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Harvey Sollberger, Music Director

David Chase, Choral Director

Thomas Nee, Music Director Emeritus

## BELSHAZZAR'S FEAST

Mandeville Auditorium

Saturday, June 10, 2000, 8 P.M.

Sunday, June 11, 2000, 3 P.M.

### BRITTEN

#### Four Sea Interludes from *Peter Grimes*, Opus 33a

*Dawn*

*Sunday Morning*

*Moonlight*

*Storm*

### VAUGHAN WILLIAMS

#### Concerto in F Minor for Bass Tuba and Orchestra

*Prelude: Allegro moderato*

*Romance: Andante sostenuto*

*Rondo alla Tedesca: Allegro*

Ken Earnest, Jr., tuba

Thomas Nee, conductor

### INTERMISSION

### WALTON

#### Belshazzar's Feast

Michael Morgan, baritone

Guest Chorus: San Diego Master Chorale

James Richard Frieman, director

David Chase, conductor

This concert is sponsored by  
THE JAMES S. COPLEY FOUNDATION

## Program Notes

by Eric Bromberger

### Four Sea Interludes from *Peter Grimes*, Opus 33a

BENJAMIN BRITTEN

Born November 22, 1913, Lowestoft

Died December 4, 1976, Aldeburgh



*P*eter Grimes, which depends for so much of its force on Britten's superb evocation of the harsh and violent Suffolk coast, has become one of the great operas of the twentieth century, and it comes as a surprise to learn that the opera got its start in Escondido.

Britten had left England in 1939, believing that his homeland was blocked to him as an artist and intending to make a new life in America. Britten had some success here, but he also suffered bouts of ill health, and—wishing for a warmer climate than Long Island's—he accepted an invitation to spend the summer of 1941 with the duo-pianist team of Ethel Bartlett and Rae Robertson at a home they had rented in Escondido. Britten and Peter Pears drove an ancient car across the country, arriving in Escondido that spring.

Two years in this country had made Britten increasingly ambivalent about his separation from England, and the summer in Escondido brought the event that drove him both to return and to compose *Peter Grimes*. Early that summer, Pears bought a volume of the poetry of George Crabbe (Pears was later unable to recall if the bookstore had been in Los Angeles or San Diego), and now the two young men found themselves enthralled by Crabbe's poetry. Crabbe (1754-1832) was from

THE LA JOLLA SYMPHONY & CHORUS  
would like to thank

ITALO SCANGA



for generously creating  
the program guide's cover art for this season.

The piece, "Fortissimo" was made from a real music sheet, painted with gold primer, and then painted with acrylic paint.

THE LA JOLLA SYMPHONY & CHORUS'



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David Parris

Britten's own Suffolk. His was a bleak vision of mankind and of Suffolk life; Britten probably did not know—but would readily have agreed with—the sonnet in tribute to Crabbe by American poet Edwin Arlington Robinson, which begins “Give him the darkest inch your shelf allows.” To a friend in Long Island, Britten wrote: “We’ve just re-discovered the poetry of George Crabbe (all about Suffolk!) & are very excited—maybe an opera one day—!”

Britten was particularly taken with Crabbe's *The Borough* (1810), which tells of life in a Suffolk fishing village and of the outcast Peter Grimes. When Serge Koussevitsky asked Britten the following winter why he had composed no operas, the young composer spoke of the cost of such a project, and Koussevitsky promptly commissioned an opera from him. Britten returned to England in April 1942, armed with this commission and fired by a new passion for his native Suffolk; he composed *Peter Grimes* in 1944-45, and its premiere in June 1945 was a triumph. The opera is based on the deadly collision between a fishing village called The Borough—which represents convention, religion, law, and a great deal of smugness—and Grimes, an outcast, violent, perhaps demented, yet longing for acceptance by the community he despises.

The opera is in three acts, and as preludes to the acts or as interludes between scenes Britten composed six orchestral interludes, brief mood-pieces designed to set a scene, establish a mood, or hint at character. Even before the opera had been produced, Britten assembled an orchestral suite made up of four of these, which he called *Sea Interludes*, and led the London Philharmonic Orchestra in its premiere on June 14, 1945.

