

# Celebration of the 50<sup>th</sup> Anniversary Season of La Jolla Symphony & Chorus

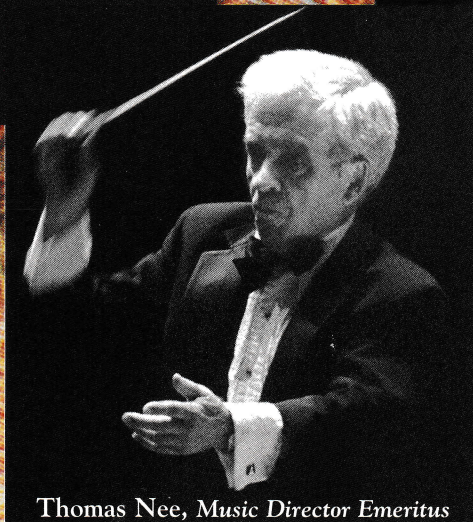
CELEBRATING THE PAST — EMBRACING THE FUTURE!



Harvey Sollberger, Music Director



David Chase, Choral Director



Thomas Nee, Music Director Emeritus



2004-2005 Season



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Harvey Sollberger, *Music Director*

David Chase, *Choral Director*

Thomas Nee, *Music Director Emeritus*

# Festive Finale

MANDEVILLE AUDITORIUM, UCSD

SATURDAY, JUNE 4, 2005, 8 PM

SUNDAY, JUNE 5, 2005, 3 PM

STEIGER

Collective Resonance

THOMAS NEE COMMISSION  
PREMIERE PERFORMANCE

*David Buckley*, VIOLIN

*Peter Farrell*, CELLO

*Kerry Maree Shaffer*, FLUTE

*Philipp Neukom*, ENGLISH HORN

HARVEY SOLLBERGER, CONDUCTING

SCHWANTNER Concerto for Percussion & Orchestra

*Con forza*

*Misterioso*

*Ritmico con brio*

**Mathias Reumert**

2005 YOUNG ARTISTS COMPETITION WINNER

HARVEY SOLLBERGER, CONDUCTING

INTERMISSION

ORFF

Carmina Burana

Fortuna Imperatrix Mundi

*O Fortuna*

*Fortune plango vulnere*

I. Primo Vere

*Veris leta facies*

*Omnia Sol temperat*

*Ecce gratium*

Uf dem anger

*Tanz*

*Floret silva*

*Chrumer, gip die varwe mir*

*Reie*

*Swaz hie gat umbe*

*Chume, chum, geselle min!*

*Swaz hie gat umbe*

*Were diu werlt alle min*

II. In Taberna

*Estuans interius*

*Olim lacus colueram*

*Ego sum abbas*

*In taberna quando sumus*

III. Cours d'Amours

*Amor volat undique*

*Dies, nox et omnia*

*Stetit puella*

*Circa mea pectora*

*Si puer cum puellula*

David Hertz, baritone

*Veni, veni, venias*

*In trutina*

*Tempus est locundum*

*Dulcissime*

Blanziflor et Helena

*Ave formosissima*

Fortuna Imperatrix Mundi

*O fortuna*

*Kate Oberjat*, SOPRANO

*Dann Coakwell*, TENOR

*Joe Pechota*, BARITONE

San Diego North Coast Singers

La Jolla Symphony Chorus

San Diego Master Chorale

DAVID CHASE, CONDUCTING



## 2005-06 Season

### *Un Canto a Mexico—A Mexican Serenade*

OCTOBER 29-30, 2005 / JEFF NEVIN, CONDUCTOR

Carlos Chavez—*Chapultepec*  
Oliva—*Suite de Lara*  
Augustin Lara—*Granada*  
Ponce—*Estrellita*  
Grever—*Janitzio*  
Jeff Nevin—*Al Aire Libre*  
Galindo—*Sones de Mariachi*

### *A Classic Holiday*

DECEMBER 3-4, 2005 / DAVID CHASE, CONDUCTOR

Liszt—*The March of the Three Kings*  
Respighi—*Laud to the Nativity*  
Bach—*Excerpts from Christmas Oratorio*

### *Mixed Melodies*

FEBRUARY 11-12, 2006 / JOHN FONVILLE, CONDUCTOR

Brahms—*Academic Festival Overture*  
Debussy—*La Mer*  
Beethoven—*Piano Concerto No. 4*  
(Ines Irawati, 2005 Young Artist Winner)

### *From Rio to Helsinki*

MARCH 18-19, 2006 / HARVEY SOLLBERGER, CONDUCTOR

Cunha—*Pedra Mystica*  
Henryk Goreski—*Three Dances for Orchestra*  
Sibelius—*Symphony No. 4*  
Guarnieri—*Piano Concerto*

### *A Tiger Crouches*

MAY 6-7, 2006 / STEVEN SCHICK, CONDUCTOR

David Lang—*International Business Machine*  
Stravinsky—*The Firebird*  
Tan Dun—*Crouching Tiger Concerto*

### *Songs of Experience*

JUNE 10-11, 2006 / DAVID CHASE, CONDUCTOR

Bolcom—*Songs of Experience* (Excerpts based on poems of Blake)

## Non-Subscription Concerts

### *Christmas Messiah Sing*

SUNDAY, DECEMBER 11, 2005 AT 4PM  
ST. ELIZABETH SETON CATHOLIC CHURCH

47<sup>TH</sup> ANNUAL  
YOUNG ARTIST COMPETITION

### *Winners' Showcase Concert*

JANUARY 2006

## Program Notes

by Eric Bromberger

### Collective Resonance

RAND STEIGER

Born June 18, 1957, New York City

*The composer has supplied a note for this work:*

**C**ollective Resonance is dedicated to Harvey Sollberger, in honor of the wonderful work he has done with the La Jolla Symphony, and to all the musicians who have participated in this unique musical collective throughout its 50 year history. The piece combines the traditional instruments of the orchestra with some newer electronic resources. The four solo instruments (flute, English horn, violin and cello) play into microphones connected to a computer that is used to process their sounds (transforming and enhancing them in various ways), with the results amplified and spatialized into speakers located around the hall. There are also two electronic keyboard instruments playing plucked and struck percussion sounds with just tunings. Throughout western musical history the orchestra has evolved adding new resources to broaden the expressive pallet available to composers. I see the integration of electronics as the next step in this process, and this is my first modest experiment in that direction.

