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November 1/2, 1997

Gustav Mahler—*Symphony No. 2*

Baroque Splendor & Holiday Sizzle

December 13/14, 1997

J. S. Bach/Stokowski—*Tocatta and Fugue*

J. S. Bach—*Magnificat in D Major*

Christopher Rouse—*Karolju*

Guest Artists: Mariachi Sol de Mexico

February 21/22, 1998

Claude Debussy—*Nuages and Fetes*

Jeffrey Nevin/José Hernández—*World
 Concerto for Mariachi and Orchestra* **Premiere!**

Igor Stravinsky—*Firebird Suite*

Experiential Music Adventure

March 21/22, 1998

SONIC VENTURES

Featuring works by:

Monteverdi, Moran, Jorgensen,
 Schafer & others

Fantastique Season Finale

May 16/17, 1998

Giuseppe Verdi—*Overture to Nabucco*

Harvey Sollberger—*In Terra Aliena* **West Coast
 Premiere!**

Hector Berlioz—*Symphonie Fantastique*

Young Artists Concert

June 6, 1998

Performances by winners of our
 Young Artists Competition

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OUR NEXT CONCERTS

MARIACHI SOL DE MEXICO!

The first Thomas Nee Endowment Commission comes to life on this concert when the famed Mariachi Sol de Mexico joins the orchestra for the world premiere of the Concerto for Mariachi and Orchestra by UCSD graduate student composer Jeff Nevin. Thomas Nee will lead this colorful concert, which also features exciting scores by Debussy and Stravinsky. Because of unusual ticket demand, we will offer a third performance Sunday evening.

Debussy *Nocturnes*
Nevin *Concerto for Mariachi and Orchestra*
Stravinsky *Firebird Suite*

Saturday, February 21, 1998, 8 P.M.
Sunday, February 22, 1998, 3 P.M.
Sunday, February 22, 1998, 7 P.M.

Call the Association office at 534-4637 to reserve your tickets.

YOUNG ARTISTS CONCERT Change of Date

The date of the 1998 Young Artists Concert has been changed to accommodate some scheduling changes at UCSD. The concert will now take place at 8 P.M. on Saturday, June 6, 1998, and we ask that you mark your calendars with this new date. Any subscriber wishing to attend this concert will receive a free ticket.

The Young Artists Competition will take place at UCSD on Saturday, January 31, and Sunday, February 1, 1998. All events are free and open to the public. Please call the Association office at 534-4637 for details of the competition.

The Association gratefully acknowledges the Milton Saier, Sr. Memorial Award, an annual gift of \$1500, which will fund the three first-place junior awards in the competition.

MESSIAH SING

Choral Director David Chase will lead our popular *Messiah* sing this year in a presentation in the beautiful St. Elizabeth Seton Catholic Church in Carlsbad. The Association will furnish the soloists, chorus, and orchestra, and all who want to sing the choruses with these forces are invited to join us for this always-popular event. Scores will be available for purchase at the door.

Messiah Sing
Saturday, December 20, 1997, 2 P.M.
St. Elizabeth Seton Catholic Church
6628 Santa Isabel, Carlsbad

Soprano - Ann Chase
Mezzo Soprano - Heidi Lynn
Tenor - Max Chodos
Bass - Ron Banks

General admission tickets for *Messiah* are \$10 and \$6. Call the Association office at 534-4637 to reserve your tickets. Tickets may be purchased at the door.

ROUND SOUND

ROUND-SOUND

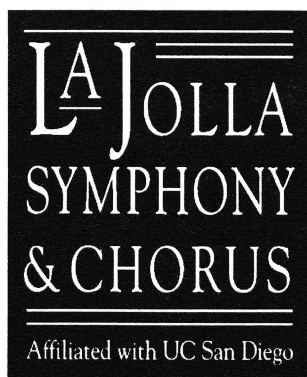
EXPERIMENTS WITH SOUND AND SPACE

Choral Director David Chase leads the chorus and orchestra in a concert of spatial and antiphonal music this March. Performers will be spread throughout Mandeville Auditorium, and the audience may find itself in the center of some of these performances. Here is a concert that will make you listen in ways you've never listened before. There will be old favorites on this program—and music you've never heard of. And it should all be a lot of fun. The program will include:



Haydn *The Creation* (choruses)
Handel aria from *L'Allegro*
Mendelssohn Scherzo from
A Midsummer Night's Dream
Plus music by Monteverdi, Schafer,
Schultz, and Roussakis.