The opera opens with a *Prologue*, The Borough's investigation into the death of Grimes' previous apprentice William Sprode, and at its conclusion comes the first interlude, *Dawn*, which functions as the prelude to the opera. Here is gray daybreak on the bleak Suffolk coast, evoked by the high, clear, pure sound of unison flutes and violins. This is haunting, evocative music, full of the cries of sea birds, the hiss of surf across rocky beaches, and—menacing in the deep brass—the swell of the sea itself. *Sunday Morning*, the prelude to Act 2, opens with the sound of church bells pealing madly in the horns and woodwinds. The strings have the theme Ellen Orford sings in praise of the sunny sea: “Glitter of waves / And glitter of sunlight / Bid us rejoice / And lift our hearts high.” *Moonlight* is the prelude to Act 3—its portrait of the tranquil sea is broken by splashes of sound from flute, xylophone, and harp. The concluding *Storm* actually comes from early in the opera: a depiction of a storm that strikes the coast, it forms the musical interlude between Scenes 1 and 2 of the opening act. The violence of the opening gives way to a more subdued central section before the storm breaks out again and drives the music to its powerful close. Britten noted that “...my life as a child was colored by the fierce storms that sometimes drove ships on our coast and ate away whole stretches of neighboring cliffs. In writing *Peter Grimes*, I wanted to express my awareness of the perpetual struggle of men and women whose livelihood depends on the sea.”

## About the Conductors



### David Chase

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Conductor of the La Jolla Symphony Chorus since 1973, Dr. 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 unusual works. Major projects have included the world premiere and CRI recording of Henry Brant's *Western Springs*; a KPBS-TV broadcast of Bach's *Mass in B Minor*; 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 and again in 1998 they presented the *Musique des Ameriques* concert series throughout Southern France. 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.

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### Thomas Nee

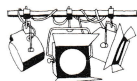
After 31 years as Music Director of the La Jolla Symphony, Thomas Nee became Music Director Emeritus in 1998. Born in Illinois, he received his bachelor's degree from the University of Minnesota and—following service in the Merchant Marine during World War II—his master's from Hamline University, where he studied with Ernst Krenek. Further training followed in Europe, where as a Fulbright Scholar he studied opera coaching with Hans Swarowsky in Vienna and conducting with Hermann Scherchen in Zurich; he returned to the United States to complete his studies with Stefan Wolpe at Black Mountain College in North Carolina. Nee has served as assistant conductor of the Minneapolis Symphony Orchestra and was music director of the Minnesota Opera. In 1960 he became music director of the New Hampshire Music Festival, a position he held for thirty-two seasons. In 1967, he joined the faculty of the UCSD Music Department, where he remained until his retirement in 1992; he is now a Professor Emeritus.

Among the orchestras he has conducted are the Minnesota Orchestra, St. Paul Chamber Orchestra, American Composers Orchestra, Eastman Philharmonic, Rochester Philharmonic, and Lexington Symphony. Throughout his career, Nee has been a champion of new music, leading premieres of works by Robert Erickson, Pauline Oliveros, Henry Brant, Barbara Kolb, Eric Stokes, Elizabeth Larsen, and many others. During the summer of 1988, he led SONOR, the UCSD new music ensemble, in highly-acclaimed concerts at the Darmstadt Festival in Germany.



THE LA JOLLA SYMPHONY & CHORUS

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Mandeville Auditorium  
Director, Russell King  
Operations Manager, Vladimir Vooss  
and their staff

for their contribution to our mission  
to enrich San Diego with the joy of music.

Mandeville Auditorium's charter is to provide a venue where the San Diego community and the performers at the UCSD Music Department can come together to enjoy wonderful music making. Through its affiliation with the Music Department the La Jolla Symphony & Chorus is a grateful beneficiary of this charter. In addition to presenting Music Department performances, Mandeville hosts a variety of performing arts events in conjunction with the University Events Office and community arts groups.

In this way, Mandeville Auditorium provides an invaluable service to San Diego by providing a cultural bridge between the University and the San Diego community. For more information about Mandeville events call (858) 534-1170.



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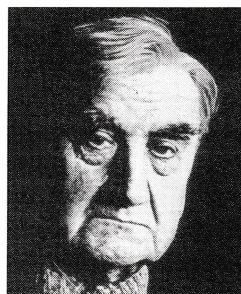


## Concerto in F Minor for Bass Tuba and Orchestra

RALPH VAUGHAN WILLIAMS

Born October 12, 1872, Down Ampney

Died August 26, 1958, London



*A*cross his long career, Vaughan Williams remained a fairly conservative composer in matters of form and harmony, but late in life he became interested in unusual sounds and instruments. His *Eighth Symphony* (1955)

employs "all the bells and spiels known to man," he said, as well as vibraphone and tuned gongs; his *Ninth Symphony* (1958) requires flugelhorn and three saxophones. This interest in unusual sounds extended to solo instruments: in 1951 Vaughan Williams wrote a *Romance for Harmonica and Orchestra*, and three years later—at the age of 82—he wrote his *Tuba Concerto* for the Golden Jubilee of the London Symphony Orchestra. Philip Catelinet was soloist in the premiere at the orchestra's Jubilee concert on June 13, 1954.