The La Jolla Symphony has a distinguished history as one of the most accomplished and innovative community orchestras in the country. The University and the Campus are fortunate to have such an entity in our midst. I salute this great organization, and look forward to great things in the next 50 years! ■

## A SPECIAL THANKS

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## Rand Steiger

THOMAS NEE COMMISSION WINNER

Composer/conductor Rand Steiger was born in New York City in 1957. His compositions have been performed and commissioned by many leading ensembles and organizations including the American Composers Orchestra, Fromm Foundation, Ircam, New York New Music Ensemble, Los Angeles Chamber Orchestra, Mosaic, San Diego Symphony, Speculum Musicae, San Francisco Contemporary Music Players, National Flute Association, Meet the Composer (for Steven Schick and Maya Beiser) and the Los Angeles Philharmonic, where he served as Composer Fellow from 1987 through 1989. His compositions and performances are recorded on the Centaur, CRI, Crystal, Einstein, Koch, Mode, New Albion, New World and Nonesuch labels.

Of late, his work has centered on the combination of traditional instruments with real-time digital audio signal processing and spatialization, including *Ecosphere* for large chamber ensemble, developed during residencies at Ircam and premiered by the Ensemble Intercontemporain at the Centre Pompidou in Paris. In Spring 2005 three new works with electronics will be premiered, including *Résonateur*, composed for the Ensemble Sospeso to commemorate the 80th birthday of Pierre Boulez, and *Dreamscape*, commissioned by the New York chamber ensemble Mosaic. Previously he worked with Miller Puckette and Vibeke Sorensen on the creation of a system for networked, real-time computer graphics and music, (supported by a three year grant from the Intel Research Council.)

Steiger is also active as a conductor specializing in contemporary works. He has conducted the Arditti Quartet, Aspen Chamber Ensemble, CalArts Twentieth-Century Players, Los Angeles Philharmonic New Music Group, New York New Music Ensemble, Sonor, Ensemble Sospeso, and the California EAR Unit, of which he was the founding artistic director. Among his recordings as conductor are operas by Hilda Paredes and Anthony Davis, and large chamber works by Carter, Reynolds, Stockhausen, Subotnick, and Xenakis. He has also conducted many U.S., west coast, and world premiere performances including works of Andriessen, Babbitt, Boulez, Carter, Ferneyhough, Harvey, Kernis, Newton, Nono, Reynolds, Riley, Ruders, Rzewski, Saariaho, Scelsi, Subotnick, Takemitsu, Tavener, and Tuur.

Steiger was a member of the Faculty of California Institute of the Arts from 1982 through 1987, and is currently a Professor in the Music Department at the University of California, San Diego.

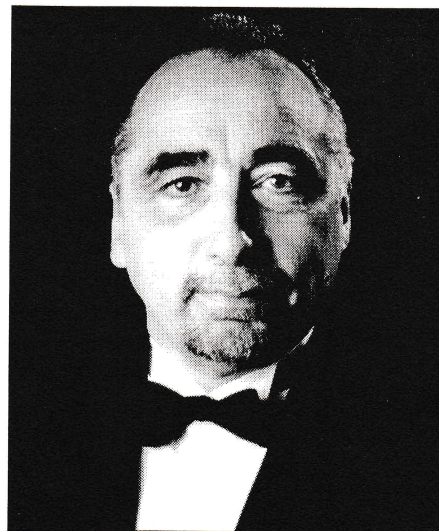
### HOW TO REACH US

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[www.LaJollaSymphony.com](http://www.LaJollaSymphony.com)



## Harvey Sollberger

LJS&C MUSIC DIRECTOR

Music Director of the La Jolla Symphony & Chorus since 1998, Harvey Sollberger has been active as a composer, conductor, flutist, teacher, and organizer of concerts. His work in composition has been recognized by an award from the National Institute of Arts and Letters, two Guggenheim Fellowships, and by commissions from the Koussevitsky Foundation, Fromm Foundation, National Endowment for the Arts, Walter W. Naumberg Foundation, Music from Japan, and the New York State Council on the Arts. Maestro Sollberger's music has been performed here and abroad by such ensembles as the New York Philharmonic, San Francisco Symphony, and Pierre Boulez's Domaine Musical. As a flutist and conductor, he has toured and recorded extensively. His orchestral credits include appearances and recordings with the San Francisco Symphony, San Diego Symphony, Buffalo Philharmonic, American Composers Orchestra, and the June in Buffalo Chamber Orchestra. He has taught at Columbia University, Manhattan School of Music, Indiana University, and Amherst College, and he is currently Professor of Music at UCSD, where he often conducts the new music ensemble SONOR.



We gratefully acknowledge

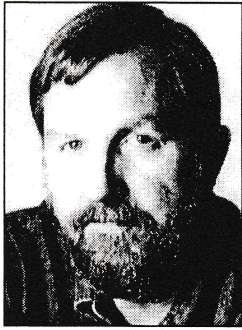
*Elie & Polly Shneour*  
*Otto Sorensen & Mary Gillick*  
for underwriting this concert.



## Concerto for Percussion and Orchestra

JOSEPH SCHWANTNER

Born March 22, 1943, Chicago



To mark its 150<sup>th</sup> anniversary in 1992 the New York Philharmonic commissioned a series of concertos for its principal players, and for its principal percussionist Christopher Lamb the orchestra commissioned a concerto from American composer Joseph Schwantner. Schwantner composed the *Concerto for Percussion and Orchestra* in 1994, and

Lamb was soloist at the premiere on January 6, 1995, with the Philharmonic under the direction of Leonard Slatkin.

Schwantner created what at first seems a very traditional concerto: it is in three movements in the standard fast-slow-fast sequence, and the soloist is given a spectacular cadenza just before the conclusion of the final movement. But Schwantner offers some unexpected twists on that familiar form. The concerto has elements of a theater piece: the soloist moves about the stage, performing either from within the percussion section at the back of the orchestra or in the soloist's traditional place, at the front of the stage beside the conductor. Second, all the members of the percussion section play an important role in this music: while the soloist may be the star of the show, his or her colleagues in the percussion section are invited to take leading roles in this music (Schwantner refers to this as a "collaborative relationship"). And finally Schwantner writes for a dazzling array of percussion instruments, including (but not limited to) timpani, marimba, vibraphone, pitched cowbells, water gong, xylophone, crotales, bongos, triangle, cymbals, and various drums. The result is a *tour de force* for virtuoso percussionist, and in the

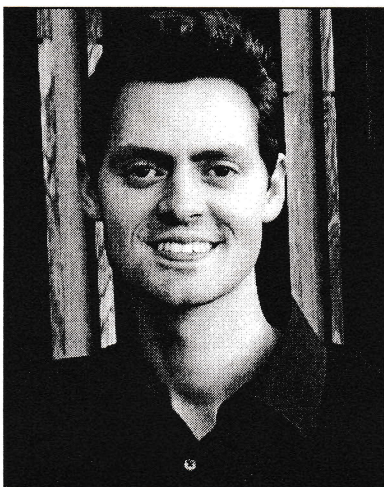
brief decade of its existence this concerto has already become a classic of the percussion literature.