Saturday, March 21, 1998, 8 P.M.
Sunday, March 22, 1998, 3 P.M.



Thomas Nee, Music Director
Harvey Sollberger, Music Director-Designate
David Chase, Choral Director

Mandeville Auditorium
Saturday, December 13, 1997, 8 P.M.
Sunday, December 14, 1997, 3 P.M.

BACH-STOKOWSKI - Toccata and Fugue in D Minor, BWV565

ROUSE - Karolju

- | | |
|--|--------------------------------------|
| 1. <i>Ob vix abdurat</i> | 7. <i>Bozhe za kranit vsye</i> |
| 2. <i>Än kännas I på</i> | 8. <i>Nemám dobrá se stále znova</i> |
| 3. <i>Je son de la feuli que l'aime</i> | 9. <i>O die zimmer dank</i> |
| 4. <i>Siempre los mascara</i> | 10. <i>Ob vix abdurat (reprise)</i> |
| 5. <i>Procession of the Three Kings</i>
(orchestra alone) | 11. <i>Spera dolci</i> |
| 6. <i>Ob vix abdurat (reprise)</i> | |

INTERMISSION

BACH - Magnificat in D Major, BWV243

<i>Magnificat</i>	<i>Fecit potentiam</i>
<i>Et exultavit</i>	<i>Deposuit</i>
<i>Quia respexit</i>	<i>Esurientes</i>
<i>Omnes generationes</i>	<i>Suscepit Israel</i>
<i>Quia fecit mihi magna</i>	<i>Sicut locutus est</i>
<i>Et misericordia</i>	<i>Gloria</i>

Ann Chase, Soprano
 Anita Colet, Alto
 Thomas Oberjat, Tenor
 Ronald Banks, Baritone
 David Chase, Conductor

These performances of the *Magnificat* are dedicated to the memory of William J. McGill.

PROGRAM NOTES by
ERIC BROMBERGER

Toccata and Fugue in D Minor
BWV565

JOHANN SEBASTIAN BACH

(arr. Stokowski)

Born March 21, 1685, Eisenach

Died July 28, 1750, Leipzig

Bach was known in his own day not as a composer but as a virtuoso organist, and if one is to judge by his music for organ he must have been a brilliant performer indeed. The *Toccata and Fugue in D Minor*, composed between 1703 and 1707 when Bach was about 20, is one of his most famous works. The title toccata, from the Italian word for "touch," refers to a keyboard piece designed to show off the performer's dexterity and brilliance, and Bach's powerful *Toccata*, which flies across the range of the organ, does just that. The fugue that follows is derived from material in the toccata, and after the wild exuberance of the opening section the fugue brings a world of order, precision, and reassurance. At the end of the fugue, though, Bach brings back the toccata in all its wild glory for a knock-out close.

At these concerts, Bach's original organ work is performed in a transcription for orchestra by Leopold Stokowski. Stokowski (1882-1977) is best remembered for his attention to orchestral sound (it was he who created the famous "Philadelphia sound") and for the many liberties he took with the printed score: he often reorchestrated entire passages to make them sound "better." The most famous (or notorious, depending on your point of view) of these liberties were his transcriptions for full orchestra of organ works by Bach. Stokowski, originally trained as an organist, recognized the sonic possibilities of Bach's organ music, and his many transcriptions for orchestra played an important role in making this unfamiliar music known to audiences during the first half of this century.

But these transcriptions, so popular two generations ago, appear suspect in this age of textual purity and interest in

original instruments, and one almost has to apologize for performing them. The orchestration of the *Toccatà and Fugue in D Minor* has come to seem one of the most extreme examples of Stokowski's excess, symbolized by its lead position in Walt Disney's *Fantasia*, itself a symbol of artistic corruption to modern purists.