The tuba seems an unlikely solo instrument. It lacks the high, penetrating sonority of the violin, the agility of woodwind instruments, and the range and flexibility of the piano, and as a low instrument it runs the risk of being buried within the sound of the orchestra. Vaughan Williams escapes these limits in ingenious ways: he keeps the orchestral accompaniment spare, almost pointilistic, so that the sound of the tuba emerges easily, and he alternates the orchestra's outbursts with the tuba's solo passages. He also transforms the tuba—traditionally thought a lumbering, awkward instrument—into a lyric and agile soloist, and listeners will discover here (with pleasure!) that the tuba can both sing and dance.

The *Tuba Concerto* is in three brief movements. The *Prelude* moves smartly along crisp martial rhythms, with the tuba making its entrance almost immediately and promptly beginning to sing. Its song is interrupted by emphatic interjections from the orchestra, and these alternate to the end, where Vaughan Williams offers his soloist a long cadenza before the quiet close. Strings introduce the lyric *Romance*, marked *Andante sostenuto*, and the tuba slips in quietly, showing that it can sing as agreeably as the violins. This music grows more agitated in its center section, and harmonically it moves some distance away from the opening D major before returning to the opening material and original key. The finale, marked *Rondo all tedesca* ("in the German style"), is the most virtuosic. It opens with a series of trills and runs, and some of the episodes along the way are quite brilliant. Another cadenza, based on the more lyric material of this movement, is suddenly cut off by the orchestra, which tumbles to the abrupt close. ♪

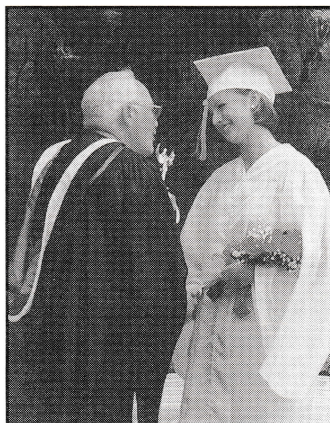
## About the Soloist



### Kenneth Earnest, Jr.

Ken is a graduate of the University of California at San Diego, where he studied with John Silber. He also studied with Los Angeles area studio tubist Jim Self. Ken has performed with the San Diego Symphony, the San Diego Symphony Pops, the San Diego Chamber Orchestra, the Bolshoi Ballet, the San Francisco Ballet, and UCSD's SONOR new music ensemble. Since 1974, he has been principal

Tuba with the La Jolla Symphony. Ken is also active in various chamber ensembles including several brass quintets.



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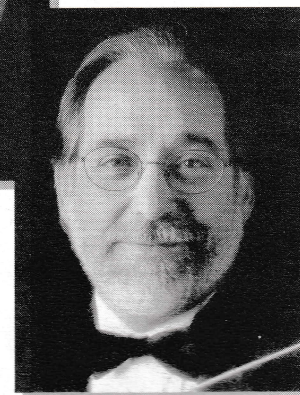
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# "ACROSS — THE — CENTURIES"



## Mighty Mahler

NOVEMBER 4/5, 2000

Mahler's mighty "Tragic" *Symphony*, with its hammerstrokes of fate, launches our 46<sup>th</sup> season. Maestro Sollberger opens the program with Debussy's shimmering *Prelude*.

Debussy—*Prelude to the Afternoon of a Faun*  
Mahler—*Symphony No. 6 in A Minor "Tragic"*

## A British Christmas

DECEMBER 9/10, 2000

Plum pudding! Snowy nights! Come celebrate a distinctly British Christmas, highlighted by a reading of Dylan Thomas's *A Child's Christmas in Wales*, interspersed with traditional Welsh carols.

Vaughan Williams—*Fantasia on a Theme of Thomas Tallis*  
*A Child's Christmas in Wales*  
Vaughan Williams—*Hodie*

## Bach and Stravinsky

JANUARY 20/21, 2001

Our chamber orchestra and our chamber choir join forces in music of towering masters from two quite different centuries, a favorite *Brandenburg Concerto* and much more! Held at the acoustically wonderful Neurosciences Institute.

Bach—*Missa Brevis No. 5 in G Major*  
Stravinsky—*Russian Credo*  
*Pater Noster*  
*The Dove Descending*  
Stravinsky—*Dumbarton Oaks Concerto*  
Bach—*Brandenburg Concerto No. 4 in G Major*

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## Jupiter, Rome and La Jolla

MARCH 3/4, 2001

Color, excitement, fun! Young Artist Competition Winner Wesley Precourt performs a favorite concerto. We open with Mozart's Olympian symphony and close with Respighi's thunderous portrait of Roman carnivals.

