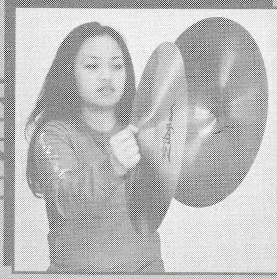
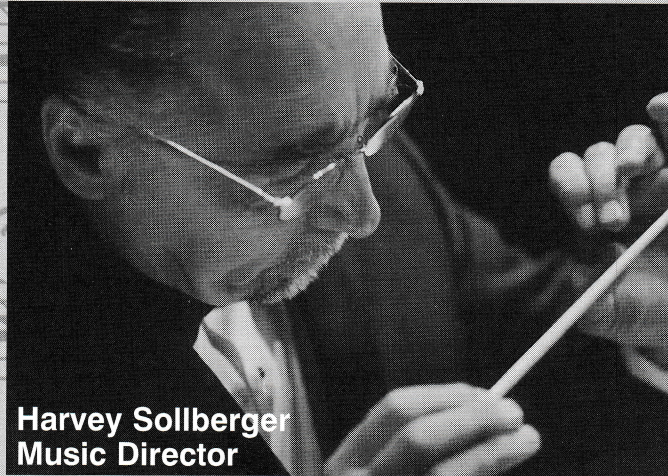


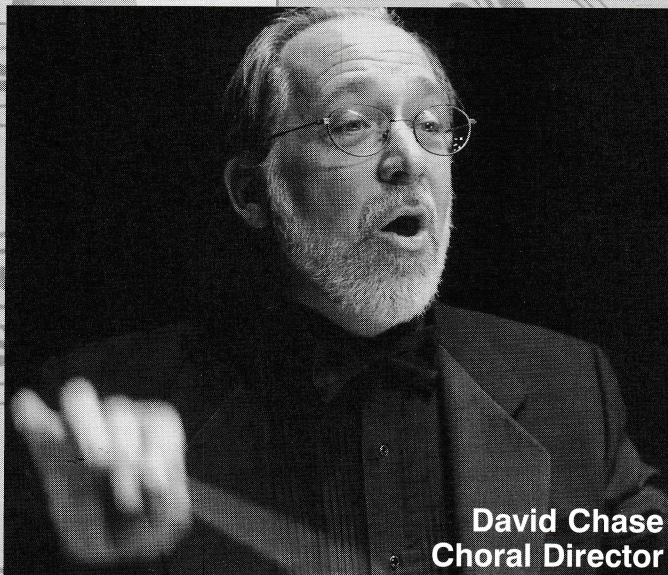
La Jolla Symphony & Chorus  
2002 • 2003 Season



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Music Director



David Chase  
Choral Director







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# BACH MASS IN B MINOR

MANDEVILLE AUDITORIUM, UCSD  
 SATURDAY, DECEMBER 7, 2002, 8 P.M.  
 SUNDAY, DECEMBER 8, 2002, 3 P.M.

DAVID CHASE, CONDUCTING

## I. MISSA

*Kyrie*  
*Gloria*

## II. SYMBOLUM NICENUM

*Credo*

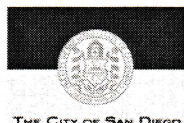
INTERMISSION

## III. SANCTUS

## IV. OSANNA, BENEDICTUS, AGNUS DEI, DONA NOBIS PACEM

Jessica Cooper, *soprano*  
 Ava Baker Liss, *mezzo-soprano*  
 Janelle Rollinson, *mezzo-soprano*  
 John Christian Edward, *tenor*  
 Gregorio Gonzáles, *baritone*

*We gratefully acknowledge  
 Michael and Nancy Kaehr  
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# Program Notes

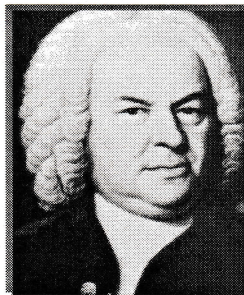
by Eric Bromberger

## Mass in B Minor, BWV 232

JOHANN SEBASTIAN BACH

Born March 21, 1685, Eisenach

Died July 28, 1750, Leipzig



**B**ach's *Mass in B Minor* is one of the great achievements in music, yet it remains shrouded in mystery. No one is sure when Bach wrote it, and in fact its composition appears to have spanned most of his creative life, from his twenties to his sixties. It is unclear when the music was first performed, and Bach almost certainly never

heard a performance of it (the earliest known complete performance took place in 1859, over a century after his death). Bach never heard this music called the *Mass in B Minor*, and some scholars believe that he conceived it as four separate works rather than one. And there remains the most puzzling question of all: why would this devoutly Lutheran composer write a Roman Catholic mass?

