



SAN DIEGO
SYMPHONY

performances

at **COPLEY SYMPHONY HALL**
MARCH 2003

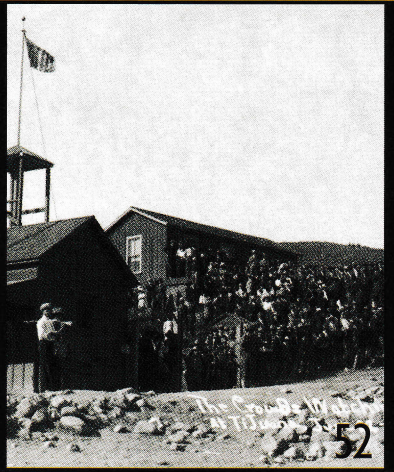


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This winter certainly has brought many thrilling concerts to Copley Symphony Hall. We've seen phenomenal guest conductors in the Jacobs' Masterworks Series (with only two more to go), outstanding soloists and of course the wonderful musicians in the San Diego Symphony.

It's hard to believe it is already March and time to start looking forward to the summer, a highlight will be a sensational line-up of San Diego Symphony Summer Pops performances at the beautiful Navy Pier every Friday and Saturday from July 4th to September 9th.

The Summer Pops will open with *American Portraits*, which will surely be a remarkable way to celebrate the Fourth of July weekend. The season will be filled with headliners you won't want to miss, such as, Roberta Flack, The Romeros - "the Royal Family of the Guitar", and Doc Severinsen. Doc's fiery Latin Show is amazing. There will also be tributes to Benny Goodman, Sir Andrew Lloyd Weber, Broadway's best and, the 1812 Tchaikovsky Spectacular!

Summer Pops at Navy Pier is an exceptional experience with incredible ambiance -- the San Diego Symphony, breathtaking sunsets, a gorgeous waterfront, the San Diego skyline, and outstanding fireworks. And, don't forget the Kettle Korn! What a great summer tradition. This combination of music and the outdoors during our summer is truly the essence of San Diego.

Enjoy the rest of the winter season and I'll see you at Navy Pier this summer!

Sincerely,

A handwritten signature in cursive script that reads "Douglas C. Gerhart".

Douglas C. Gerhart
President & CEO

P.S. If you want to be included on our mailing list to receive San Diego Symphony brochures and seize the opportunity to be the first to buy tickets, sign up at www.sandiegosymphony.com or call (619) 235-0800.



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Maximiano Valdés, conductor
Helen Donath, soprano
Susan Platts, mezzo-soprano
Gordon Gietz, tenor
Dean Elzinga, bass
La Jolla Symphony Chorus
David Chase, music director

Thursday, March 6, 2003
California Center for the Arts, Escondido

Friday, March 7, 2003
Saturday, March 8, 2003
Sunday, March 9, 2003
Copley Symphony Hall

PROGRAM

Ludwig van Beethoven

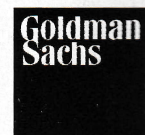
Symphony No. 9 in D minor, Op. 125 (Choral)
I. Allegro ma non troppo, un poco maestoso
II. Molto vivace
III. Adagio molto e cantabile
IV. Presto – Allegro assai – Allegro assai vivace

First performed by the San Diego Symphony: 1915
Last performed by the San Diego Symphony: 1989-90 season

Series Guest Artist Sponsor



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PROGRAM NOTES

Symphony No. 9 in D Minor, Opus 125
LUDWIG VAN BEETHOVEN
Born December 16, 1770, Bonn
Died March 26, 1827, Vienna