**Mozart**—*Symphony No. 41 in C Major "Jupiter"*

**Lalo**—*Symphonie espagnole*

**Respighi**—*Feste Romane*



## American Voices

MARCH 17/18, 2001

Choral Director David Chase leads the chorus and orchestra in a program of great variety—and stunning beauty. Hindemith's portrait of the Day of Judgment rings out with the sound of a mighty brass choir, while Dominick Argento's witty score is for chorus and percussion. Plus a few surprises that you will enjoy and remember.

**Hindemith**—*Apparebit Repentina Dies*

**Avshalomov**—*Tom o'Bedlam*

*I Saw a Stranger*

**Barber**—*A Stopwatch and an Ordnance Map*

*Thomas Nee Commissioning Winner Premiere*

**Argento**—*I Love and I Hate*

## Tchaikovsky's Fifth

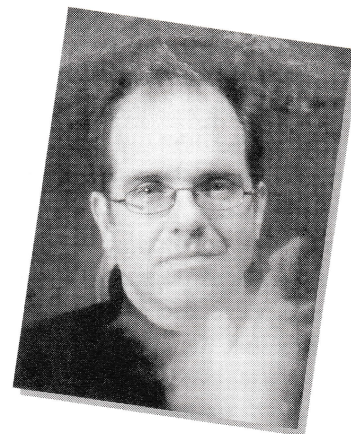
MAY 5/6, 2001

An all-time favorite Tchaikovsky symphony—and two beautiful surprises: Arvo Pärt's memorial for Benjamin Britten (scored for bells and strings) and Takemitsu's Percussion Concerto featuring virtuoso percussionist Steve Schick and four other soloists.

**Pärt**—*Cantus in Memory of Benjamin Britten*

**Takemitsu**—*From Me Flows What You Call Time*  
(Percussion Concerto)

**Tchaikovsky**—*Symphony No. 5 in E Minor, Opus 64*



## The Heavens Are Telling

JUNE 9/10, 2001

We conclude the season with one of the greatest works ever written, Haydn's magnificent oratorio, *The Creation*, for five soloists, chorus and orchestra. Young Beethoven was left speechless by this music—come see why.

**Haydn**—*The Creation*

## Belshazzar's Feast

SIR WILLIAM WALTON

Born March 29, 1902, Oldham

Died March 8, 1983, Ischia



William Walton's career as a composer got off to a slow start. He had been a boy chorister at Christ Church Cathedral in Oxford and later he entered that same college, but after repeatedly failing a qualifying exam, he dropped out of school and never did

graduate. Instead—to the distress of his family—he embraced the life of a bohemian and moved in with the Sitwell family—Osbert, Sacheverell, and Edith—who adopted him as their “brother” and provided the young man a home, money, the opportunity to travel, and intellectual companionship. Walton's development as a composer proceeded impressively but slowly: his “entertainment” *Facade*—on a text by Edith Sitwell—was first heard in 1921, and his *Viola Concerto* was premiered in 1929 by Paul Hindemith. It was in the latter year that the BBC commissioned an oratorio for the Leeds Festival from the young composer, and he worked on it for two years: the premiere of *Belshazzar's Feast* took place in Leeds on October 8, 1931.

For his subject, Walton turned to the story of the Israelite captivity in Babylon, the profane celebration of King Belshazzar, and the Israelites' escape and triumph. Osbert Sitwell adapted the text from the Book of Daniel, supplementing it with excerpts from the Book of Isaiah, Revelations, and Psalms. Walton scored *Belshazzar's Feast* for huge forces—baritone soloist, double chorus, and an orchestra that includes piano, organ, and a gigantic percussion battery (as well as two optional brass bands)—and they combine to make a splendid sound. Walton had been working as a jazz arranger before he began work on the oratorio, and the rhythmic vitality of this music may owe something to his experience with jazz. Walton had been unsure about requiring all the extra instruments, and when he asked Sir Thomas Beecham about the wisdom of doing this, the conductor is said to have replied: “You might as well use everything available. You'll never hear the piece again.” Time has proven Beecham wrong: *Belshazzar's Feast* has become one of the most frequently-performed and recorded choral works of the twentieth century. Walton's oratorio may be dazzling in its brilliance and difficulty (early performances were taken at very slow speeds because performers could not cope with its complexities), but *Belshazzar's Feast* is today recognized as a major contribution to the English oratorio, a tradition that stretches from Handel through Elgar and—more recently—to Tippett.

Particular mention should be made of the shifting role of the baritone, who assumes different functions across the span of this music: at moments, he can be one of the Israelites, lamenting their captivity, but he can instantly turn into a dispassionate

observer, standing outside the action and commenting on it. At other moments he assumes a more dramatic function, as when—at the climax—he tells of the ghastly appearance of the handwriting on the wall.