Be all that as it may, the fact remains that Stokowski's transcription—with its ringing brass and lush string sound—is a wonderfully effective setting of Bach's music, full of power and a range of color that the organ can only suggest. Who is to say with certainty that if Bach (himself a great transcriber) were to reappear today he would not hear this transcription and—to the horror of modern purists—love every supercharged moment of it?

Karolju
CHRISTOPHER ROUSE
Born Feb 15, 1949, Baltimore
*The composer has supplied a
program note for Karolju.*

Two paths led to the composition of *Karolju*. The first was the great body of Christmas carols written over the centuries, a collection I value as highly for their meaning as for their glorious music. The second was Carl Orff's *Carmina Burana*, which made an unforgettable impression upon me when I first heard it in March 1963, performed by the Baltimore Symphony Orchestra and the Howard University Choir under the direction of Warner Lawson.

In the early 1980s, I conceived a plan to compose a collection of Christmas carols couched in an overall form similar to that of *Carmina Burana*, but it was not until 1989, when the work was commissioned by the Baltimore Symphony, that I was able to begin serious thought about it, although I had composed several of the carols in my mind over the preceding years.

As I wished to compose the music first, the problem of texts presented itself. Finding pre-composed texts to fit

already existing music would have been virtually impossible. As I did not trust my own ability to devise a poetically satisfyingly text, I decided to write my own texts in a variety of languages (in order: Latin, Swedish, French, Spanish, Russian, Czech, German, and Italian); although these texts use words and phrases appropriate to the Christmas season, they are not intelligibly translatable for long periods of time. It was rather my intent to match the sound of the language to the style of the carol to which it was applied.

I also elected to compose music that was direct and simple in its tonal orientation, music that would not seem out of place in a medley of traditional Christmas carols. Those who know other of my works may be surprised—some even distressed—by *Karolju*. While I can assert with assurance that this does not represent a 'change of direction' for me and thus constitutes an isolated example, *Karolju*, nonetheless, is a piece that I 'mean' with all my heart. I hope this piece will instill in listeners the special joy of the season it depicts, which I remember so well. As a result, I decided to eschew complexity or over-subtlety of utterance, preferring instead to compose music that was straightforward in its melody, harmony, and orchestration. Except for the paraphrase of the coda to the 'O Fortuna' movements in *Carmina Burana* (which I have used in Numbers 1 and 10 of *Karolju* and which constitute a small homage to Orff) and for a four-measure phrase in No. 3, which I borrowed from *The Nutcracker* (which Tchaikovsky himself cribbed from an anonymous 18th century minuet), all of the music in *Karolju* is my own. In an attempt to provide some unity for the work, certain melodic phrases or chord progressions have been employed in several of the carols.

Karolju was completed in Fairport, New York on November 13, 1990 and is dedicated to my daughter, Alexandra, who celebrated her first Christmas that year. With a duration of approximately 25 minutes, it is scored for large SATB chorus and an orchestra consisting of two flutes (second doubling piccolo), two oboes, two

clarinets, two bassoons, four horns, three trumpets, three trombones, tuba, timpani, percussion (four players), harp, and strings.

Magnificat in D Major, BWV243 JOHANN SEBASTIAN BACH

From 1717 until 1722, Bach served as Kapellmeister at the court of Anhalt-Cöthen, where he wrote the great part of his secular instrumental music. Growing dissatisfied with that position, Bach in 1723 applied to become Kantor at St. Thomas Church in Leipzig and after a lengthy application process was accepted, taking up his duties in the summer of 1723. The positions of Kapellmeister and Kantor are roughly equivalent—both are music directors—but the former supervises music of a secular court, while the latter is in charge of church music. As music director for all the churches of Leipzig, Bach was responsible for training choirs, writing music for services, and leading performances—it was as Kantor of St. Thomas Church that he wrote the vast majority of his 220 sacred cantatas.

Bach composed the *Magnificat* for Christmas services in 1723. It was his first Christmas in his new position, and he wanted a festive piece to mark the occasion. In its original version, the *Magnificat* was in E-flat major and included several Christmas hymns interpolated into the sequence of movements. Several years later, about 1730, Bach revised the *Magnificat*, recasting it in D major and removing the interpolations; it is in this form that it survives today.