To begin to answer these questions—and to understand this overwhelming music—we need some history. In 1745 Bach—at that time 60 years old, retired, and growing blind—heard a performance of three movements he had written much earlier in his life, all of them settings of parts of the Roman Catholic mass: a *Kyrie*, *Gloria*, and *Sanctus*. And the story actually begins twelve years before that, in 1733. That year Augustus III was installed as King of Poland, and he visited Leipzig to accept the city's oath of allegiance. Augustus had had to convert to Catholicism to assume that throne, and for his visit to Leipzig the city commissioned from Bach a setting of the first two movements of the mass: a *Kyrie* as a mourning-piece for the deceased Augustus II and the *Gloria* to celebrate his son and successor. There was nothing unusual about Bach's setting these texts—the Lutheran Church had kept much of the service of the Roman Catholic church, and the joint setting of the *Kyrie* and *Gloria* was sometimes referred to as the "Lutheran mass."

But hearing these two movements (along with the *Sanctus*, which he had composed for Christmas observances in 1724) now triggered something deep within the aging composer, and he set out to complete a setting of the entire mass text. This required a superhuman effort from the increasingly frail and blind Bach, but in the years before his death he made that effort. He wrote the massive *Credo* (which he called the *Symbolum Nicenum*) and the final section, consisting of the *Osanna*, *Benedictus*, *Agnus Dei*, and *Dona Nobis Pacem*, assembling many of these movements from works he had written earlier. And then in the summer of 1750 he died, apparently without having heard the completed mass performed.

And at that point an already murky situation became even more mysterious. For what purpose did Bach write this music? Some of Mozart's settings of the mass take only twenty minutes to perform, but the *Mass in B Minor* stretches out to two hours and is so huge that it could never be used as part of a church service. Did Bach



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compose this music for himself? Was it another of the theoretical exercises, like *The Art of the Fugue* and *The Musical Offering*, that occupied his final years? No one knows, but this music began to have an eerie impact on succeeding generations, and—though unpublished and unheard—it became a kind of haunting presence. Bach's son Carl Phillip Emanuel performed parts of the *Credo* in 1786, and early in the nineteenth century the conductor and teacher Carl Zelter rehearsed the entire setting over a span of several years (among the singers was Zelter's young pupil Felix Mendelssohn). Beethoven was aware of the existence of this music, but his efforts to obtain a copy of the score while he was planning his own *Missa Solemnis* proved fruitless. When the score to the *Mass in B Minor* was finally published in 1818 (forty years before the first complete performance!), the editors were overpowered by this music (which they knew only from the page) and described it as "the greatest musical artwork of all times and peoples." And the mysteries continue—150 years after that first performance, scholars continue to work toward an accurate text and debate such issues as Bach's use of numerology, his adaptation for the *Mass* of music originally written for other purposes, and performance history and practice.

Yet if many of the facts about the *Mass in B Minor* remain hidden in the mists, there is no question that the music itself rises like a glistening peak out of those mists. Bach's biographer Phillip Spitta has said that "There is something almost unearthly in the solitary eminence which the *B-Minor Mass* occupies in history," and one of the finest modern Bach scholars, who is Japanese and Buddhist, has noted how important this music is to him spiritually. Here is music that transcends the mysteries of its creation to speak to people all over the planet.

The *Mass in B Minor* is built on a combination of quite different musical elements. Much of it grows out of the *stile antico*, the contrapuntal choral music that had evolved from Palestrina and others and which had been so central to Bach's own art. Yet Bach complements these magnificent choral movements with what are essentially arias for his five vocal soloists, sometimes accompanying them with elaborate instrumental solos. He does without the chorales and recitatives of his passion settings and includes very little purely instrumental music—the emphasis in the *Mass* is on the voice and on a clear presentation of the Latin text.

**A BRIEF GUIDE TO THE MUSIC:** The traditional setting of the mass falls into five parts—*Kyrie*, *Gloria*, *Credo*, *Sanctus*, and *Agnus Dei*—but Bach divided his setting into four sections, which he bound separately. The first part consists of the *Kyrie* and *Gloria* composed in 1733 for the installation of Augustus III. Bach called Part II the *Symbolum Nicenum*, after the Council of Nicaea which in the year 325 A.D. had created the *Credo* text. Part III is the *Sanctus* (originally composed for Christmas 1724), and Part IV gathers the concluding texts.