Shortest of the movements, the opening section—marked simply *Con forza*—functions as an imposing prelude, establishing the music's energetic character and introducing material that will be developed in the last movement. The dynamic opening, with its salvos of timpani explosions, quickly gives way to an extended passage for the soloist playing marimba, and the movement is rounded off with a return of the powerful opening material.

Schwantner conceived the long central movement, marked *Misterioso*, as a memorial for the Pulitzer Prize-winning composer Stephen Albert, who was killed in an automobile accident just as Schwantner was beginning work on this concerto. The soloist opens this movement with resonant vibraphone chords. Muted strings offer soft chords in response, solo winds contribute to the atmosphere of bleak loneliness, and the music rises to a climax that subsides into some lean and expressive counterpoint for the strings. This builds to a climax marked both *Maestoso* and *Risoluto con forza* before falling away to its quiet conclusion.

The finale, marked *Ritmico con brio*, follows without pause, and over its opening section the soloist has the opportunity to improvise over asymmetric rhythmic patterns from the orchestra. Gradually material from the opening of the concerto returns, the soloist has a long and monumentally difficult cadenza, and the concerto concludes on the forceful gestures with which it began.

Joseph Schwantner received his early training in his native city, studying at the Chicago Conservatory and at Northwestern, where he earned his doctorate in 1968. Schwantner, who was awarded the Pulitzer Prize in 1979 for his *Aftertones of Infinity*, was the first composer-in-residence with the St. Louis Symphony. He has taught at Yale, Juilliard, and the Eastman School. ■



## Mathias Reumert

PERCUSSION

Danish percussionist Mathias Reumert, born 1980, is considered to be one of the leading percussion soloists of his generation. He has in recent years won several First Prizes in prestigious competitions, including *Concours International de Vibraphone 2002* in France; and at the *Percussive Art Society's International*

*Convention 2004* in Nashville, Tennessee. In his first year studying at the Royal Danish Academy of Music, he won two prizes at the *Danish National Radio Chamber Music Competition*; and received critical acclaim for his trio adaptation of Igor Stravinsky's *Dance of the Firebird*. After debuting with the Helsingborg Symphony Orchestra of Sweden, performing Per Nørgård's percussion concerto *For a Change*, he commenced studies at UCSD with Professor Steven Schick.

Mathias is a member of the award winning percussion/electronika trio PACE, which has received wide recognition for its original material and showmanship after performing at the live televised opening concert of the 2002 World Cup of Soccer in Korea; and a quintet led by accordionist James Crabb that specializes in the music of Astor Piazzolla. He has collaborated with composers such as Roger Reynolds, Philippe Hurel, Jean-Charles Francois, Per Nørgård, Bent Sørensen, and Chaya Czernowin; and his interpretations have won praise by some of the world's most esteemed instrumentalists, including violinist Gidon Kremer in a recent masterclass.

As a part of UCSD's pioneering ensemble *red fish blue fish*, Mathias performed alongside Scottish percussionist Evelyn Glennie and Steven Schick in the Los Angeles Philharmonic's *Green Umbrella* new music series at Walt Disney Concert Hall, and premiered Roger Reynolds' percussion quartet *Sanctuary*. Upon completing his masters degree at UCSD Mathias plans to return to Europe to pursue his performance career. Says Mathias "I have had a wonderful experience working with the faculty, La Jolla Symphony, and my music colleagues during my time here at UCSD. I am thankful for the unique and edifying opportunities I was offered while here. I hope you all enjoy our performance today, and many thanks."

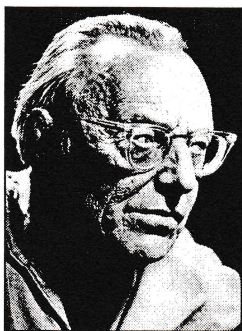


## Carmina Burana

CARL ORFF

Born July 10, 1895, Munich

Died March 29, 1982, Munich



In the spring of 1934 Carl Orff—a young German music educator and composer—came upon a collection of very old poems that would change his life. Originally written in the thirteenth century, the poems had been found in 1803 in the Bavarian Abbey of Benediktbeuren, about thirty miles south of Munich, and published in 1847 under the title *Carmina Burana*: “Songs of Beuren.” Orff was captivated by both the sound of the language (Latin and Middle High German) and the poetry itself, with its emphasis on sensual pleasure (food, drink, sex), the beauties of nature and the cycle of the seasons, and—overriding everything—the fickleness of fortune. He selected twenty-four of the poems and quickly composed a setting for vast forces: soprano, tenor, and baritone soloists; boys choir; large chorus (with a smaller choir as part of this); and a huge orchestra that requires two pianos and five percussionists. As part of his approach to music education, Orff had tried to combine gymnastics, dance, and music, and now he conceived *Carmina Burana* as a “spectacle” that would involve scenery, lighting, and dancing along with the music. In this form, *Carmina Burana* was premiered in Frankfurt-am-Main on June 8, 1937, though most performances today present it simply as a concert piece. Even in concert form, this music achieves the spectacular dramatic impact that Orff had hoped for, and it has become one of the most popular works composed during the twentieth century.

The listener is immediately struck by the power and simplicity of this music. Rejecting the sophisticated techniques of modern composition, Orff instead employs simple repeated melodies, straightforward harmonies, and driving, elemental rhythms. This is music virtually devoid of polyphony, development, or any other complication. With his linear, almost pointilistic writing, Orff creates an archaic sound (the music is based in part on old folk tunes and dances of Bavaria), combining clarity of rhythm with brilliant blocks of instrumental color to produce an overwhelming effect in performance. Not everyone has been taken by Orff’s almost total rejection of modern methods, and some critics (perhaps jealous of this music’s huge popular success) have attacked his methods and intentions. When it was suggested to Stravinsky that *Carmina Burana* represented a form of neo-classicism similar to his own, that composer is reported to have sneered: “Neo-classical? That’s Neo-Neanderthal!”

Orff subtitled this work *Cantiones profanae cantoribus et choris cantandae comitantibus instrumentis atque imaginibus magicis* (“Secular songs for soloists and chorus, accompanied by instruments and supplemented by magical pictures”), and certain themes recur throughout these “profane songs,” chief among which is the notion of fickle fortune. Orff had been struck of the cover illustration of the printed collection of poems which showed a wheel of fortune, and the theme of the unpredictability of fortune recurs throughout *Carmina Burana*: the work opens and closes with the same brilliant

chorus—“O Fortuna”—and its massive pounding may depict the inexorable turning of the wheel of fortune. Two other themes, both related to the idea of fortune, are important: the coming of spring and the pleasures of love. But even these are touched by fortune—the seasons change, love is full of pain—and the wheel of fortune is always turning in the background: one may be happy this moment, but misery will inevitably follow.

*Carmina Burana* divides into three main sections, framed by the chorus “O Fortuna.” The first—*Primo vere* (Spring)—tells of the reawakening of the earth after winter. It begins quietly, but gradually the pace of these songs and dances quickens, and the section ends with the blazing “Were diu werlt alle min.”