The *Magnificat* has always been one of Bach's most popular large-scale works, and it is one of those rare things: a work by Bach that was performed frequently during his own lifetime. Much of its success is due to its festive spirit—this is true celebration music—and to its rich sound. Bach employs what was for him an unusually large array of forces: four soloists, a five-part chorus, and an orchestra with three trumpets, two flutes, two oboes, timpani, strings, and continuo.

The text comes from the gospel of St. Luke; the full title—"Magnificat anima mea Dominum"—translates "My soul doth glorify the Lord." It is a text of praise, and Bach writes music that is by turns exultant, dramatic, lyric, introspective, and festive. He alternates huge movements for chorus and full orchestra with sections for solo voices, accompanied either by continuo or by just a few instruments. Some of these have become famous by themselves: the tenor's dramatic *Deposuit potentes*, with a violent orchestra behind him, or the alto's lovely *Esurientes*, where she is accompanied only by two flutes and pizzicato bass. The *Magnificat* is one of Bach's happiest and most colorful scores, and its universal popularity—from the moment of the first performance, at Christmas 274 years ago, to our own day—is no surprise at all. ❖



Brenda Montiel, today's lecturer, received her M.A. in music in 1971 and her Ph.D. in 1976 from Claremont Graduate School, Claremont, California. Since 1976 she has been Associate Professor of Music at Palomar College, San Marcos, and has been teaching courses there in music history and the humanities. She is also known throughout San Diego County for her many music lectures to local organizations. She presently serves as Vice President of the Fallbrook Music Society and is a partner in Adventures in Learning, a tour company specializing in art and music stores.

ROUSE: KAROLJU

1.
My faith and my strength are renewed this
Christmas Day,
Sent from on high by God above,
Who gives to mankind his only begotten son
As a sign of His holy love.

Praise Him! Praise the Lord, my people;
Praise Him to the skies!
It is through His grace and His sacred gift
That our salvation lies.

Lord God! Lord, we give thanks
For we shall be redeemed
By this child born of Mary
Of whom Elijah dreamed!

2.
High up in a tree, the Christmas bird sings,
Calling far and wide the Christmas morn,
Trumpeting his song, he spreads his wings,
Proclaims the tidings - "Christ is born!"

He spreads his wings
And sings his song,
Proclaims the tidings
All day long.
When the sun sets
And the deep night falls,
The Christmas bird
Still calls, and he calls, and he calls-
"Kikiyu!"

3.
I love little Christ in a manger.
The horses watch over while He sleeps.
Mother Mary keeps Him from danger
As He's cuddled and warmed by sheep.
O, He the Lamb of God,
Come here to save all mankind.
What miracle it is to see
This Jesus so gentle and kind!
Nativity! Nativity! Nativity!

4.
Shepherds watched o'er their sheep
In their dark night of the soul.
When suddenly, a dazzling light appeared
The shepherds their fear could not control.
But an angel spoke from the radiance,
Saying, "Shepherds, get thee away
To Bethlehem, where thou shalt see
The King of kings this day."

5. **Procession of the Three Kings**
(orchestra alone)

6. **Reprise of No. 1**

7.
Weep no more, fear not, O man!
The Savior has come from th'Amighty's
right hand.
To banish woe here below
Although He bears the Cross' brand.
Holy holy holy, heaven and earth are
full of Thy glory.
Praise ye!

8.
The Christmas bells are chiming gaily,
Ringing out their gladsome strain
While men of cheer proclaim that Christ
Will cast out Satan's stain.
Sing the hymns with joy undimmed
And proudly hail the holy birth.
Rejoice that through our Lord and Savior
God is here on earth!

9.
O, this little child,
So innocent, meek, and mild, Was borne
here on angel's wings.
See how He smiles and how beguiles
All gathered round this holy ground,
Damp and cold, hours old. But behold
His face filled with heav'nly joy; this little boy
Gives charity and clarity to life.
Should others e'en feel my joy by half,
From delight they would surely laugh!
Ha ha ha ha! They would surely laugh.
Should another feel my joy by half,
Then he would surely laugh.