It is a measure of the scope of the *Mass in B Minor* that the opening *Kyrie*—which consists of three movements and lasts well over twenty minutes—should set a total of six words. The music bursts to life with the magnificent opening declaration *Kyrie eleison* (Lord, have mercy upon us) which is then extended through a long orchestral prelude before the chorus transforms the text into a four-part fugue. The solemnity and grandeur of this opening establish the character of the mass from its first instant. The *Christe eleison* (Christ, have mercy upon us), in aria style, is a duet for soprano and alto with obbligato accompaniment from the combined violin sections, and Bach rounds off the opening section with a four-part fugue on *Kyrie eleison*.

The *Gloria*, originally composed as celebration music in honor of Augustus III, rings out with the sound of trumpets and timpani. This movement is in D major, and it should be noted that while this is nominally a *Mass in B Minor*,

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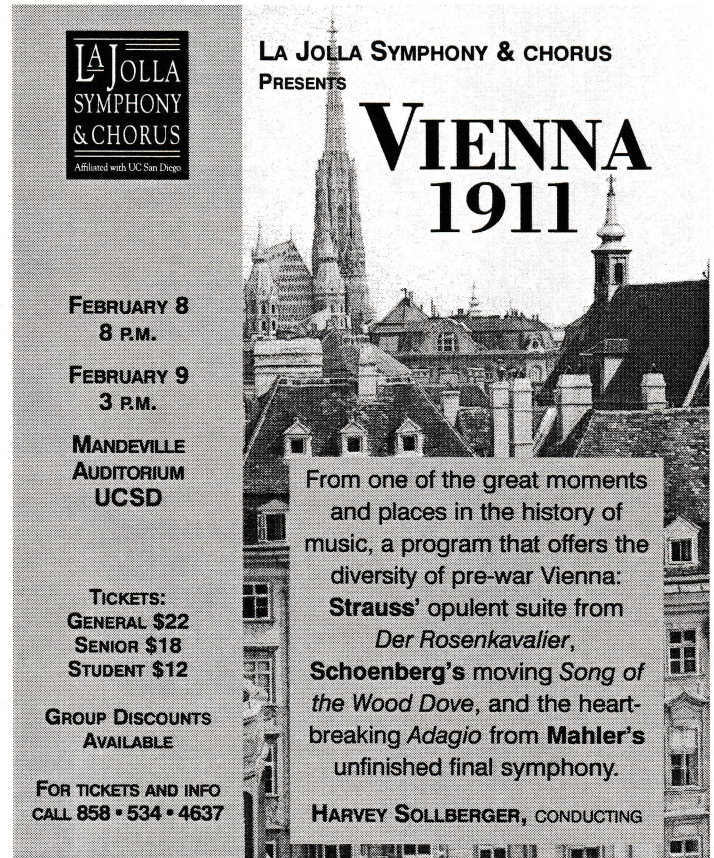


only five of its movements are in that key; twelve are in its relative major, D major, a key traditionally associated with sunlight and celebration. In this section, Bach alternates choral movements with individual solos, and some have suggested that the choruses represent grand statements of community belief and joy, while the solo arias offer more expressive (and perhaps more individual) statements of belief. In any case, the aria movements—and the use of solo instruments as part of them—are impressive: the *Laudamus te* (soprano with violin accompaniment), *Domine Deus* (soprano and tenor with flute), *Qui sedes* (alto with oboe), and *Quoniam* (bass with a striking horn accompaniment). Bach provides a festive conclusion with *Cum Sancto Spiritu*, a fugue in D major that combines all his forces.

Many regard Part II, which Bach called *Symbolum Nicenum*, as the dramatic center of the *Mass in B Minor*—it sets the *Credo* text (“I believe”), and it is the doctrinal core of the entire work. The emphasis here is on the chorus, certainly to underline Bach’s belief in a community of believers, and these nine movements are arranged in the shape of an arch. At the center of this arch are three choral movements. In *Et incarnatus est*, for five-part chorus, the slowly-descending lines mirror God’s descent to earth, while the rapt *Crucifixus*, based on a plainchant melody, is probably the earliest music of the *Mass* to be composed—it dates from 1714, when Bach was in Weimar. Following the crucifixion, the music erupts in joy (once again in D major, and again with the bright sound of trumpets and drums). The similarly-joyful *Et expecto*, based on dance rhythms, provides a festive close to this section.