Since its first performance in 1824, Beethoven's Ninth Symphony has been regarded as one of the great statements of romantic faith in the nature of man. The grandeur of Beethoven's music and his setting of Schiller's "An die Freude" made the Ninth an expression of human dignity and aspiration that symbolized the nineteenth century's conception of man's nature, just as Hamlet's "What a piece of work is a man!" speech had dramatized Renaissance faith in man two centuries earlier. In our own day, when audiences find themselves trapped between the symphony's starry vision of a utopian future and our own awareness of how the events of the last two centuries have given the lie to that hopeful vision, the Ninth continues to engage and move (and sometimes frustrate) audiences. A performance of the Ninth remains today a special occasion, an experience entirely different from a performance of any of the other eight, and it excites quite different responses. Evidence of that conflicted response is all around us. Some years ago, when one of the national news programs needed a musical signature of sufficient stature, they chose the opening measures of the scherzo of the Ninth to introduce their broadcast, oblivious to the irony that the symphony's message of universal brotherhood would be undercut by much of the news that followed. Stanley Kubrick's use of the Ninth as background music for his horrific vision of a violent future in *A Clockwork Orange* captured these confusions perfectly. After nearly two centuries, the Ninth Symphony continues to trouble audiences even as it moves them.

The first performance of the Ninth took place in Vienna on May 7, 1824, when Beethoven was 53. Though he had been totally deaf for years, Beethoven sat on stage with the orchestra and tried to assist in the direction of the music. This occasion produced one of the classic Beethoven anecdotes. Unaware that the piece had ended, Beethoven continued to beat time and had to be turned around to be shown the applause that he could not hear—the realization that the music they had just heard had been written by a deaf man overwhelmed the audience. A less romantic account of the same event comes

from one of the violinists in the orchestra: The work was studied with the diligence and conscientiousness that such a huge and difficult piece of music demanded. It came to the performance. An illustrious, extremely large audience listened with rapt attention and did not stint with enthusiastic, thundering applause. Beethoven himself conducted, that is, he stood in front of the conductor's stand and threw himself back and forth like a madman. At one moment he stretched to his full height, at the next he crouched down to the floor, he flailed about with his hands and feet as though he wanted to play all the instruments and sing all the chorus parts . . . The actual direction was in Dupont's hands; we musicians followed his baton only . . . Beethoven was so excited that he saw nothing that was going on about him, he paid no heed whatever to the bursts of applause, which his deafness prevented him from hearing in any case . . . He always had to be told when it was time to acknowledge the applause, which he did in the most ungracious manner imaginable.

The opening of the *Allegro ma non troppo*, quiet and harmonically uncertain, creates a sense of mystery and vast space. Bits of theme flit about in the murk and begin to coalesce, and out of these the main theme suddenly explodes to life and comes crashing downward—this has been universally compared to a streak of lightning, and surely that must have been Beethoven's intention. He introduces a wealth of secondary material—some lyric, some martial—but the opening subject dominates this sonata-form movement, returning majestically at crucial moments in the drama. The ending is particularly effective: the coda opens with ominous fanfares over quiet tremolo strings, and out of this darkness the main theme rises up one final time and is stamped out to close the movement.

The second movement, marked *Molto vivace*, is a scherzo built on a five-part fugue. The displaced attacks in the first phrase, which delighted the audience at the premiere, still retain their capacity to surprise; Beethoven breaks the rush of the fugue with a rustic trio for woodwinds and a flowing countermelody for strings. Some of the material in the scherzo was the first part of the symphony to be written—its principal theme appeared in Beethoven's notebooks as early as 1815, seven years before he began the actual composition of the symphony.

Beethoven at first conceived of the *Adagio molto e cantabile* in straightforward theme-and-variation form, based on the opening subject. In the course of its composition, however, he came up with a second theme he liked so much that he could not bring himself to leave it out, even though it had no real place in the movement's variation form. First heard in the second violins and violas, this second theme is of such radiant lyricism that Beethoven considered having the chorus enter here rather than in the last movement. He rejected this idea but decided to keep the second theme in the movement; the clearest way to understand the resulting form is to see it as a set of variations with contrasting interludes based on the second subject.