With *In taberna* (In the Tavern), the mood changes sharply. These are songs of those who have tasted the whims of fortune: the tenor’s “Olim lacus colueram” notes that one may be a beautiful swan one moment, but roasting on a spit the next. The section ends with a spirited drinking song for male chorus—here, at least, is one way to escape the pain.

The third section—*Cour D’Amours* (Court of Love)—consists of ten songs, some quite brief, depicting the many faces of love—it is by turns a matter of pleasure, pain, longing, burning, joy, uncertainty. The soprano’s beautiful “In trutina”—a song of indecision, then sweet surrender—has deservedly become one of the most famous in the entire work, encapsulating several of its main themes. At the close, “O Fortuna” returns in all its massive power, and the wheel of fortune spins on, indifferent to mere men and women who celebrate one moment, suffer the next. ☒



### ADMINISTRATIVE STAFF

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Alison Holman, *Operations Manager*

Lucia Fisher, *Marketing Assistant*

Katherine Blumberg, *Grant Writer*

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## Kate Oberjat

SOPRANO

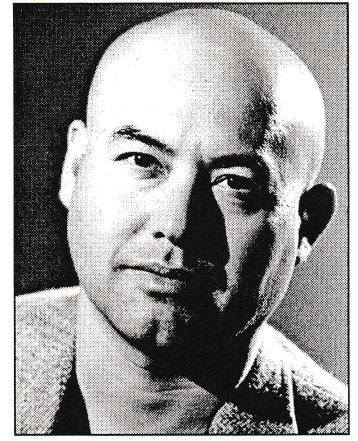
Kate Oberjat, soprano, a San Diego native, received her bachelor of music from Northwestern University. She then attended the prestigious International Institute of the Vocal Arts in Italy, and soon after began her career in California. There, she sang with the Los Angeles Opera, Los Angeles Opera Guild, Los Angeles Master Chorale, Opera Pacific, La Jolla Symphony, and on tour with the french horn quartet "Quadre". Ms. Oberjat's operatic roles include Musetta (*La Boheme*), Ophelia (*Hamlet*), Adele (*Die Fledermaus*), Gretel (*Hansel and Gretel*), Susanna (*The Secret of Susanna*), and Nannetta (*Falstaff*). Kate is currently a resident artist with the Dacapo Opera Theatre in New York City, where she has performed the roles of Brambilla in *La Pericole*, Nannetta in *Falstaff*, and Papagena in *The Magic Flute*. Ms. Oberjat is thrilled to return to the La Jolla Symphony, with whom she won the Young Artist Competition and performed the *Sieben Frühe Lieder* of Alban Berg.



## Dann Coakwell

TENOR

Dann Coakwell, tenor, has enjoyed performing throughout Central Texas, with solo performing experience spanning a gamut of major works by composers including Bach, Handel, Mozart, Orff, and Britten, to name a few. Dann earned his Bachelor of Music degree in Vocal Performance from the University of Texas at Austin in May of 1999, under the voice instruction of Professor Rose Taylor. Since then, Dann has taught voice as a faculty member at Temple College (1999-2001), and as a private voice instructor at several Austin area high schools (1999-2002). Dann currently resides in Austin, TX, and in addition to his solo work, Dann has performed as a professional chorister for *Conspirare*, under the direction of Craig Hella Johnson, and various groups under world-renowned conductor Helmuth Rilling, including the Oregon Bach Festival Chorus, the Carnegie Hall Festival Chorus, and the Internationale Bachakademie Stuttgart in Germany.



## Joe Pechota

BARITONE

Locally grown and locally owned, Mr. Pechota has been singing and performing professionally in San Diego since making his Civic Theatre stage debut in 1975. On that stage, Mr. Pechota has appeared as principal artist with the San Diego Opera in several productions, most recently in *Turandot*, *Tosca*, *Madame Butterfly* and, *Romeo et Juliette*. With California Ballet, he has appeared in five productions, including the perennial *Nutcracker* and *Coppelia*.

He also enjoys an ongoing principal artist status with the Lyric Opera of San Diego, which will soon open their new house in North Park.

With Maestro Chase and the La Jolla Symphony, Joe has sung bass or baritone solos, including the annual *Messiah-Sing*. He has also shared solo duties with the late John Denver in concerts on the Wheeler Opera House stage in Aspen, Colorado. He has been soloist with Maestros Leonard Bernstein, André Previn, Dennis Russell Davies and Richard Bonyngé.

Mr. Pechota has recently added the La Jolla Playhouse to his credits as performer in their collaborative efforts with San Diego Opera in their project WAM series. WAM is an educational outreach tool designed to enhance and motivate local students to develop their literary and linguistic skills through Words And Music.

Joe has been serving as Music Director and Choirmaster at St. Martin of Tours since 2000.

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CARMINA BURANA  
Carl Orff

FORTUNA IMPERATRIX MUNDI

1. O Fortuna (Chorus)

O Fortuna  
velut luna  
statu variabilis,  
semper crescis  
aut decrescis;  
vita detestabilis  
nunc obdurat  
et tunc curat  
ludo mentis aciem,  
egestatem,  
potestatem  
dissolvit ut glaciem.

Sors immanis  
et inanis,  
rota tu volubilis,  
status malus,  
vana salus  
semper dissolubilis,  
obumbrata  
et velata  
michi quoque niteris;  
nunc per ludum  
dorsum nudum  
fero tui sceleris.

Sors salutis  
et virtutis  
michi nunc contraria,  
est affectus  
et defectus  
semper in angaria.  
Hac in hora  
sine mora  
corde pulsum tangite;  
quod per sortem  
sternit fortem,  
mecum omnes plangite!

2. Fortune plango vulnera (Chorus)

Fortune plango vulnera  
stillantibus ocellis  
quod sua michi munera  
subtrahit rebellis.  
Verum est, quod legitur,  
fronte capillata,  
sed plerumque sequitur  
Occasio calvata.

In Fortune solio  
sederam elatus,  
prosperitatis vario  
flore coronatus;  
quicquid enim florui  
felix et beatus,  
nunc a summo corru  
gloria privatus.

Fortune rota volvitur:  
descendo minoratus;  
alter in altum tollitur;  
nimis exaltatus  
rex sedet in vertice  
caveat ruinam!  
nam sub axe legimus  
Hecubam reginam.

FORTUNE, EMPRESS OF THE WORLD

1. O Fortune (Chorus)

O Fortune,  
like the moon  
you are changeable,  
ever waxing  
and waning;  
hateful life  
first oppresses  
and then soothes  
as fancy takes it;  
poverty  
and power  
it melts them like ice

Fate - monstrous  
and empty,  
you whirling wheel,  
you are malevolent,  
well-being is vain  
and always fades to nothing,  
shadowed  
and veiled  
you plague me too;  
now through the game  
I bring my bare back  
to your villainy.