After the solemn statements of the *Credo*, the tone relaxes a little over the remaining movements. The *Sanctus*, which Bach had composed for Christmas observances in 1724, is one of his “pictorial” movements—it has been described as “hovering” music that seems to float in the air, buoyed like the beating wings of hovering angels; it concludes with a fugue on *Pleni sunt coeli*. Part IV combines the remaining parts of the mass text: the *Osanna*, *Benedictus*, *Agnus Dei*, and *Dona Nobis Pacem*. The *Osanna*, for eight-part chorus, concludes with an orchestral postlude, one of the few in the *Mass*. The *Benedictus* is a tenor aria with delicate instrumental accompaniment, but Bach left no clear indication which instrument he had in mind here, and scholars continue to debate whether this solo should be played on the flute or the violin. A *da capo* repeat of the *Osanna* leads to the final aria, the alto’s *Agnus Dei*, accompanied by the entire violin section; this is wonderful music, as the dark sound of the alto’s voice describes the lamb of God taking away the sins of humankind. The concluding text is the *Dona Nobis Pacem*, and here Bach does an unusual thing—he goes back to the music he used to set the *Gratias* section of the *Gloria* and re-uses it here.

This sort of brief guide may suggest the outline and some of the structure of the *Mass in B Minor*, but it cannot begin to convey its grandeur, the breadth of Bach’s conception, the splendor of the sound-world he creates, or the cumulative emotional impact of the music. Much about the *Mass in B Minor* may remain cloaked in mystery, but this music does rise majestically above those mists, and finally we are left with Phillip Spitta’s concise summary: “There is something almost unearthly in the solitary eminence which the *B-Minor Mass* occupies in history.”



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# Mass in B Minor

## I. MISSA

### Kyrie

Kyrie eleison (*Chorus*)

Lord, have mercy upon us

Christe eleison (*Duet for Soprano I and II*)

Christ, have mercy upon us

Kyrie eleison (*Chorus*)

Lord, have mercy upon us

### Gloria

Gloria in excelsis Deo, et in terra pax (*Chorus*)

Glory be to God in the highest,  
and on earth peace to men of good will.

Laudamus te (*Aria for Soprano II and Violin*)

We praise Thee, we bless Thee,  
we worship Thee, we glorify Thee.

Gratias agimus tibi (*Chorus*)

We thank Thee for Thy great glory.

Domine Deus (*Duet for Soprano I and Tenor*)

O 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

Qui tollis peccata mundi (*Chorus*)

Thou who takest away the sins of the world,  
have mercy upon us,

Thou who takest away the sins of the world,  
receive our prayer.

Qui sedes ad dexteram Patris (*Aria for Alto and Oboe d'amore*)

Thou that sittest at the right hand of  
God the Father, have mercy upon us.

Quoniam tu solus sanctus (*Aria for Bass and Corno da caccia*)

For thou only art Holy, thou only art the Lord,  
thou only, Jesus Christ, art most high.

Cum sancto spiritu (*Chorus*)

With the Holy Ghost in the glory  
of God the Father. Amen.

## II. SYMBOLUM NICAENUM

### Credo

Credo in unum Deum (*Chorus*)

I believe in one God

Patrem omnipotentem (*Chorus*)

I believe in one God, The Father Almighty,  
Maker of heaven and earth  
and of all things visible and invisible.

Et in unum Dominum (*Duet for Soprano I and Alto*)

And in one Lord, Jesus Christ,  
the only begotten Son of God,  
born of the Father before all ages.

God of God, Light of Light,  
true God of true God, begotten,

not made, being of one substance with the Father  
by who all things were made.

Who for us men and for our salvation  
came down from heaven

Et incarnatus est (*Chorus*)

And was incarnate by the Holy Ghost of  
the Virgin Mary, and was made man.

Crucifixus (*Chorus*)

He was crucified also for us under Pontius Pilate.  
He suffered, and was buried.

Et resurrexit (*Chorus*)

And the third day he rose again  
according to the Scriptures,  
and ascended into heaven.

He sitteth at the right hand of the Father  
and He shall come again with glory  
to judge both the living and the dead;  
Whose kingdom shall have no end

Et in spiritum sanctum (*Aria for Bass and Oboe d'amore*)

And I believe in the Holy Ghost,  
the Lord and giver of life, who proceedeth  
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

Confiteor, et expecto (*Chorus*)

I confess one baptism for the remission of sins,  
And I look for the resurrection of the dead,  
and the life of the world to come. Amen.

## III. SANCTUS

### Sanctus

Sanctus (*Chorus*)

Holy, holy, holy, Lord God of hosts.  
Heaven and earth are full of Thy glory

## IV. OSANNA, BENEDICTUS, AGNUS DEI

### Osanna, Benedictus

Osanna (*Chorus*)

Hosanna in the highest!

Benedictus (*Aria for Tenor and Flute*)

Blessed is he, who cometh in the name of the Lord.