The very opening of the finale has bothered many listeners. After the serenity of the third movement, the orchestra erupts with a dissonant blast. It hardly seems a proper opening for a movement whose ultimate message will be the dignity and brotherhood of man. But Beethoven's intention here was precise—he referred to this ugly opening noise as a *Schrecken-fanfare* ("terror-fanfare"), and with it he wanted to shatter the mood of the *Adagio* and prepare his listeners for the weighty issues to follow. Then begins one of the most remarkable passages in music: in a long recitative, cellos and basses consider a fragment of each of the three previous movements and reject them all. Then, still by themselves, they sing the theme that will serve as the basis of the final movement and are gradually joined by the rest of the orchestra. Again comes the strident opening blast, followed by the entrance of the baritone soloist, who puts into words what the cellos and basses have suggested: "Oh, friends, not these sounds! Rather let us sing something more pleasing and more joyful." These words are not from Schiller's text but were written by Beethoven himself, and they help us understand the interrelation of the parts of the Ninth: each of the first three movements represents something entirely different and each has a validity of its own, but none offers the message that Beethoven will impart in the finale.

That truth will come in Schiller's text, with its exaltation of the fellowship of mankind and in man's recognition of his place in a universe presided over by a just and omnipotent god. Beethoven's choice of "An die Freude" as the text for his finale would

Continued on P6

probably have surprised Schiller himself, for the poet later came to dislike his own poem and spoke of it disparagingly. "An die Freude" was originally a drinking ode, and if the text is full of the spirit of brotherhood, it is also replete with generous praise for the glories of good drink. Beethoven used less than half of Schiller's original text, cutting all references to drink and certain other stanzas and retaining those that speak most directly to his evocation of a utopian vision of human brotherhood. Musically, the last movement is a series of variations on his opening theme, the music of each stanza varied to fit its text.

One of these sections deserves attention, for it has confused many listeners. The finale reaches an early climax when the chorus sings "und der Cherub steht vor Gott!" A moment of silence follows, and out of that silence the woodwinds begin to play some of the most bumpkinish music Beethoven ever wrote. Critics have tried to make sense of this section in different ways—some hear it as military music, others as a village band, blatting and tooting away. It seems wildly out of place, a blot on the otherwise noble texture of the movement. But what Beethoven does with this makes it all clear. Gradually the pace quickens, and bit by bit the other sections of the orchestra join in, followed by the tenor solo ("Froh") and the chorus. The music begins to surge ahead, and suddenly it takes off and soars, and out of that awkward little woodwind theme Beethoven builds a magnificent fugue for full orchestra. The theme that had seemed clownish moments before is now full of grandeur, and Beethoven's music mirrors the message of the symphony: even the simplest and least likely thing is touched with divinity and—if properly understood—can be seen as part of a vast and noble universe.

In a world that daily belies the utopian message of the Ninth Symphony, it may seem strange that this music continues to work its hold on our imagination—it is difficult for us to take the symphony's vision of brotherhood seriously when each morning's headlines show us again the horrors of which man is capable. Perhaps the secret of its continuing appeal is that for the hour it takes us to hear the Ninth Symphony, the music reminds us not of what we too often are, but of what—at our best—we might be.

Program note by Eric Bromberger



Maximiano Valdés, conductor

Maximiano Valdés is principal conductor of the Orquesta Sinfonica del Principado de Asturias in Spain and as of September 2002, he is the chief conductor of the Philharmonic Orchestra at the Teatro Municipal in Santiago, Chile. Born in Santiago, Chile, he began his studies in piano and violin at the Conservatory of Music there and continued at the Accademia de Santa Cecilia in Rome where he took courses in composition and conducting. Completing his diploma in piano, he decided to concentrate entirely on conducting and enrolled in the conducting classes of Franco Ferrara in Bologna, Siena and Venice and also worked with Sergiu Celibidache in Stuttgart and Paris.

In 1976 Mr. Valdés was engaged as assistant conductor at the Teatro la Venice in Venice and the following year was a conducting fellow at Tanglewood where he worked with Leonard Bernstein and Seiji Ozawa. He won first prize at the Nicolai Malko Competition in Copenhagen, first prize at the Vittorio Gui Competition in Florence and second prize from the Rupert Foundation Conducting Competition in London.