The “action” may be briefly summarized. The oratorio opens with the lament of the Israelites in captivity and their humiliation, and the baritone sings the prayer: “If I forget thee, Jerusalem...” The chorus meanwhile looks ahead to the destruction of Babylon, but first the baritone tells of the material wealth of that city in a long recitative. There follows the most brilliant section of *Belshazzar*, the parade of the various false gods—of gold, silver, iron, wood, stone, and brass, each characterized by its own distinctive music and sound—and the praise of Belshazzar's wealth and power. The celebration concludes, and the baritone tells of the appearance of the hand that writes the fateful message on the palace wall: Walton marks this section *lugubre* (“lugubrious”) and accompanies the baritone with eerie, unsettling dissonances. The climax comes quickly: Belshazzar is killed—the chorus shouts one word: “Slain!”—and the Israelites are freed. The final section offers their celebration (which includes a reflection on the fate of the city of their captivity) and a final *Alleluia* that rushes the oratorio to its resounding close. ♪

THE LA JOLLA SYMPHONY & CHORUS ASSOCIATION

ANNOUNCES

## Choral Auditions

for the La Jolla Symphony Chorus

and

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Repertoire for the 2000-2001 Season includes major works of Handel, Vaughan Williams, Bach, Stravinsky, Hindemith, Argento, Orff and Haydn.

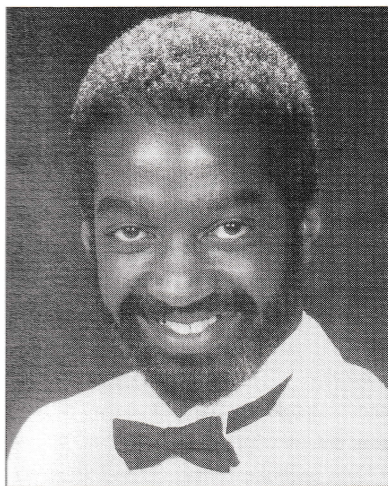
Auditions begin in August.

Please contact Beda Farrell, chorus manager, after July 15.

Phone: (760) 727-6451

E-mail: LJChorus@ucsd.edu

## About the Soloist



### Michael L. Morgan

Michael Morgan has been featured with numerous symphony organizations throughout the United States and abroad. This association has provided him the opportunity to perform in such venues as Opera Bastille, LaScala, and Tokyo Opera House, as well as Carnegie Hall. Locally, he has appeared with San Diego Opera, Long Beach Opera, and returns to perform with the La Jolla Symphony. His love of the

African-American Spiritual led to his touring with the Los Angeles based Jubilee Singers.



## THE SAN DIEGO MASTER CHORALE

The San Diego Master Chorale, comprising over one hundred of San Diego's finest singers, is in its 39<sup>th</sup> year. Founded as the San Diego Symphonic Chorale, it was originally the choral arm of the San Diego Symphony. In 1979, the Chorale became a separate entity, and the name was changed to San Diego Master Chorale. Since then it has been an independent arts organization. Its repertoire encompasses a broad scope of music ranging from the masterworks of the choral/orchestral literature to contemporary songs and musical theatre. Under its new Music Director, Dr. James Frieman, the Master Chorale continues its mission to uphold the highest possible standards of choral performance.

In addition to its own concert series, the Master Chorale is regularly contracted by other performing organizations for collaborative efforts. It actively participates in many community events throughout the year in addition to its appearances with San Diego Opera, the San Diego Chamber Orchestra and the San Diego Symphony. The Chorale's European tours have included performances in St. Paul's Cathedral, London and the Great Dome Cathedral in Salzburg, as well as venues in Scotland, Switzerland and Germany.

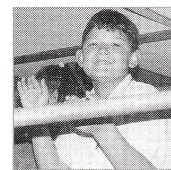
The San Diego Master Chorale is a non-profit corporation that has the autonomy and artistic ability to present concerts of almost any nature in a variety of settings.

An increasingly important role played by the Master Chorale is that of working to increase education in, and appreciation of, the musical arts in San Diego County. Last year, the Master Chorale instituted an educational outreach program in area schools, which will be expanded as funding allows.

The San Diego Master Chorale is funded in part by a grant from the City of San Diego Commission for Arts and Culture and receives funding under the San Diego County Community Enhancement program. Additional support is provided by Union Bank of California, the Grosvenor Family Fund and the law firm of Luce, Forward, Hamilton and Scripps.

## HELP SUPPORT MUSIC LITERACY FOR SAN DIEGO SCHOOLCHILDREN

The La Jolla Symphony & Chorus' mission is to inspire San Diego with the joy of music. Great concerts like "Belshazzar's Feast" aren't the only way we pursue this mission.