Osanna (*Chorus*)

Hosanna in the highest!

### Agnus Dei

Agnus Dei (*Aria for Alto and Violin*)

O Lamb of God, that takest away the sins of the world,  
have mercy upon us.

Dona nobis pacem (*Chorus*)

Grant us peace.

*Johann Sebastian Bach.*





# Our Soloists

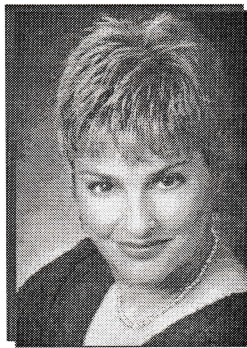


**S**oprano **Jessica Cooper** was most recently heard on WGBH's Classics in the morning, as a finalist in the New England Region Metropolitan Opera Competition, held in Boston, MA. Jessica was also a semi-finalist in the National NAT-SAA Competition which was

held in San Diego this year. She sang the two soprano roles in Handel's *Samson* with Donald Teeters and the Boston Cecilia in Jordan Hall, and has been a soloist in the Cecilia's popular Christmas concerts for the past three years. She was warmly heralded as "a welcome addition to Boston's top rank of Handel sopranos" by Boston Globe critic Richard Dyer in the October 2001 review of *Samson*. Her voice was characterized as being "agile, attractive and full of character." Boston Herald critic Lloyd Schwartz said, "Cooper's warm, attractive, sizeable voice nailed the fiendishly difficult, celebratory coloratura." She was also acclaimed in the Boston Globe for her performance of John Harbison's *Simple Daylight* in Jordan Hall in the New England Conservatory's Boston Composers Series. Richard Dyer wrote, "Jessica Cooper sang with beautiful tone, and backed up emotional intensity with technical security."

Ms. Cooper was a fellow in the Pacific Music Festival and has appeared with the La Jolla Symphony (as a winner in the 1996 Young Artists competition), New England Conservatory Honors Orchestra, San Diego State University Symphony, and in recital in the Stockbridge Chamber Concert series, at Sapporo City Hall and the Athenaeum in La Jolla. She was the winner of the New England Conservatory Concerto Competition, and performed with the Honors Orchestra in the 2000 Commencement ceremonies.

She performed the role of Tytania in Britten's *A Midsummer Night's Dream* with the New England Conservatory in January 1999, and sang the role of Lucia in the NEC 2000 production of Britten's *The Rape of Lucretia*, both directed by John Moriarty. Other roles in her repertoire include Queen of the Night (*The Magic Flute*), Cleopatra (*Giulio Cesare*), and Zerbinetta (*Ariadne auf Naxos*). Jessica holds two Master's degrees from NEC, in Opera and Voice Performance, where she graduated with honors in performance and academic distinction. Jessica is the soprano soloist at All Saints Parish in Brookline, MA and performed in the memorial concert performance of the Faure *Requiem* last March. She is originally from San Diego, California.



**M**ezzo-soprano **Ava Baker Liss** joins La Jolla Symphony and Chorus after singing an original work for narrator, dancer, voice, alto flute, violin and piano by San Diego composer David Burge, "The Thousand Paper Cranes" at the Mingei Museum in November.

Earlier this season she performed the Bloch Sacred Service with Tifereth Israel Community Orchestra in San Diego, conducted by David Amos. She has appeared extensively in the San Diego and Baja California region in opera and concert.

After touring with the San Diego Opera Ensemble as Dorabella in *Così fan Tutte*, Rosina in *The Barber of Seville* and Fidalma in *The Secret Marriage* she served as bilingual artist-in-residence with the company for three years. She made her San Diego Opera stage debut in 1997 as Zulma in *L'italiana in Algieri*.

She has appeared with San Francisco Opera and with Opera San Jose as Baba the Turk in Stravinsky's *The Rake's Progress*, and as a concert soloist with the San Luis Obispo Orchestra, Palomar Chorale and Palomar Wind Ensemble, San Diego Chamber Orchestra, Grossmont College Symphony and the Orchestra of Ensenada University. Ava was last on stage with La Jolla Symphony and Chorus in the 1998 performances of Ratcliff's *Ode to Common Things*.

She is a regular soloist at First Unitarian Universalist Church in San Diego and a Cantorial soloist for Congregation Beth Israel.