Mr. Valdés made his American symphonic debut in October 1987 with the Buffalo Philharmonic and was immediately re-invited the following season. After a successful return to the orchestra in 1989, he was appointed music director, a position he held for almost ten years. In North America he has guest-conducted

many of the leading orchestra including the Saint Louis, Toronto, National, Montreal, Baltimore, Cincinnati, Seattle, Milwaukee, Houston and Indianapolis Symphonies. Summer festival appearances have included the Mann Music Center with the Philadelphia Orchestra, Caramoor, Waterloo, Interlochen, Grand Teton, Eastern Music Festival, Artpark, Chautauqua, Music Academy of the West and Grant Park in Chicago.

Mr. Valdés has conducted many of the leading orchestras throughout Europe and South America including the Orchester der Beethovenhalle in Bonn, Lausanne Chamber Orchestra, Orchestre Philharmonique de Radio France in Paris, London Philharmonic Orchestra on tour in Spain, Sonderjyllands Symphony in Denmark, Warsaw Philharmonic and the Monte Carlo Philharmonic on a tour to Italy. He was also the principal conductor of the National Orchestra of Spain from January 1984 until 1987.

An experienced opera conductor who has led productions in many of Europe's leading opera houses, Mr. Valdés made his highly successful opera debut in France with *La Traviata* at the Nice Opera. Since then, he has conducted productions in Paris, Rome, Berlin, London, Oslo, Copenhagen, Berlin and Bonn in Repertoire such as *Orphee au Enfers*, *Romeo et Juliette*, *Don Carlos*, *Salome* and *Norma* among others. Mr. Valdés made his American operatic debut in May 1992 with the Seattle Opera conducting *Così fan Tutte* and returned in the fall of 1998 to lead Gounod's *Faust*.

Maximiano Valdés has recorded with the Royal Philharmonic, Monte Carlo Philharmonic, Nice Philharmonic and the London Symphony, and with the Simon Bolivar Orchestra, works by Ginastera, Revueltas, Moncayo and Carreño on the Dorian label. He has recently signed an exclusive agreement with Naxos to record works by Latin American and Spanish composers with his orchestra in Asturias.

Maximiano Valdés appears by arrangement with Cramer/Marder Artists.



Helen Donath, soprano

A leading soprano on the international opera, concert and recital scene for more than three decades, Texas-born soprano Helen Donath's North American engagements include Susanna and the Countess (*Le Nozze di Figaro*), Sophie (*Der Rosenkavalier*) and Marzelline (*Fidelio*) at the Metropolitan Opera; the Governess (*Turn of the Screw*) at the Los Angeles Music Center Opera; Rosalinde (*Die Fledermaus*), the Countess, the Governess and Despina (*Così fan tutte*) at the Florida Grand Opera; Despina with the Brooklyn Philharmonic at the Brooklyn Academy of Music; the Countess and Eva (*Die Meistersinger*) at the Seattle Opera; the Countess, Mimi (*La Bohème*) and the Marchallin (*Der Rosenkavalier*) at Michigan Opera Theatre; Donna Anna (*Don Giovanni*), Susanna and the Marschallin at Opera Pacific; Elisabeth (*Tannhäuser*) at the Austin Lyric Opera; and the Marschallin at the Atlanta, Washington and Nashville Operas. In addition she has given recitals in New York (Alice Tully Hall and the Metropolitan Museum of Art), Miami, Washington, D.C., Amherst, San Diego, Bethesda, Louisville and Toronto. Concerts include collaborations with the Montreal, Madison, Cincinnati, Chicago, Boston, American, Louisville, Nashville, San Diego and Pacific Symphonies; The Florida Philharmonic; the Minnesota Orchestra and the Woodstock Mozart Festival Orchestra. Festival appearances include Waterloo, Ravinia, New York's "Mostly Mozart," Chautauqua and Bard Festivals.