Fate is against me  
in health  
and virtue,  
driven on  
and weighted down,  
always enslaved.  
So at this hour  
without delay  
pluck the vibrating strings;  
since Fate  
strikes down the string man,  
everyone weep with me!

2. I bemoan the wounds of Fortune (Chorus)

I bemoan the wounds of Fortune  
with weeping eyes,  
for the gifts she made me  
she perversely takes away.  
It is written in truth,  
that she has a fine head of hair,  
but, when it comes to seizing an opportunity  
she is bald.

On Fortune's throne  
I used to sit raised up,  
crowned with  
the many-coloured flowers of prosperity;  
though I may have flourished  
happy and blessed,  
now I fall from the peak  
deprived of glory.

The wheel of Fortune turns;  
I go down, demeaned;  
another is raised up;  
far too high up  
sits the king at the summit -  
let him fear ruin!  
for under the axis is written  
Queen Hecuba.



## I. PRIMO VERE

### 3. Veris leta facies (Chorus)

Veris leta facies  
mundo propinatur,  
hiemalis acies  
victa iam fugatur,  
in vestitu vario  
Flora principatur,  
nemorum dulcisono  
que cantu celebratur.

Flore fusus gremio  
Phebus novo more  
risum dat, hac vario  
iam stipate flore.  
Zephyrus nectareo  
spirans in odore.  
Certatim pro bravio  
curramus in amore.

Cytharizat cantico  
dulcis Philomena,  
flore rident vario  
prata iam serena,  
salit cetus avium  
silve per amena,  
chorus promit virgin  
iam gaudia millena.

### 4. Omnia sol temperat (Baritone)

Omnia sol temperat  
purus et subtilis,  
novo mundo reserat  
faciem Aprilis,  
ad amorem properat  
animus herilis  
et iocundis imperat  
deus puerilis.

Rerum tanta novitas  
in solemnibus vere  
et veris auctoritas  
jubet nos gaudere;  
vias prebet solitas,  
et in tuo vere  
fides est et probitas  
tuum retinere.

Ama me fideliter,  
fidem meam noto:  
de corde totaliter  
et ex mente tota  
sum presentialiter  
absens in remota,  
quisquis amat taliter,  
volvitur in rota.

### 5. Ecce gratum (Chorus)

Ecce gratum  
et optatum  
Ver reducit gaudia,  
purpuratum  
floret pratium,  
Sol serenat omnia.  
Iam iam cedant tristitia!  
Estas redit,  
nunc recedit  
Hyemis sevitia.

## I. SPRING

### 3. The merry face of spring

The merry face of spring  
turns to the world,  
sharp winter  
now flees, vanquished;  
bedecked in various colours  
Flora reigns,  
the harmony of the woods  
praises her in song. Ah!

Lying in Flora's lap  
Phoebus once more  
smiles, now covered  
in many-coloured flowers,  
Zephyr breathes nectar-  
scented breezes.  
Let us rush to compete  
for love's prize. Ah!

In harp-like tones sings  
the sweet nightingale,  
with many flowers  
the joyous meadows are laughing,  
a flock of birds rises up  
through the pleasant forests,  
the chorus of maidens  
already promises a thousand joys. Ah!

### 4. The sun warms everything

The sun warms everything,  
pure and gentle,  
once again it reveals to the world  
April's face,  
the soul of man  
is urged towards love  
and joys are governed  
by the boy-god.

All this rebirth  
in spring's festivity  
and spring's power  
bids us to rejoice;  
it shows us paths we know well,  
and in your springtime  
it is true and right  
to keep what is yours.

Love me faithfully!  
See how I am faithful:  
with all my heart  
and with all my soul,  
I am with you  
even when I am far away.  
Whosoever loves this much  
turns on the wheel.

### 5. Behold, the pleasant spring

Behold, the pleasant  
and longed-for  
spring brings back joyfulness,  
violet flowers  
fill the meadows,  
the sun brightens everything,  
sadness is now at an end!  
Summer returns,  
now withdraw  
the rigours of winter. Ah!



Iam liquescit  
et decrescit  
grando, nix et cetera;  
bruma fugit,  
et iam sugit  
Ver Estatus ubera;  
illi mens est misera,  
qui nec vivit,  
nec lascivit  
sub Estatus dextera.

Gloriantur  
et letantur  
in melle dulcedinis,  
qui conantur,  
ut utantur  
premio Cupidinis:  
simus jussu Cypridis  
gloriantes  
et letantes  
pares esse Paridis.

## UF DEM ANGER

### 6. Tanz (Orchestra)

### 7. Floret silva nobilis (Chorus)

Floret silva nobilis  
floribus et foliis.

(Small Chorus)  
Ubi est antiquus  
meus amicus?  
Hinc equitavit,  
eia, quis me amabit?

(Chorus)  
Floret silva undique,  
nah min gesellen ist mir we.

(Small Chorus)  
Gruonet der walt allenthalben,  
wa ist min geselle also lange?  
Der ist geriten hinnen,  
o wi, wer sol mich minnen?

### 8. Chramer, gip die varwe mir (Semi-Chorus)

Chramer, gip die varwe mir,  
die min wengel roete,  
damit ich die jungen man  
an ir dank der minnenliebe noete.  
Seht mich an,  
jungen man!  
lat mich iu gevallen!

Minnet, tugentliche man,  
minneclie frouwen!  
minne tuot iu hoch gemout  
unde lat iuch in hohen eren schouwen  
Seht mich an  
jungen man!  
lat mich iu gevallen!

Wol dir, werit, daz du bist  
also freudenriche!  
ich will dir sin undertan  
durch din liebe immer sicherliche.  
Seht mich an,  
jungen man!  
lat mich iu gevallen!

Now melts  
and disappears  
ice, snow and the rest,  
winter flees,  
and now spring  
sucks at summer's breast:  
a wretched soul is he  
who does not live  
or lust  
under summer's rule. Ah!

They glory  
and rejoice  
in honeyed sweetness  
who strive  
to make use of  
Cupid's prize;  
at Venus' command  
let us glory  
and rejoice  
in being Paris' equals. Ah!

## ON THE LAWN

### 6. Dance (Orchestra)

### 7. The woods are burgeoning (Chorus)

The noble woods are burgeoning  
with flowers and leaves.

(Small Chorus)  
Where is the lover  
I knew? Ah!  
He has ridden off!  
Oh! Who will love me? Ah!

(Chorus)  
The woods are burgeoning all over,  
I am pining for my lover.

(Small Chorus)  
The woods are turning green all over,  
why is my lover away so long? Ah!  
He has ridden off,  
Oh woe, who will love me? Ah!