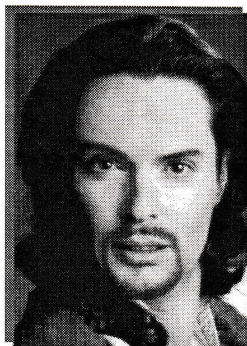


**J**anelle **Rollinson, mezzo-soprano** recently performed with the La Jolla Symphony and Chorus in the gala, *A Night of Opera*. She has performed with the San Diego Opera Chorus, the Opera Festival of New Jersey, the Inland Valley Symphony, Westminster Opera Theatre, Shakespeare Santa Cruz, the Lyric Theatre of Santa Cruz, and as a member of professional choirs with the New York Philharmonic and the Philadelphia Orchestra.

Her recent operatic roles include Maria in *La Alegria de la Huerta* at the Zarzuela Festival in Napa, California as well as Valetto in *L'incoronazione di Poppea* and Carmen in scenes from *Carmen* with the Bay Area Summer Opera Theatre Institute. Ms. Rollinson was twice chosen as a winner in the Metropolitan Opera National Council Auditions and has also won awards from the National Association of Teachers of Singing and the Musical Merit Foundation of Greater San Diego. A native of San Diego, she has appeared locally as an oratorio soloist with the University of San Diego, the Palomar Chorale and Symphony, as well as St. James by the Sea Episcopal, La Jolla Presbyterian, First Unitarian Universalist, All Souls Episcopal, and St. Mark's United Methodist Churches.

Ms. Rollinson received her Bachelor of Arts in Music from the University of California at Santa Cruz and a Master of Music in Voice Pedagogy and Performance from Westminster Choir College of Rider University.



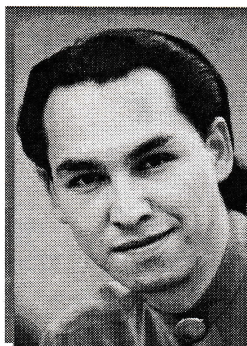


**T**enor John Christian Edward made a company and role debut in October as Ferrando in *Così fan tutte* with the Pacific Repertory Opera in San Luis Obispo, then he returned to San Luis Obispo's Cuesta College in November as soloist in a concert of 18<sup>th</sup> century Mexican sacred works. He returns to La Jolla Symphony and Chorus after singing tenor solos in Haydn's *The Creation* in June 2001, and as a soloist in the September 2002 "A Night of Opera" gala.

In August he'll join Tijuana Opera for Beppe in *Pagliacci*. This past summer he drew praise for "thrilling singing" as Jozsi in Lehar's *Zigeunerliebe* (*Gypsy Love*) with Light Opera Works of Chicago, then he combined the roles of Ralph, Frederic and Capt. Corcoran for "Highlights of Pinafore and Pirates" with San Diego Comic Opera aboard the *Star of India*. John has starred as Ralph Rackstraw in the Comic Opera's production of *H.M.S. Pinafore*, and in September 2003 he returns as Frederic in *Pirates of Penzance*. In February he debuted as Count Almaviva in *Il Barbiere di Siviglia* with South Florida Opera (West Palm Beach) after performing the same role with the San Diego Opera Ensemble in January.

With San Diego Opera he has sung Rufus Buford and Luther, two characters in Carlisle Floyd's *Cold Sassy Tree*, after making his stage debut there in 2000 as First Noble in *Lohengrin*. His recent concert work includes Mendelssohn's oratorio *St. Paul* with the Pacific Academy of Ecclesiastical Music (PACEM).

The Minnesota native's motion picture and television credits include the voice of the alien holographic doctor in the popular television series "Star Trek: Voyager". His voice appears on soundtracks for such films as "Air Force One," "Outbreak" "Water World" and "Star Trek: Next Generation."



**G**regorio González, baritone, grew up in the central México state of Guanajuato, where his earliest performing experience was with a guitar and voice ensemble. A San Diego resident for several years, he has given performances throughout the United States and central México. His recent engagements include the role of Schaunard in *La Bohème* at Opera

Pacific; José Castro in *Fanciulla del West* at Los Angeles Opera (where he is a resident artist); and covering the role of Hamlet at Opera Theatre of St. Louis. He has also performed with Des Moines Metro Opera, San Diego Opera, San Diego Comic Opera, and Moonlight Amphitheatre. He has been concert soloist with the Orquesta Sinfónica de Guanajuato, México; the Palomar Orchestra and Chorale; and the Ventura Master Chorale. He was baritone soloist in the La Jolla Symphony and Chorus performances of Vaughan Williams' *Hodie* in December 2000.

In April Mr. González sang on the stage of the Metropolitan Opera during the National Council Auditions, after being last year's, Western Region Winner. He has also received first place awards in the 2002 La Jolla Symphony and Chorus Young Artists Competition, the Palm Springs Opera Guild, and Virginia Hawk Competitions. He has also received awards from the Leni FeBland Foundation, and National Association of Teachers of Singing (NATS) in San Diego and Los Angeles.