Represented on over 100 recordings, Mrs. Donath's releases include Haydn's *L'anima del filosofo*, Mendelssohn's *Elijah* (with Kurt Masur and the Israel Philharmonic) and the Marilyn Horne 60th Birthday Recital Fund Gala recorded "live" at Carnegie Hall. Her many awards and distinctions include the title of Kammersängerin, the highest award a singer can receive in Germany or Austria.



Susan Platts, mezzo-soprano

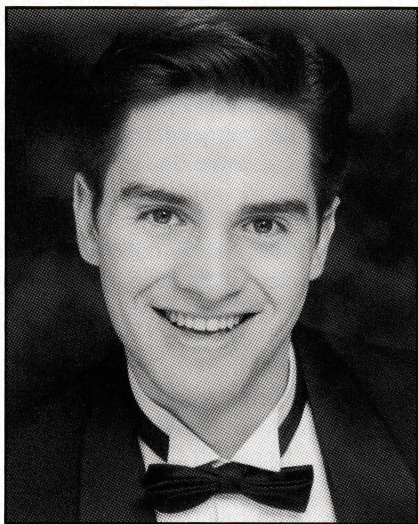
The young Canadian mezzo-soprano Susan Platts is becoming renowned for the intense personal involvement, assured musicality and remarkable range of coloration she brings to a seamlessly beautiful voice. Though her repertoire embraces nearly all literature composed for alto and mezzo-soprano, she is particularly acclaimed for her Mahler and Bach interpretations, her engagements including Mahler's *Rückertlieder* and Second Symphony with the Vancouver Symphony; Bach's B Minor Mass and Christmas Oratorio with the Seattle Symphony and Les Violons du Roy, respectively; Mahler's Second Symphony with the Quebec Symphony, and Santa Barbara Symphony, and Bard Festival Orchestra. She also performed Mahler's Eighth Symphony at both the Bard and Lanaudière Festivals, the latter with the Montreal Symphony on Canadian television. At Lanaudière she sang Mahler's *Rückertlieder* with the Montreal Symphony. Forthcoming on the Dorian label is a recording of the

Schoenberg version of Mahler's *Lieder eines fahrenden Gesellen*.

Susan Platts has also performed Debussy's *Le Martyre de Saint Sébastien* with the Orchestre de Paris, Prokofiev's *Alexander Nevsky* with the Kansas City Symphony, Scriabin's Symphony No. 1 with the Baltimore Symphony and the Verdi Requiem with the San Antonio Symphony. In October of 2001 Ms. Platts gave a euphorically received performance of Wagner's *Wesendonck Lieder* and Schoenberg's *Song of the Wood Dove* from *Gurrelieder*, with Toronto's Canadian Opera Company Orchestra. She has worked extensively with Helmuth Rilling, performing the Verdi Requiem, *Messa per Rossini* and works of Bach in Russia as well as at the Oregon Bach Festival, Stuttgart's European Music Festival, Puerto Rico's Casals Festival, and with the Pittsburgh Symphony and Los Angeles Chamber Orchestra. She also participated in the Florida Philharmonic's "Beethoven by the Beach". Other orchestral credits include the National Arts Centre Orchestra, Los Angeles Chamber Orchestra, Cleveland Orchestra, Toronto Symphony, Houston Symphony and Oregon Bach Festival.

In the 2002-2003 season she debuts with the Minnesota Orchestra, Detroit Symphony and the San Diego Symphony. She also will return to the National Arts Centre Orchestre (for the Mozart Requiem conducted by Pinchas Zukerman), Cleveland Orchestra (the Blossom Music Festival) and American Symphony Orchestra (the Brahms Alto Rhapsody in Avery Fisher Hall, Lincoln Center) and opens two of America's most distinguished art song series: Washington, D.C.'s Vocal Arts Society and New York's "Art of the Song" at the Walter Reade Theater, Lincoln Center.