10. **Reprise of No. 1**

11.
Sweet hope, Redeemer, Savior,
Thou shalt Thou be when Thy day does come
Rest for now, little baby Jesus,
Safe in your mother's arms,
Protected from all harm,
Angels will keep you warm.
This day is done.

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BACH: MAGNIFICAT

I. CHORUS

Magnificat anima mea Dominum.

My soul doth magnify the Lord.

II. ARIA

Et exultavit spiritus meus in Deo salutari meo.

And my spirit hath rejoiced to God my Savior.

III. ARIA

Qui respexit humilitatem ancilae suae; ecce enim ex hoc beatam me dicent.

For He hath regarded the low estate of His hand-maiden; for behold, from henceforth all generations shall call me blessed.

IV. CHORUS

Omnes generationes.

All generations.

V. ARIA

Quia fecit mihi magna qui potens est, et sanctum nomen ejus.

For He that is mighty hath done to me great things; and holy is His name.

VI. DUET

Et misericordia a progenie in progenies timentibus eum.

And His mercy is on them that fear Him from generation to generation.

VII. CHORUS

Fecit potentiam in brachio suo, dispersit superbos mente cordis sui.

He hath showed strength with His arm; He hath scattered the proud in the imagination of their hearts.

VIII. ARIA

Deposuit potentes de sede et exaltavit humiles.

He hath put down the might from their seats, and exalted them of low degree.

IX. ARIA

Esurientes implevit bonus et divites dimisit inanes.

He hath filled the hungry with good things; and the rich He hath sent empty away.

X. TRIO

Suscepit Israel puerum suum, recordatus misericordiae suae.

He hath holpen His servant Israel, in remembrance of His mercy.

XI. CHORUS

Sicut locutus est ad patres nostros, Abraham et semini ejus in secula.

As He spake to our fathers, to Abraham, and His seed forever.

XII. CHORUS

Gloria Patri, gloria Filio, gloria Spiritui sancto. Sicut erat principio et nunc, et semper et in seculorum. Amen.

Glory be to the Father, and to the Son, and to the Holy Ghost. As it was in the beginning, is now, and ever shall be, world without end. Amen.

Thomas Baze

Susan Dramm

Glenna Hazleton

Jeff Nevin

Nolan Penn

Jeanne Saier

Jay Sacks

Ted Tsai

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Harvey Sollberger

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William J. McGill

The La Jolla Symphony Orchestra and Chorus dedicate this performance of the Bach *Magnificat* to the memory of William J. McGill, UCSD's third chancellor, who died on October 19, 1997.

The son of a musician and grandson of an Irish immigrant dock worker, William McGill will be remembered as one of the great academic leaders of the post-World War II era, a voice of reason during turbulent times, and a peace maker who brought together people from different generations, ethnic backgrounds and political perspectives. He was born and raised in the Bronx section of New York City, earning his bachelor's and master's degrees in psychology from Fordham University and, in 1953, a Ph.D. in experimental psychology from Harvard University. In 1956 he joined the faculty at Columbia University, where he was named department chairman in 1963.

McGill came to UCSD in 1965 as one of the founding members of the department of psychology. In 1968, as the campus struggled with the unrest of the late 1960's, he was named UCSD's third chancellor. McGill rose to national prominence during this stormy era of student protests over free speech, civil rights, and the war in Vietnam.

In 1970 McGill was offered the presidency of Columbia University, a position he held for ten years. When he retired from Columbia, he returned to UCSD as an adjunct professor of psychology. He wrote about his experiences as chancellor at UCSD, continued his research on the analysis of sensory information, served on foundation boards and worked tirelessly on a great variety of important civic projects. During this period, he also acted as confidant and mentor for a stream of students, faculty, and administrators in the UCSD community.

McGill's many friends know that he had a very private side. He loved beautiful things, especially fine music. He had a good voice and enjoyed singing. Late in his life, in a reflective moment, he observed that at his death no memorial would please him more than the performance of a fine choral work in his honor. Nothing could be a more fitting tribute than a performance of Bach's *Magnificat*.