The La Jolla Symphony & Chorus' **Music Literacy Program** inspires San Diego schoolchildren by exposing them to classical music. Going out into schools, musicians from the LJS&C play or sing music that's tied to our concerts by composers, themes and time periods, then teach the students about these themes and introduce them to the workings of the symphony orchestra. After each in-school lecture and performance, students and their families are invited to attend a LJS&C dress rehearsal at no charge. That way, students can apply the information they've learned in school to the larger concert experience and share that experience with their families.

A high school component of the **Music Literacy Program** places an orchestra musician with local high school band-leaders to provide hands-on mentorship and encouragement for young musicians.

**Please support our mission by contacting the La Jolla Symphony & Chorus at (858) 534-4637 and making a contribution.**



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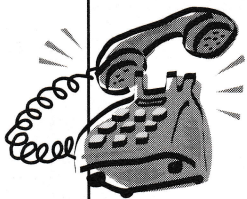
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#### *Performing:*

**Rossini**—*Duet for Cello and Double Bass*

**Beethoven**—*Trio for Violin, Viola and Cello*

**Dvorak**—*Quartet for Two Violins, Viola and Cello*

**Bartok**—*Rumanian Folk Dances for String Ensemble*  
*with David Buckley, violin solo*

Each piece will be previewed with a short lecture  
by Eric Bromberger.

Free will offering of \$10 accepted.  
Reception in courtyard following recital.

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The musicians: Christine Allen • Eric and Pat Bromberger • Gary Brown • David Buckley

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## BELSHAZZAR'S FEAST

SELECTED AND ARRANGED FROM THE BIBLE  
BY OSBERT SITWELL

Thus spake Isaiah:

Thy sons that thou shalt beget  
They shall be taken away,  
And be eunuchs  
In the palace of the King of Babylon  
Howl ye, howl ye, therefore:  
For the day of the Lord is at hand!



By the waters of Babylon,  
By the waters of Babylon  
There we sat down: yea, we wept  
And hanged our harps upon the willows.

For they that wasted us  
Required of us mirth;  
They that carried us away captive  
Required of us a song.  
Sing us one of the songs of Zion.

How shall we sing the Lord's song  
In a strange land?

If I forget thee, O Jerusalem,  
Let my right hand forget her cunning.  
If I do not remember thee,  
Let my tongue cleave to the roof of my mouth.  
Yea, if I prefer not Jerusalem above my chief joy.

By the waters of Babylon  
There we sat down: yea, we wept.

O daughter of Babylon, who art to be destroyed,  
Happy shall he be that taketh thy children  
And dasheth them against a stone.  
For with violence shall that great city Babylon be thrown down  
And shall be found no more at all.

Babylon was a great city,  
Her merchandise was of gold and silver,  
Of precious stones, of pearls, of fine linen,  
Of purple silk and scarlet,  
All manner vessels of ivory,  
All manner vessels of most precious wood,  
Of brass iron and marble,  
Cinnamon, odours and ointments,  
Of frankincense, wine and oil,  
Fine flour, wheat and beasts,  
Sheep horses, chariots, slaves  
And the souls of men.



In Babylon  
Belshazzar the King  
Made a great feast,  
Made a feast to a thousand of his lords,  
And drank wine before the thousand.

Belshazzar, while he tasted the wine,  
Commanded us to bring the gold and silver vessels:  
Yea! The gold vessels, which his father, Nebuchadnezzar,  
Had taken out of the temple that was in Jerusalem.

He commanded us to bring the gold vessels  
Of the temple of the house of God,  
That the King, his Princes, his wives  
And his concubines might drink therein.

Then the King commanded us:  
Bring ye the cornet, flute, sackbut, psaltery  
And all kinds of music: they drank wine again,  
Yea, drank from the sacred vessels,  
And then spake the King:

Praise ye  
The God of Gold  
Praise ye  
The God of Silver  
Praise ye  
The God of Iron  
Praise ye  
The God of Wood

Praise ye  
The God of Stone  
Praise ye  
The God of Brass  
Praise ye the Gods!

Thus in Babylon, the mighty city,  
Belshazzar the King made a great feast,  
Made a feast to a thousand of his lords  
And drank wine before the thousand.

Belshazzar while he tasted the wine  
Commanded us to bring the gold and silver vessels  
That his Princes, his wives and his concubines  
Might rejoice and drink therein.

After they had praised their strange gods,  
The idols and the devils,  
False gods who can neither see nor hear,  
Called they for the timbrel and the pleasant harp  
To extol the glory of the King,  
Then they pledged the King before the people,  
Crying, Thou, O King, art King of Kings:  
O King, live for ever...

And in that same hour, as they feasted  
Came forth fingers of a man's hand  
And the King saw  
The part of the hand that wrote.