### 8. Shopkeeper, give me colour (Semi-Chorus)

Shopkeeper, give me colour  
to make my cheeks red,  
so that I can make the young men  
love me, against their will.  
Look at me,  
young men!  
Let me please you!

Good men, love  
women worthy of love!  
Love ennobles your spirit  
and gives you honour.  
Look at me,  
young men!  
Let me please you!

Hail, world,  
so rich in joys!  
I will be obedient to you  
because of the pleasures you afford.  
Look at me,  
young men!  
Let me please you!



**9. Reie (Orchestra)**  
**Swaz hie gat umbe (Chorus)**  
Swaz hie gat umbe,  
daz sint alles megede,  
die wellent an man  
allen disen sumer gan!

**Chume, chum, geselle min (Chorus)**  
Chume, chum, geselle min,  
ih enbite harte din,  
ih enbite harte din,  
chume, chum, geselle min.

Suzer rosenvarwer munt,  
chum un mache mich gesunt  
chum un mache mich gesunt,  
suzer rosenvarwer munt

**Swaz hie gat umbe (Chorus)**  
Swaz hie gat umbe,  
daz sint alles megede,  
die wellent an man  
allen disen sumer gan!

**10. Were diu werlt alle min (Chorus)**  
Were diu werlt alle min  
von deme mere unze an den Rin  
des wolt ih mih darben,  
daz diu chunegin von Engellant  
lege an minen armen.

**9. Round dance (Orchestra)**  
**Swaz hie gat umbe**  
Those who go round and round  
are all maidens,  
they want to do without a man  
all summer long. Ah! Sla!

**Chume, chum, geselle min (Chorus)**  
Come, come, my love,  
I long for you,  
I long for you,  
come, come, my love.

Sweet rose-red lips,  
come and make me better,  
come and make me better,  
sweet rose-red lips.

**Swaz hie gat umbe (Chorus)**  
Those who go round and round  
are all maidens,  
they want to do without a man  
all summer long. Ah! Sla!

**10. Were all the world mine (Chorus)**  
Were all the world mine  
from the sea to the Rhine,  
I would starve myself of it  
so that the queen of England  
might lie in my arms.

## II. IN TABERNA

**11. Estuans interius (Baritone)**  
Estuans interius  
ira vehementi  
in amaritudine  
loquor mee menti:  
factus de materia,  
cinis element  
similis sum folio,  
de quo ludunt venti.

Cum sit enim proprium  
viro sapienti  
supra petram ponere  
sedem fundamenti,  
stultus ego comparor  
fluvio labenti,  
sub eodem tramite  
nunquam permanenti.

Feror ego veluti  
sine nauta navis,  
ut per vias aeris  
vaga fertur avis;  
non me tenent vincula,  
non me tenet clavis,  
quero mihi similes  
et adiungor pravis.

Mihi cordis gravitas  
res videtur gravis;  
iocis est amabilis  
dulciorque favis;  
quicquid Venus imperat,  
labor est suavis,  
que nunquam in cordibus  
habitat ignavis.

**11. Burning Inside (Baritone)**  
Burning inside  
with violent anger,  
bitterly  
I speak to my heart:  
created from matter,  
of the ashes of the elements,  
I am like a leaf  
played with by the winds.

If it is the way  
of the wise man  
to build  
foundations on stone,  
then I am a fool, like  
a flowing stream,  
which in its course  
never changes.

I am carried along  
like a ship without a steersman,  
and in the paths of the air  
like a light, hovering bird;  
chains cannot hold me,  
keys cannot imprison me,  
I look for people like me  
and join the wretches.

The heaviness of my heart  
seems like a burden to me;  
it is pleasant to joke  
and sweeter than honeycomb;  
whatever Venus commands  
is a sweet duty,  
she never dwells  
in a lazy heart.



Via lata gradior  
more iuventutis  
implicor et vitiis  
immemor virtutis,  
voluptatis avidus  
magis quam salutis,  
mortuus in anima  
curam gero cutis.

### 12. Cignus ustus cantat (Tenor & Male Chorus)

Olim lacus colueram,  
olim pulcher extiteram,  
dum cignus ego fueram.

Miser, miser!  
modo niger  
et ustus fortiter!

Girat, regirat garcifer;  
me rogiis urit fortiter;  
propinat me nunc dapifer,

Nunc in scutella iaceo,  
et volitare nequeo  
dentes frendentes video:

Miser, miser!  
modo niger  
et ustus fortiter!

### 13. Ego sum abbas (Baritone & Male Chorus)

Ego sum abbas Cucaniensis  
et consilium meum est cum bibulis,  
et in secta Decii voluntas mea est,  
et qui mane me quesierit in taberna,  
post vesperam nudus egredietur,  
et sic denudatus veste clamabit:

Wafna, wafna!  
quid fecisti sors turpassi  
Nostre vite gaudia  
abstulisti omnia!

### 14. In taberna quando sumus (Male Chorus)

In taberna quando sumus  
non curamus quid sit humus,  
sed ad ludum properamus,  
cui semper insudamus.  
Quid agatur in taberna  
ubi nummus est pincerna,  
hoc est opus ut queratur,  
si quid loquar, audiatur.

Quidam ludunt, quidam bibunt,  
quidam indiscrete vivunt.  
Sed in ludo qui morantur,  
ex his quidam denudantur,  
quidam ibi vestiuntur,  
quidam saccis induuntur.  
Ibi nullus timet mortem  
sed pro Baccho mittunt sortem:

Primo pro nummata vini,  
ex hac bibunt libertini;  
semel bibunt pro captivis,  
post hec bibunt ter pro vivis,  
quater pro Christianis cunctis  
quinquies pro fidelibus defunctis,  
sexies pro sororibus vanis,  
septies pro militibus silvanis.

I travel the broad path  
as is the way of youth,  
I give myself to vice,  
unmindful of virtue,  
I am eager for the pleasures of the flesh  
more than for salvation,  
my soul is dead,  
so I shall look after the flesh.

### 12. The Roast Swan (Tenor & Male Chorus)

Once I lived on lakes,  
once I looked beautiful  
when I was a swan.

Misery me!  
Now black  
and roasting fiercely!

The servant is turning me on the spit;  
I am burning fiercely on the pyre:  
the steward now serves me up.

Now I lie on a plate,  
and cannot fly anymore,  
I see bared teeth:

Misery me!  
Now black  
and roasting fiercely!

### 13. I am the abbot (Baritone & Male Chorus)

I am the abbot of Cockaigne  
and my assembly is one of drinkers,  
and I wish to be in the order of Decius,  
and whoever searches me out at the tavern in the morning,  
after Vespers he will leave naked,  
and thus stripped of his clothes he will call out:

Woe! Woe!  
what have you done, vilest Fate?  
the joys of my life  
you have taken all away!