-Kathryn Ringrose

MUSIC WITH LOVE

Sunday, February 8, 1998



Music with Love, the Association's annual benefit, will be held on Sunday, February 8 at the ocean-view music salon of Dr. and Mrs. Fan. This year's event will feature a silent art auction in addition to the usual delightful mix of music, refreshments, and good company.

Your invitation will be arriving soon—mark your 1998 calendar now.



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Join music educator Eric Bromberger for this series of talks with a focus on the life and the music of Ludwig van Beethoven.
January 13 — Bonn, Vienna, and Classical Style
January 20 — Deafness and a "New Path"
January 27 — The Heroic Style
February 3 — Collapse of the Heroic Style and Silence
February 10 — The Late Period

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ARTIST PROFILES



David Chase has been conductor of the La Jolla Symphony Chorus since 1974 and serves as a Lecturer in the UCSD Music Department. Under his leadership, the 120-voice ensemble performs a mixture of musical styles that combine standard repertory with new or unusual works. Major projects have included the world premiere and CRI recording of Henry Brant's *Western Springs*; KPBS-TV broadcast of Bach's *B-Minor Mass*, and the American premiere of the musical-theatre piece *Boojum!* By Australian composer Martin Wesley-Smith. Dr. Chase and members of the chorus traveled to Europe in 1988, where they gave performances in Germany, Austria, and Italy. In 1992 the ensemble was the only adult choir chosen to represent the United States in the International Choral Kathaumixw held in Canada. In July 1996 the present Musiques des Ameriques in concerts throughout Southern France. David Chase is a graduate of Ohio State University and received his doctorate at the University of Michigan. Since 1975, he has been a member of the faculty of Palomar College, where he teaches theory and literature courses, conducts choral ensembles, and has served as department chairman.



Ann Chase, soprano, has appeared as soloist with the La Jolla Symphony and Chorus in Berg's *Wozzeck*, Thomson's *The Mother of Us All*, Wesley-Smith's *Boojum!*, Mozart's *Requiem* and *Mass in C Minor*, Britten's *Spring Symphony*, and others. She currently performs with the chamber music ensemble Camarada, with which she recently presented three performances of Schoenberg's *Pierrot Lunaire*. She has performed as soloist with the Sacramento Chamber Music Society, San Francisco Contemporary Music Players, SONOR, Piccolo Spoleto USA in Charleston, American Traditions Festival in Savannah, California Ballet, and San Diego Master Chorale. She currently teaches at Cal State San Marcos and at her private studio in Leucadia.

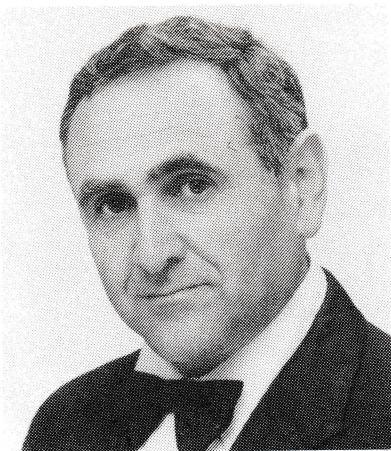


Ronald Banks, baritone, has most recently soloed in Vaughan Williams' *Five Mystical Songs* and *The Songs of Travel* for Palomar College and in Beethoven's *Symphony No. 9* with the Lancaster Symphony. In addition, he has done extensive oratorio solo work with the Irvine Symphony, San Diego Symphony, San Diego Philharmonic, San Diego Pops, San Diego Master Chorale, including such works as Handel's *Messiah*, Haydn's *Lord Nelson Mass*, and the Brahms and Faure *Requiems*. He was seen most recently at San Diego Comic Opera in the *Victor Herbert Hit Parade*, as Buonafede in *Il Mondo della Luna*, and as Dick Deadeye in *H.M.S. Pinafore*. He has appeared with the San Diego Opera in main-stage productions of *La Boheme*, *Macbeth*, *Rigoletto*, and many others.



Heartfelt thanks to Cheryl Konr for supplying today's flowers. They are courtesy of Poinsettia's, 501 Quail Gardens Drive, off Encinitas Boulevard in Encinitas.