Gregorio's roles for the 2002-03 seasons include The Sergeant, and covering Figaro in *Il Barbiere di Siviglia*, and covering Leporello in *Don Giovanni* at Los Angeles Opera; and at San Diego Opera, the role of Prince Yamadori in *Madama Butterfly*.

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Peter Clarke, *Assistant Concertmaster*

Pat Gifford

Susanna Han

Aaron Hart

Patricia McCormick

Ina Page

Julie Park

Natalie Schenker

Devin Shea

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Gary Brown, *Principal*

Gudrun Noe, *Assistant Principal*

Pat Bromberger

Joan Forrest

Igor Korneitchouk

Jennifer Marciniak

Jeanne Saier

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Susan Ung, *Assistant Principal*

Jennifer Ke

Valerie Norton

Sheila Podell

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*Principal*

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Chris Williams

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Vicki Heins-Shaw

\*Portable organ built by Martin Ott, 1983.  
On loan from Jerry Witt.





# David Chase

LJS&C Choral Director

Conductor of the La Jolla Symphony Chorus since 1973, David Chase serves as a lecturer in the UCSD Music Department. Under his leadership the 130-voice ensemble performs a mixture of musical styles that combine standard repertory with new or rarely performed works. Major projects have included the world premiere and CRI recording of Henry Brant's *Western Springs*, a KPBS-TV broadcast of La Jolla Symphony and Chorus' first performance of Bach's *Mass in B Minor*, and the American premiere of the musical-theater piece, *Boojum!* by Australian composer Martin Wesley-Smith.

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. Dr. Chase has been on the music faculty at 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, he 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. His compositions are published by Shawnee Press and Concordia Music Publishers.

David Chase and members of the chorus have made four European tours, including festival performances in southern France and concerts in Germany, Austria, Italy, Czech Republic and Poland. On July 9, 2001 the mayor and city council of San Diego proclaimed the ensemble official "Cultural Ambassadors". The Royal Government of Bhutan has invited David Chase and the La Jolla Symphony Chorus to be the first western choir to sing in the Himalayan kingdom. They will bring "Music from America" to the people of Bhutan in July 2003.



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# La Jolla Symphony Chorus

Founded in 1965 by Patricia Smith

**David Chase, Choral Director**  
**Kenneth Bell, Assistant Conductor**

**Victoria Heins-Shaw, Accompanist**  
**Beda Farrell, Manager**  
**Randy Stewart, Librarian**

## **SOPRANO**

Lerina Barczys  
Shana Black ^  
Diana Bowley  
Frances Castle\*  
Ann Chase ^  
Ying-Ja Chen  
Christine Chong\*\* ^  
Janice Chou ^  
Sally Dean ^  
Anne-Marie Dicce ^  
Kelly Donovan  
Elinor Elphick ^  
Beda Farrell  
Krystal Figueroa ^  
Clare Friedman ^  
Eliane Garo  
Marty Hambright ^  
Martha Hamilton ^  
Cheryl Herman  
Nora Hoffmann  
Julia Horn  
Ida Houby  
Rebecca Jeng  
Karen Johns ^  
Sharon Jones ^  
Hima Joshi ^  
Karen Kakazu  
Kathryn Kinslow ^  
Dana Krehmke  
Kathryn Leff ^  
Perry Mack ^  
Heather MacKenzie ^  
Michelle McCurdy  
Nancy Moore  
Pamela Narbona  
Lori Newman  
Janet O'Brien ^  
Vicki Rashkin  
Kelly Rodrigues ^  
Shelley Sampson  
Mitzi Sobash

Sonja Srinivasan  
Jenny Staab  
Bobette Stewart ^  
Jeanne Stutzer ^  
Maya Sukumar  
Hannah Sun  
Mimu Tsujimura  
Mary Ellen Walther  
Janet White  
Valerie York  
Vivien Zapf

## **ALTO**

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Ylva Andell  
Kim Burton  
Carolyn Chase  
Patricia Cheng  
Peggy Clapp ^  
Yvonne Dutton  
Karen Erickson ^  
Shirley Hawkes  
Edna Huelsenbeck  
Evelyne Jenni  
Monica Kieffer ^  
Sharon Kipfer  
Yonit Kovnator  
Monique Kunewalder  
Laura Kwinn  
Jean Lowerison  
Kim Moerman  
Carolyn Moores ^  
Ellie Mout  
Valerie Moy  
Linda Musengo ^  
Lillian Nedwick  
Debby Park  
Barbara Peisch  
Debbie Peterson  
Rebecca Ramirez\*\* ^  
Carol Rohan  
Valerie Rubins