In the 2003-2004 season she will perform Mahler's Third Symphony with the Orchestre de Paris and the Phoenix Symphony, Britten's Spring Symphony with the Santa Rosa Symphony, Berlioz' *Roméo et Juliette* with the Toronto Symphony, and makes her Philadelphia Orchestra debut in *Messiah*.



Gordon Gietz, tenor

Gordon Gietz is one of the most promising young tenors of his generation. His career is focused equally on operatic and concert repertoire, encompassing a wide range of musical styles.

During the 2001-2002 season Mr. Gietz made his debut with the San Francisco Opera in their production of *Arshak II*. He created the role of Camille Raquin in Tobias Picker's new opera of *Thérèse Raquin* in his debut with Dallas Opera and reprised the role with L'Opera de Montreal. Mr. Gietz returned to De Nederlandse Opera as Narraboth in *Salome*, appeared as Peter Quint in *Turn of the Screw* and performed *Béatrice et Bénédict* at Teatro Comunale di Bologna.

The 2002-2003 season sees Mr. Gietz's debut in De Vlaamse Opera performing Rinuccio (*Gianni Schicchi*). He makes his Covent Garden debut singing Stingo in *Sophie's Choice* in a new production directed by Trevor Nunn and conducted by Simon Rattle. He looks forward to reprising the role of Camille in Picker's *Thérèse Raquin* with the San Diego Opera and looks forward to his debut at the Theatre de Châtelet as Steva (*Jenufa*) in a new production and a return to the Bastille to sing Don Ottavio.

Among Mr. Gietz' recent operatic engagements are his debuts with Houston Grand Opera as Kudrjas in *Katya Kabanova*, the Glyndebourne Festival Opera as Lysander in *A Midsummer Night's Dream*, L'Opéra de Paris, La Bastille as Don Ottavio in *Don Giovanni* and Washington Opera singing

Chevalier de Danceny in Susa's *Dangerous Liaisons*. He made his debut with the Santa Fe Opera as Bénédict in a new production of *Béatrice et Bénédict* and later returned to sing Idamante in *Idomeneo* and The Chevalier in a new production of *Dialogues of the Carmelites*.

His concert experience includes appearances with the New York Philharmonic, The Cleveland Orchestra, L'Orchestre Symphonique de Montréal, and Winnipeg Symphony. He has also appeared with The Minnesota Orchestra in Mendelssohn's *Die erste Walpurgisnacht* and with the Philadelphia Orchestra in Schubert's Mass in E Flat. He has performed Beethoven's Symphony No. 9 with Houston Symphony, L'Orchestre Métropolitain, the Toronto Symphony Orchestra and the Los Angeles Philharmonic. Mr. Gietz also recently made his London debut performing Beethoven's Symphony No. 9 at the BBC Proms Concerts.

Gordon Gietz appears by arrangement with San Diego Opera, and sings Camille in *Thérèse Raquin* opening at the Civic Theatre on March 22nd. Mr. Gietz is managed by IMG Artists, 825 Seventh Ave., New York, NY 10019, (212) 489-8300.



Dean Elzinga, bass

Bass-baritone Dean Elzinga current season's North American highlights include Beethoven's Ninth Symphony with the San Diego, Long Beach and New West Symphonies; Mozart's *Requiem* with the Eugene Symphony;

Handel's *Messiah* with the Hong Kong Philharmonic, Ann Arbor and Baltimore Symphonies; Haydn's *Creation* with the Florida Orchestra and Colorado Symphony; Bach's B Minor Mass with the Master Chorale of Washington (in the Kennedy Center), and Walton's *Belshazzar's Feast* with the Portland Symphony. In addition, he performed Ramfis in Verdi's *Aida* for his debut with the Vancouver Opera; and reprises his "signature" role of Méphistophélès in *Faust* at the Sacramento Opera.