Thomas Oberjat, tenor, was featured as the tenor soloist in Mahler's *Symphony No. 8* with the William Hall Master Hall Chorale at the Crystal Cathedral in Orange County last year, and earlier this year he soloed in Beethoven's *Symphony No. 9* with the Santa Barbara Symphony and *Missa Solemnis* with the Antelope Valley Master Chorale. Other recent engagement include the Verdi *Requiem* with the Grossmont Symphony, *Elijah* with the San Diego Master Chorale, and *Messiah* with the San Diego Chamber Orchestra. Mr. Oberjat has sung leading roles with the Hollywood Opera Theater, Lyric Opera of Orange County, Euterpe Opera, San Diego Comic Opera, and Hawaii Opera Theater, and he has been a frequent soloist with the La Jolla Symphony. While not busy singing, Mr. Oberjat—who has a master's degree in Neurophysiology from UCLA—works for a biotech firm in San Diego.



Anita Colet, mezzo-soprano, has been a frequent soloist with Palomar College, the San Diego Youth Symphony, and San Diego Symphony Summer Pops. She has appeared as soloist with the La Jolla Symphony and Chorus in Bach's *St. Matthew Passion* and Respighi's *Laud to the Nativity*. Last summer she performed on Starlight's newly-renovated stages as the Mother Abbess in *The Sound of Music* and then sang with Moonlight Amphitheater as Alice in their production of *The Secret Garden*. Ms. Colet has also performed with the San Diego Comic Opera and the West Coast Opera Theater. She has sung with the San Diego Opera in over thirty productions and has been involved with the San Diego Opera Ensemble for three tours.

News from the President and Board of Directors

The San Diego Community Foundation (SDCF) recently announced that the La Jolla Symphony and Chorus Association will receive an award of \$5,000 to begin Music Outreach '98 that will introduce the benefits of music to San Diego County school children as a way of augmenting the limited resources public school systems make available for music education. We are one of 26 San Diego arts organizations to receive support from SDCF.

Also, the La Jolla Symphony and Chorus, starting in January 1998, will collaborate with the Art Gallery-Mandeville Center, UCSD in its program targeting San Diego County schools to enhance their experience with and exposure to the arts. Our role in this collaboration will be to provide with musical performances by our Young Artists Competition winners and selected members of our ensembles. The individual events will comprise a lecture-style presentation about the music performed, and an interactive discussion by both participants with the students about the meaning of the music and the role it plays in the lives of the Young Artists and the performers.

Kathleen Stoughton, Director of the Art Gallery, has actively interacted with our Board of Directors in developing this exciting collaboration. Kathleen and our Board Members are strongly excited about this challenge. Thomas Nee enthusiastically volunteered to coordinate our activities in this new collaboration. Music Outreach '98 will play an important role in our coming season as part of the La Jolla Symphony and Chorus' mission to inspire San Diego with the joy of music through diverse and high quality musical experiences in order to enrich the quality of life for the people of San Diego and enhance the City's reputation as a cultural center.

S D E M S



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Thomas Nee Commissioning Endowment 1997-98

The Thomas Nee Commissioning Endowment was launched this season by the Board of Directors of the La Jolla Symphony and Chorus Association. It is well on its way to meeting its funding goal of \$36,000. The Endowment was created to honor Thomas Nee's thirty years as Music Director of the La Jolla Symphony Orchestra by supporting an annual commission fee, in perpetuity, for original compositions by the University of California, San Diego, student composers and other worthy recipients. To find out more about making a donation and joining us in our effort to assure exciting new orchestral and choral music for future generations, please contact the La Jolla Symphony and Chorus office at 534-4637.

Endowment Goal: \$36,000 • Received to date: \$21,000

Recipient of this Year's Award: Jeff Nevin, co-composer
**Concerto for Mariachi and Orchestra Performed by the
 La Jolla Symphony Orchestra and guest artists
 Mariachi Sol de Mexico**

The La Jolla Symphony and Chorus Association welcome contributions to the Thomas Nee Commissioning Endowment Fund. Donations may be made at the following levels:

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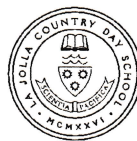
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