And this was the writing that was written:  
'MENE, MENE, TEKEL UPHARSIN'  
THOU ART WEIGHED IN THE BALANCE  
AND FOUND WANTING'.  
In that night was Belshazzar the King slain.

◆◆◆

Then sing aloud to God our strength:  
Make a joyful noise unto the God of Jacob.  
Take a psalm, bring hither the timbrel,  
Blow up the trumpet in the new moon,  
Blow up the trumpet in Zion  
For Babylon the Great is fallen, fallen.  
Alleluia!

Then sing aloud to God our strength:  
Make a joyful noise unto the God of Jacob.  
While the Kings of the Earth lament  
And the merchants of the Earth  
Weep, wail and rend their raiment.  
They cry, Alas, Alas, that great city,  
In one hour is her judgement come.

The trumpeters and piper are silent,  
And the harpers have ceased to harp,  
And the light of a candle shall shine no more.

Then sing aloud to God our strength.  
Make a joyful noise to the God of Jacob.  
For Babylon the Great is fallen.  
Alleluia!

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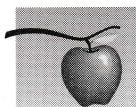


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# *San Diego Master Chorale*

**James Richard Frieman, Music Director**

**Brian Verhoye**, Staff Accompanist

**Sheila Latus**, Librarian

## **SOPRANO**

Sally Bach  
 Judy Bain  
 Joan Brackett  
 MaryAnn Buckles  
 Diane Carlson  
 Kathleen Cheatum  
 Nancy Conte  
 Sharon Davis  
 Wendy Eastland  
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 Phyllis Graham  
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 Rose Mary Taylor  
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## **ALTO**

Jane Baker  
 Carlene Befort

Dorothy Bidwell  
 Jennifer Brainerd  
 Carla Dustin  
 Arol Escamilla  
 Margie Flickinger  
 Amy Franz  
 Connie Gale  
 Priscilla Hall  
 Aletha Hotaling  
 Kathy Ireland  
 Sheryl King  
 Sheila Latus  
 Sheila MacKay  
 Carol Maniford  
 Judy Mowers  
 Linda Musengo  
 Carole Neely  
 Harriet Peckenpaugh  
 Donna Rosa  
 Linda Roth  
 Hisako Sawai  
 Judy Sjerven  
 Nancy Smith  
 Jeanne Sterne  
 Cynthia Stribling  
 Leslie Stringfellow  
 Ingrid Tarikas  
 Joanne Wagenbrenner  
 Marlene Walters  
 Debbie Wells

## **TENOR**

Michael Begovich  
 John Bidwell  
 Bill Brackett  
 Charles Carver  
 Wayne Cornelius  
 Vincent Diaz

Noah Friedman  
 Charles Graham  
 George Hardy  
 Frederick Jackson  
 Kevin Leal  
 Jay F. Levine  
 Scott McCormick  
 Paul Protzman  
 Allan Sathyadev  
 John Sterne  
 James Stevenson  
 Kevin Williams  
 Vernon Zimmerman

## **BASS**

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 Norm Applebaum  
 Bruce Becker  
 Marty Bloom  
 John Broom  
 Robert Buck  
 Bruce Canonico  
 Louis Barron Davis  
 Ed Hansen  
 Robert Haynes  
 David Hertzell  
 Tom Higbee  
 Bob Holst  
 Jeff Jenkins  
 Ben Kim  
 Keith Shellman  
 William Swenson  
 William Temple  
 Patrick Walker  
 Sam Ward

## JAMES RICHARD FRIEMAN, MUSIC DIRECTOR

James Richard Frieman comes to the Master Chorale as Music Director with more than 20 years' experience as a conductor of choral and orchestral music, a reputation for exciting, innovative programming and a devotion to the highest standards in musical performance. Over the span of ten years from 1981 to 1991, Dr. Frieman was Music Director of the San Francisco Concert Chorale, a large community-based ensemble devoted to the performance of the choral-orchestral repertory. During his tenure with the Concert Chorale, he oversaw a period of great artistic and organizational growth; he also fostered a number of collaborations with leading Bay Area arts organizations ranging from the Kronos Quartet and the Margaret Jenkins Dance Company to the Bay Area Women's Philharmonic. He has recently served as music director for the Lyric Theater of San Jose, the Savoyards Opera Company and the Stanford Summer Orchestra and Chorus.

From 1978 to 1983 Dr. Frieman was Director of Choral Activities at Sonoma State University in Rohnert Park, was on the voice faculty of the Community Music Center of San Francisco, and served for many years as clinician and adjudicator for the California Music Educators' Association. He holds the degree of Doctor of Musical Arts from Stanford University, received his Master of Arts degree in choral conducting from San Francisco State University and is a graduate of Temple University's Boyer College of Music. This summer, Dr. Frieman has been invited to the Huntsville Festival of the Arts in Ontario to work as an assistant conductor to Canadian maestro Kerry Stratton and the Huntsville Festival Orchestra.