Last season he sang Beethoven No. 9 with the Rochester Philharmonic; Phoenix and Vancouver Symphonies and the Minnesota Orchestra; Beethoven's *Missa solemnis* with the Louisiana Philharmonic; *The Creation* with the Amarillo Symphony; returned to the Arizona Opera for Leporello in *Don Giovanni*; made his Opera Memphis debut as the Four Villains in *Les contes d'Hoffmann*; and his Nashville Opera debut, as Sparafucile in *Rigoletto*.

Other recent highlights include *Messiah* with the Toronto and Ann Arbor Symphonies and the Florida Philharmonic; the works of Beethoven and Zemlinsky with the American Symphony Orchestra at Avery Fisher Hall, Alice Tully Hall and Lincoln Center; Sparafucile with the Kalamazoo Symphony; Polyphemus in Handel's *Acis and Galatea* at New York City Opera; the King in Verdi's *Aida* at the San Diego Opera; Almaviva in Hawaii Opera Theatre's *Le nozze di Figaro*; a concert performance of Eliot Carter's *What next?* at the Amsterdam Concertgebouw; and three recitals on Cincinnati's distinguished Matinée Musical series. Mr. Elzinga sang Biterolf in *Tannhäuser* and Alidoro in *La Cenerentola*, at the Metropolitan Opera; Mozart's *Figaro* with the Santa Barbara Grand Opera and Arizona Opera; Nick Shadow in the Edmonton Opera's *The Rake's Progress*; Basilio in *Il Barbiere di Siviglia* with both Opera San Jose and the New West Symphony; Poo-Bah in *The Mikado* at the Portland Opera; *Acis and Galatea*, Sousa's *The Glass Blowers*, Puccini's *Tosca* and Thomson's *The Mother of Us All* at Glimmerglass Opera.

La Jolla Symphony Chorus

For over thirty years the 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 130 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 premier 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. premier 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.

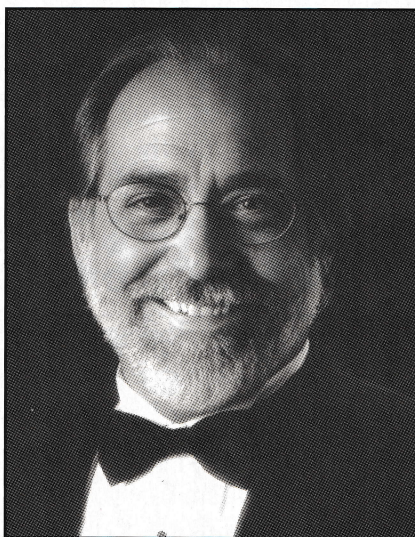
In addition to concerts given with its sister organization, the La Jolla Symphony Orchestra at UCSD, the chorus has sung with the San Diego Symphony under the batons of Jung Ho Pak, Julian Wachner, Yoav Talmi and the late Robert Shaw. They were last on stage with the Symphony in December 2002 for performances of Handel's *Messiah*. 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 at Mandeville Auditorium.

Members of the chorus have made three European tours, including festival performances in southern France; and concerts in Germany, Austria and Italy. They have represented the United

States at the Kathaumixw International Choral Festival in Canada. The La Jolla Symphony Chamber Chorus and String Ensemble traveled to Prague and Trebon in the Czech Republic, and Wroclaw, Krakow and Warsaw, Poland in July, where they performed "Music from the Americas". The culmination of the tour came in Warsaw where, after being received by the Governor of Mazovia Province, they performed for over 1400 people in the gothic St. Augustine Church. A television documentary is being produced by Polish television of their visit and concert in Warsaw.

On July 9, 2001 La Jolla Symphony and Chorus were proclaimed official "Cultural Ambassadors" by the mayor and city council of San Diego.

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, music director

For twenty seven years, David Chase has led the La Jolla Symphony Chorus through great works and innovative new pieces, drawing out the best in the sound and also the best in the singers.