### 14. When we are in the tavern (Male Chorus)

When we are in the tavern  
we do not think how we will go to dust,  
but we hurry to gamble,  
which always makes us sweat.  
What happens in the tavern,  
where money is hoarded,  
you may well ask,  
and hear what I say.

Some gamble, some drink,  
some behave loosely.  
But of those who gamble,  
some are stripped bare,  
some win their clothes here,  
some are dressed in sacks.  
Here no-one fears death,  
but they throw the dice in the name of Bacchus.

First of all it is to the wine-merchant  
the the libertines drink,  
one for the prisoners,  
three for the living,  
four for all Christians,  
five for the faithful dead,  
six for the loose sisters,  
seven for the footpads in the wood,



Octies pro fratribus perversis,  
nonies pro monachis dispersis,  
decies pro navigantibus  
undecies pro discordantibus,  
duodecies pro penitentibus,  
tredecies pro iter agentibus.  
Tam pro papa quam pro rege  
bibunt omnes sine lege.

Bibit hera, bibit herus,  
bibit miles, bibit clerus,  
bibit ille, bibit illa,  
bibit servus cum ancilla,  
bibit velox, bibit piger,  
bibit albus, bibit niger,  
bibit constans, bibit vagus,  
bibit rudis, bibit magnus.

Bibit pauper et egrotus,  
bibit exul et ignotus,  
bibit puer, bibit canus,  
bibit presul et decanus,  
bibit soror, bibit frater,  
bibit anus, bibit mater,  
bibit ista, bibit ille,  
bibunt centum, bibunt mille.

Parum sexcente nummate  
durant, cum immoderate  
bibunt omnes sine meta.  
Quamvis bibant mente leta,  
sic nos rodunt omnes gentes  
et sic erimus egentes.  
Qui nos rodunt confundantur  
et cum iustis non scribantur.

### III. COUR D'AMOURS

#### 15. Amor volat undique (Soprano & Ragazzi Chorus)

Amor volat undique,  
captus est libidine.  
Iuvenes, iuvenule  
coniunguntur merito.

Siqua sine socio,  
caret omni gaudio;  
tenet noctis infima  
sub intimo  
cordis in custodia:

fit res amarissima.

#### 16. Dies, nox et omnia (Baritone)

Dies, nox et omnia  
michi sunt contraria;  
virginum colloquia  
me fay planszer,  
oy suvenz suspirer,  
plu me fay temer.

O sodales, ludite,  
vos qui scitis dicite  
michi mesto parcite,  
grand ey dolor,  
attamen consulite  
per voster honur.

Tua pulchra facies  
me fay planszer milies,  
pectus habet glacies.  
A remender  
statim vivus fierem  
per un baser.

Eight for the errant brethren,  
nine for the dispersed monks,  
ten for the seamen,  
eleven for the squabblers,  
twelve for the penitent,  
thirteen for the wayfarers.  
To the Pope as to the king  
they all drink without restraint.

The mistress drinks, the master drinks,  
the soldier drinks, the priest drinks,  
the man drinks, the woman drinks,  
the servant drinks with the maid,  
the swift man drinks, the lazy man drinks,  
the white man drinks, the black man drinks,  
the settled man drinks, the wanderer drinks,  
the stupid man drinks, the wise man drinks,

The poor man drinks, the sick man drinks,  
the exile drinks, and the stranger,  
the boy drinks, the old man drinks,  
the bishop drinks, and the deacon,  
the sister drinks, the brother drinks,  
the old lady drinks, the mother drinks,  
this man drinks, that man drinks,  
a hundred drink, a thousand drink.

Six hundred pennies would hardly  
suffice, if everyone  
drinks immoderately and immeasurably.  
However much they cheerfully drink  
we are the ones whom everyone scolds,  
and thus we are destitute.  
May those who slander us be cursed and may  
their names not be written in the book of the righteous.

### III. THE COURT OF LOVE

#### 15. Cupid flies everywhere (Soprano & Ragazzi Chorus)

Cupid flies everywhere  
seized by desire.  
Young men and women  
are rightly coupled.

The girl without a lover  
misses out on all pleasures,  
she keeps the dark night  
hidden  
in the depth of her heart;

it is a most bitter fate.

#### 16. Day, night and everything (Baritone)

Day, night and everything  
is against me,  
the chattering of maidens  
makes me weep,  
and often sigh,  
and, most of all, scares me.

O friends, you are making fun of me,  
you do not know what you are saying,  
spare me, sorrowful as I am,  
great is my grief,  
advise me at least,  
by your honour.

Your beautiful face,  
makes me weep a  
thousand times,  
your heart is of ice.  
As a cure,  
I would be revived by a kiss..



**17. Stetit puella (Soprano)**

Stetit puella  
rufa tunica;  
si quis eam tetigit,  
tunica crepuit.  
Eia!

Stetit puella  
tamquam rosula;  
facie splenduit,  
os eius fioruit.  
Eia!

**18. Circa mea pectora (Baritone & Chorus)**

Circa mea pectora  
multa sunt suspiria  
de tua pulchritudine,  
que me ledunt misere.

Manda liet,  
Manda liet  
min geselle  
chumet niet.

Tui lucent oculi  
sicut solis radii,  
sicut splendor fulguris  
lucem donat tenebris.

Vellet deus, vallent dii  
quod mente proposui:  
ut eius virginea  
reserassem vincula.

**19. Si puer cum puellula (Male Chorus)**

Si puer cum puellula  
moraretur in cellula,  
felix coniunctio.  
Amore suscrescente  
pariter e medio  
avulso procul tedio,  
fit ludus ineffabilis  
membris, lacertis, labii

**20. Veni, veni, venias (Double Chorus)**

Veni, veni, venias,  
ne me mori facias,  
hyrcra, hyrcce, nazaza,  
trillirivos...

Pulchra tibi facies  
oculorum acies,  
capillorum series,  
o quam clara species!

Rosa rubicundior,  
lilio candidior  
omnibus formosior,  
semper in te glorior!

**21. In truitina (Soprano)**

In truitina mentis dubia  
fluctuant contraria  
lascivus amor et pudicitia.  
Sed eligo quod video,  
collum iugo prebeo:  
ad iugum tamen suave transeo.

**22. Tempus es iocundum (Soli, Chorus, Ragazzi Chorus)**

Tempus es iocundum,  
o virgines,  
modo congaudete  
vos iuvenes.

**17. A girl stood (Soprano)**

A girl stood  
in a red tunic;  
if anyone touched it,  
the tunic rustled.  
Eia!

A girl stood  
like a little rose:  
her face was radiant  
and her mouth in bloom.  
Eia!

**18. In my heart (Baritone & Chorus)**

In my heart  
there are many sighs  
for your beauty,  
which wound me sorely. Ah!

Mandaliet,  
mandaliet,  
my lover  
does not come.

Your eyes shine  
like the rays of the sun,  
like the flashing of lightening  
which brightens the darkness. Ah!

