances Episodes* from **Copland's** famous cowboy ballet. Percussionist **Steven Schick** joins us for **Tan Dun's** *Concerto for Water Percussion and Orchestra*, and **Maestro Sollberger** concludes with one of the masterpieces of the literature, **Brahms'** autumnal final symphony.

## *Latin Spice*

DECEMBER 6-7, 2003

**Moncayo**—*Huapango*

**Falla**—*Dances from The Three-Cornered Hat*

**Ratcliff**—*Ode to Common Things*

Jeff Nevin conducts with a Latin flair! On the first half are dances from Mexico and Spain—**José Moncayo's** spicy setting of folk-dances from Verza Cruz and the concluding dances from **Falla's** comic ballet. On the second half, **Choral Director David Chase** leads **Cary Ratcliff's** colorful setting of texts by the Nobel Prize-winning Chilean poet **Pablo Neruda**, featuring vocal soloists, a virtuoso guitarist, chorus, and orchestra.

## *Eroica!*

FEBRUARY 7-8, 2004

**Ravel**—*La Valse*

**Feldman**—*Cello and Orchestra, Charles Curtis, cello*

**Beethoven**—*Symphony No. 3 in E-flat Major, Opus 55 "Eroica"*

Two favorites frame this concert—**Ravel's** swirling evocation of the Viennese waltz and **Beethoven's** revolutionary symphony, still white-hot two centuries after it was composed. In between, we offer the West Coast Premiere of **Morton Feldman's** *Cello and Orchestra*, featuring **Charles Curtis** of the UCSD faculty as soloist.

## *From Russia with Love*

MARCH 13-14, 2004

**Tchaikovsky**—*Polonaise and Waltz from Eugen Onegin*

**Kerry Hagan**—*Nee Commission Winner*

**Rachmaninoff**—*The Bells, Opus 35*

From Russia, with dancing! This program opens with the two most famous dances from **Tchaikovsky's** great opera of love gone wrong and concludes with **Rachmaninoff's** setting for soloists, chorus, and orchestra of Poe's poem about the "tinnabulation" of ringing bells. **Rachmaninoff** considered this his finest work—come hear why.

## *Harold in Italy*

MAY 1-2, 2004

**Kodály**—*Dances of Galanta*

**Dvorák**—*Symphony No. 8 in G Major, Opus 88*

**Berlioz**—*Harold in Italy, Opus 16, Karen Dirks, viola*

Two masterworks from Central Europe—**Kodály's** set of dances (guaranteed to make your heart race) and **Dvorák's** most lyric and ingratiating symphony. On the second half, an old friend returns to San Diego: **Karen Dirks**, now in the Chicago Symphony Orchestra, plays **Berlioz's** fiery *Harold in Italy*, inspired by the poetry of Lord Byron.

## *Pictures at an Exhibition*

JUNE 5-6, 2004

**Verdi**—*Ballet Music from Otello*

**Verdi**—*Four Sacred Pieces*

**Mussorgsky-Ravel**—*Pictures at an Exhibition*

**David Chase** celebrates his thirtieth anniversary as Choral Director with a special performance of one of **Verdi's** final works, the moving *Four Sacred Pieces*. The concert opens with more late **Verdi**—the rousing ballet music from his opera *Otello*—and concludes with an all-time favorite, **Mussorgsky's** *Pictures at an Exhibition*.

## Non-Subscription Concerts

### *David Chase's 30th Anniversary Gala*

SEPTEMBER 20, 2003  
UCSD FACULTY CLUB

Bravo to Maestro Chase as the LJS Chorus performs the concert program from their tour to the Himalayan Kingdom of Bhutan. This is a benefit event for LJS&C.

TICKETS: \$100

### *The Landesjugendorchester Rheinland-Pfalz*

OCTOBER 23, 2003  
MANDEVILLE AUDITORIUM

A rare chance to hear this acclaimed 30 year old orchestra featuring one hundred young talented musicians in their first Southern California tour.

TICKETS: \$20 / \$10

### *Christmas Messiah Sing*

DECEMBER 14, 2003  
ST. ELIZABETH SETON  
CATHOLIC CHURCH

A favorite! Join our annual sing of the Christmas portion of the *Messiah* for the holidays.

TICKETS: \$12 / \$10 / \$8

### 45<sup>TH</sup> ANNUAL YOUNG ARTISTS COMPETITION

### *Winners' Showcase Concert*

FEBRUARY 2004

This concert features talented, promising singers and instrumentalists

TICKETS: FREE

### *Chorus at St. Paul's Cathedral*

APRIL 23, 2004  
ST. PAUL'S CATHEDRAL

Featuring **Vaughan Williams' Mass in G Minor** and **Palestrina's Stabat Mater**, both for double chorus.

TICKETS: \$20 / \$15 / \$10

La Jolla Symphony & Chorus is...

*On The Move!*

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