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**Kenneth Bell, Assistant Conductor**

**Vicki Heins-Shaw, Accompanist**

**Beda Farrell, Manager**

**Sue Ann Taggart, Librarian**

## **SOPRANO**

Tonya Bartow  
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Susan Brown  
Frances Castle\*  
Christine Chong\*\*  
Elinor Elphick  
Beda Farrell  
Samantha French  
Clare Friedman  
Eliane Garo  
Marty Hambricht  
Julia Horn  
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Mollie Ingram  
Karen Johns  
Michelle Jolly  
Sharon Jones  
Hima Joshi  
Karen Kakazu  
Dana Krehmke  
Sun-bok Lee  
Natalie Mayer  
Lauren Milligan  
Nancy Moore  
Martha Neal-Brown  
Janet O'Brien  
Debby Park  
Donali Peter\*\*  
Vicki Rashkin  
Aimee Savey  
Mitzi Sobash  
Bobette Stewart  
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Mary Ellen Walther  
Susan Wey  
Janet White  
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Kay Bryant  
Kim Burton  
Divya Chander  
Karen Erickson  
Vicki Heins-Shaw  
Kathleen Hentz  
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Amee Wood  
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Brian Andersen  
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Colin Bloor  
Charles Carver  
Max Chodos\*\*

Walter Desmond\*

Todd Dickinson  
David Jorstad  
Jason Mahan  
James McNally  
Joe Mundy  
Craig Nordal  
Brian Pugh  
Jay Sacks  
Timothy Thompson  
Dennis Travers  
Bill Ziefle

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Roland Blantz  
C. Peter Brown  
John Carpenter  
Clifford Chen  
Russell Finch  
Paul Friedman  
Richard Hilt  
Jukka Ilmavirta  
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Founded in 1954 by Peter Nicoloff

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**Thomas Nee, Music Director Emeritus**

**Susan Ung**, Personnel Manager  
**Ulrike Burgin**, Orchestra Librarian

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Carol Bietz  
Pat Bromberger  
David Buckley  
Paul de la Houssaye  
Pat Gifford  
Susanna Han  
Spencer Louie  
Ina Page  
Jeanne Saier  
Martin Sonderegger  
Catherine Thompson

## **VIOLIN II**

Evon Carpenter, principal  
Eric Bromberger  
Gary Brown  
Luke Cho  
Edward Earl  
Victoria Eicher  
Joan Forrest  
Judy Gaukel  
Marguerite Hemmingson  
Igor Korneitchouk  
Tracie Lee  
Corinna Sonderegger  
Stephanie Tucker

## **VIOLA**

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Susan Ung, co-principal  
Tom Aikin  
Franklin Au  
Tiffany Chew  
Loie Flood  
Jennifer Floyd  
Anne Gero-Stillwell

Zena Hindiyeh  
William Lindley  
Eryn McChesney  
Sheila Podell  
Joshua Steele  
Nancy Swanberg

## **CELLO**

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Curtis Chan  
Gordon Grubbs  
Sam Horodezky  
Lorie Kirkell  
Angel Sun  
Carol Tolbert  
Adriana Valdez  
Erica Wilson

## **BASS**

Christine Allen, principal  
Jim Lewis  
Michelle Lou  
Pat Shaw  
Chris Williams

## **FLUTE**

Joanna Demers, principal  
Kris Bohling  
Erica McDaniel  
Ivo Meinhold

## **PICCOLO**

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Joanna Demers  
Ivo Meinhold

## **OBOE**

Carol Rothrock, principal  
Kelly Cunningham

## **CLARINET**

Sue Collado, principal  
Gail Inghram

## **E FLAT CLARINET**

Gail Inghram

## **BASS CLARINET**

Steve Shields

## **ALTO SAXOPHONE**

Jason Robinson

## **BASSOON**

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Bill Propp

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Karen Bittner  
John Dutton  
Jonathan Rudin

## **TRUMPET**

Jeff Nevin, co-principal  
Glen Whitehead, co-principal  
Jason Gromacki

## **D TRUMPET**

Jeff Nevin

## **TROMBONE**

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Andrew Moreau  
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## **TUBA**

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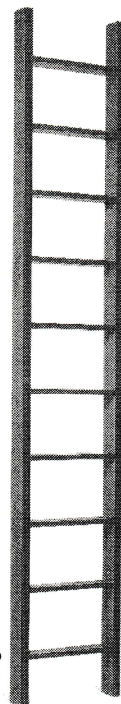
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