David Chase is a graduate of 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, Director

Kenneth Bell, Assistant Conductor

Vicki Heins-Shaw, Accompanist

Beda Farrell, Manager

Randy Stewart, Librarian

Soprano

Lerina Barczys
Stephanie Boegeman
Frances Castle*
Ying-Ja Chen
Christine Chong**
Janice Chou
Kelly Donovan
Elinor Elphick
Beda Farrell
Clare Friedman
Cynthia Glass
Marty Hambright
Martha Hamilton
Nora Hoffmann
Julia Horn
Becky Jeng
Karen Johns
Sharon Jones
Hima Joshi
Karen Kakazu
Talar Kaloustian
Kathryn Kinslow
Perry Mack
Heather Mackenzie
Nancy Moore
Lori Newman
Marj Osgood
Vicki Rashkin
Kelly Rodrigues
Hélène Sahlsten
Aimee Savey
Mitzi Sobash
Jenny Staab
Bobette Stewart

Jeanne Stutzer
Maya Sukumar
Hannah Sun
Mimu Tsujimura
Angela Vieira
Mary Ellen Walther
Janet White

Alto

June Allen
Kim Burton
Peggy Clapp
Karen Erickson
Vicki Heins-Shaw
Edna Huelsenbeck
Monica Kieffer
Sharon Kipfer
Laura Kwinn
Jacqueline Lizar
Jean Lowerison
Kim Moerman
Ellie Mout
Linda Musengo
Lillian Nedwick
Debby Park
Barbara Peisch
Debbie Peterson
Rebecca Ramirez**
Carol Rohan
Marianne Schamp
Janet Shields
Romi Simons
Judy Sjerven
Carol Slaughter
Sonja Srinivasan

Susan Taggart
Catherine Thompson
Michelle Tsigaridas
Ameé Wood*

Tenor

Rafael Ambrosi
George Anderson
Colin Bloor
Charles Carver
Max Chodos**
Wayne Cornelius
Walter Desmond*
Todd Dickinson
Bill Eadie
James Griffith
David Jorstad
Dean Kaul
Tom Leathem
Edward Lee
Jason Mahan
Joe Mundy
John Peeling
Brian Pugh
Jay Sacks
John Sterne
James Stevenson
Dennis Travers
Bill Ziefle

Bass

Kenneth Bell**
Harold Bergsma
Paul Blair
Martin Bloom
C. Peter Brown
John Carpenter
Christopher Davis
Paul Friedman
David Hertzell
Larry Hilliker
Andreas Jelonnek
Peter Jorgensen
Kevin Kwan
Christopher Lewis
Tim Marks
John Noyes
Rich Parker
Stewart Shaw*
Joshua Skeels
Otto Sorensen
Randy Stewart
Paul David Terry
Robert Wennerholt
Bob Williams
Ji Yoo

* Section Leader

**Staff Singer

TO JOY

Joy, thou spark from flame immortal,
Daughter of Elysium!
Drunk with fire, O heav'n-born Goddess,
We invade thy halidom!
Let thy magic bring together
All whom earth-born laws divide;
All mankind shall be as brothers
'Neath thy tender wings and wide.

He that's had that best good fortune,
To his friend a friend to be,
He that's won a noble woman,
Let him join our Jubilee!
Ay, and who a single other
Soul on earth can call his own;
But let him who ne'er achieved it
Steal away in tears alone.

Joy doth every living creature
Draw from Nature's ample breast.
All the good and all the evil
Follow on her roseate quest.
Kisses doth she give, and vintage,
Friends who firm in death have stood,
Joy of life the worm receiveth,
And the Angels dwell with God!

Glad as burning suns that glorious
Through the heavenly spaces sway,
Haste ye, brothers, on your way,
Joyous as a knight victorious.

Love toward countless millions swelling,
Wafts one kiss to all the world!
Surely, o'er yon stars unfurl'd,
Some kind Father has his dwelling!

Fall ye prostrate, O ye millions?
Dost thy Maker feel, O world?
Seek Him o'er yon stars unfurl'd,
O'er the stars rise His pavilions!

From the German of Schiller
By Henry G. Chapman