Marianne Schamp ^  
Leigh Schanfein  
Janet Shields ^  
Romi Simons ^  
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Tom Leathem  
Edward Lee ^  
Jason Mahan ^  
Joe Mundy  
Craig Nordal ^  
Brian Pugh  
Jay Sacks ^  
James Stevenson ^  
Dennis Travers ^  
Anthony Yonnone  
Bill Ziefle

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Timothy Allen ^  
Kenneth Bell\*\* ^  
Harold Bergsma  
Paul Blair  
Martin Bloom  
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John Carpenter  
Christopher Davis  
Paul Friedman  
David Hertzell ^  
Larry Hilliker ^  
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Peter Jorgensen  
Michael Kaehr  
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Chris Lewis ^  
Tim Marks  
John Noyes ^  
Rich Parker ^  
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Robert Williams  
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\*Section Leader

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^ Concertato ensemble

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This list is current as of November 20, 2002.



# ANNOUNCING THE LA JOLLA SYMPHONY & CHORUS 2002 • 2003 SEASON!

## Fanfare for an Uncommon Season

NOVEMBER 2/3, 2002

**Copland**— *Fanfare for the Common Man*  
**Stravinsky**— *Symphonies of Wind Instruments*  
**Bartok**— *Music for Strings, Percussion and Celesta*  
**Beethoven**— *Symphony No. 5*

**Maestro Sollberger** kicks off our 48<sup>th</sup> Season with a program that showcases the different sections of the orchestra in three twentieth-century classics, then concludes with an all-time favorite, **Beethoven's** *Fifth Symphony*.

## Bach Mass in B Minor

DECEMBER 7/8, 2002

In celebration of the season, **Choral Director David Chase** leads the chorus, orchestra and five soloists in one of the masterpieces of the choral literature, **Bach's** *Mass in B Minor*.

## Vienna 1911

FEBRUARY 8/9, 2003

**Strauss**— *Der Rosenkavalier Suite*  
**Schoenberg**— *The Song of the Wood Dove*  
**Webern**— *Six Pieces, Opus 6*  
**Mahler**— *Symphony No. 10: Adagio*

From one of the great moments and places in the history of music, a program that offers the diversity of pre-war Vienna: **Strauss'** opulent suite from *Der Rosenkavalier*, **Schoenberg's** moving *Song of the Wood Dove*, and the heartbreaking *Adagio* from **Mahler's** unfinished final symphony.

## Mozart and Modern

MARCH 15/16, 2003

**Mozart**— *Overture to Don Giovanni, K.527*  
**Wieniawski**— *2<sup>nd</sup> Violin Concerto*— *featuring*  
*Lauren Mindoro, Young Artists Competition Winner*  
**Reynolds**— *Symphony/Vertigo*  
**Mozart**— *Vesperae Solennes de confessore, K.339*

Two sides of **Mozart**— a demonic overture and a sacred choral work— frame the annual appearance of the winner of our Young Artists Competition, plus a striking work by Pulitzer Prize-winning UCSD composer **Roger Reynolds**.

## Bruckner

MAY 3/4, 2003

**Debussy-Peterson**— *Songs*  
**Bruckner**— *Symphony No. 3 in D Minor*

The orchestra offers its first-ever performance of a **Bruckner** symphony, his youthful *Third*, full of appealing melodies and wonderful writing for brass. Also on the program: a selection of early songs by **Debussy**, orchestrated by Pulitzer Prize winner, **Wayne Peterson**.

## Take Me Out to the Ball Game

JUNE 7/8, 2003

**Varèse**— *Tuning Up*  
**Boretz**— *Un (-): 1*  
**Justice**— *Sunday Afternoons*  
**Carter**— *Anniversary*  
**Ives-Schuman**— *Variations on America*  
**Crawford-Seeger**— *Rissolty Rossolty*  
**Nee Commission Winner**— *A Choral Piece*  
**Wm Schuman**— *Casey at the Bat*

Our season concludes with an all-American celebration— a series of brief snapshots of Americana to open, and on the second half excerpts from **William Schuman's** charming baseball opera, *Casey at the Bat*.

## Special Non-Subscription Concerts

### Christmas Messiah Sing

DECEMBER 14, 2002 — 2 P.M.

**Handel**— *Messiah*

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### 44<sup>th</sup> Annual Young Artists Competition Winners' Showcase Concert

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