May God grant, may the gods grant  
what I have in mind:  
that I may loose  
the chains of her virginity. Ah!

**19. If a boy with a girl (Male Chorus)**

If a boy with a girl  
tarries in a little room,  
happy is their coupling.  
Love rises up,  
and between them  
prudery is driven away,  
an ineffable game begins  
in their limbs, arms and lips.

**20. Come, come, O come (Double Chorus)**

Come, come, O come  
do not let me die,  
hyrcra, hyrcce, nazaza,  
trillirivos...

Beautiful is your face,  
the gleam of your eye,  
your braided hair,  
what a glorious creature!

redder than the rose,  
whiter than the lily,  
lovelier than all others,  
I shall always glory in you!

**21. In the balance (Soprano)**

In the wavering balance of my feelings  
set against each other  
lascivious love and modesty.  
But I choose what I see,  
and submit my neck to the yoke;  
I yield to the sweet yoke.

**22. This is the joyful time (Soli, Chorus, Ragazzi Chorus)**

This is the joyful time,  
O maidens,  
rejoice with them,  
young men!



Oh, oh, oh,  
totus floreo,  
iam amore virginali totus ardeo,  
novus, novus amorest, quo pereo.

Mea me confortat  
promissio,  
mea me deportat

Tempore brumali  
vir patiens,  
animo vernali  
lasciviens.

Oh, oh, oh,  
totus floreo,  
iam amore virginali totus ardeo,  
novus, novus amor est, quo pereo.

Mea mecum ludit  
virginitas,  
mea me detrudit  
simplicitas.

Veni, domicella,  
cum gaudio,  
veni, veni, pulchra,  
iam pereo.

**23. Dulcissime**  
Dulcissime,  
totam tibi subdo me!

### BLANZIFLOR ET HELENA

**24. Ave formosissima (Chorus)**  
Ave formosissima,  
gemma pretiosa,  
ave decus virginum,  
virgo gloriosa,  
ave mundi luminar,  
ave mundi rosa,  
Blanziflor et Helena,  
Venus generosa!

### FORTUNA IMPERATRIX MUNDI

**25. O Fortuna (The Ensemble)**  
O Fortuna  
velut luna  
statu variabilis,  
semper crescis  
aut decrescis;  
vita detestabilis  
nunc obdurat  
et tunc curat  
ludo mentis aciem,  
egestatem,  
potestatem  
dissolvit ut glaciem.

Sors immanis  
et inanis,  
rota tu volubilis,  
status malus,  
vana salus  
semper dissolubilis,  
obumbrata  
et velata  
michi quoque niteris;  
nunc per ludum  
dorsum nudum  
fero tui sceleris.

Oh! Oh! Oh!  
I am bursting out all over!  
I am burning all over with first love!  
New, new love is what I am dying of!

I am heartened  
by my promise,  
I am downcast by my refusal

In the winter  
man is patient,  
the breath of spring  
makes him lust.

Oh, oh, oh,  
I am bursting out all over!  
I am burning all over with first love!  
New, new love is what I am dying of!

My virginity  
makes me frisky,  
my simplicity  
holds me back.

Come, my mistress,  
with joy,  
come, come, my pretty,  
I am dying!

**23. Sweetest one**  
Sweetest one! Ah!  
I give myself to you totally!

### BLANCHEFLEUR AND HELEN

**24. Hail, most beautiful one (Chorus)**  
Hail, most beautiful one,  
precious jewel,  
Hail, pride among virgins,  
glorious virgin,  
Hail, light of the world,  
Hail, rose of the world,  
Blanchefleur and Helen,  
noble Venus!

### FORTUNE, EMPRESS OF THE WORLD

**25. O Fortune (The Ensemble)**  
O Fortune,  
like the moon  
you are changeable,  
ever waxing  
and waning;  
hateful life  
first oppresses  
and then soothes  
as fancy takes it;  
poverty  
and power  
it melts them like ice.

Fate - monstrous  
and empty,  
you whirling wheel,  
you are malevolent,  
well-being is vain  
and always fades to nothing,  
shadowed  
and veiled  
you plague me too;  
now through the game  
I bring my bare back  
to your villainy.



# San Diego North Coast Singers

## Caprice



Sally Husch Dean, *Artistic Director*  
Jeanne Saier, *Accompanist*  
Gloria Raynor, *Choral Manager*

## Carmina Burana Ragazzi Chorus

Caprice, (of humorous or capricious character) is a 50 voice advanced treble choir, one of four ensembles who compose the San Diego North Coast Singers. The group is known for its warm tone and joyous spirit. The singers have performed with the La Jolla Symphony & Chorus in 1996 (Britten's *Spring Symphony*), in 1997 (Honegger's *Christmas Cantata*), and in 2001 (Orff's *Carmina Burana* in Copley Symphony Hall with the San Diego Symphony). They have participated in festivals and conferences throughout Southern California.

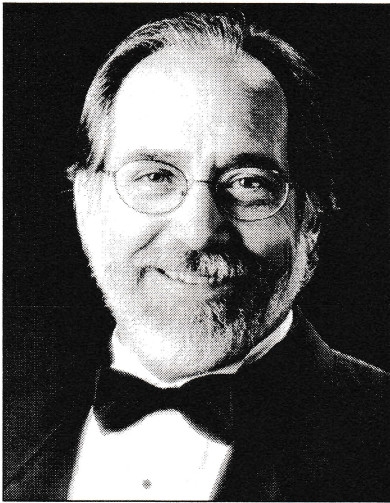
In January, 2001, Caprice & Capella traveled to New York City to perform along with Alice Parker's professional choir, Melodious Accord, as part of the annual Festival of Spirituals Concert in the Cathedral of St. John the Divine. In 2004 the group made a performance tour of Italy, including participation in Palm Sunday Mass at St. Peter's Basilica in Rome. Sally Husch Dean is the Director of Caprice, and founding Artistic Director of San Diego North Coast Singers.

Justine Armen  
Lauren Bagby  
Nevada Bodmer  
Shelby Bollar  
Katia Brunson  
Aislinn Burnett  
Nicci Cazares  
Jeannette Cesena  
Nathan Chong  
Tim Davis  
Nicole DePolo  
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Silvia Diffenderfer  
Susanna Fenstermacher  
Alyse Fitzpatrick  
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Alexia Markopoulos  
Austin McKinney  
Samantha Moroney  
Kieran Naughton  
Elizabeth Nichols  
Julia Overman

Eve Paxton  
Patricia Piedrafita-Ortiz  
Kei Riggins  
Tyler Rizzo  
Elan Rosch  
Antonio Romero  
Gidget Schultz  
Katie Scott  
Morgan Scott  
Stephanie Smith  
Kristin Szabo  
Jordan Varney  
Eric Ward  
Samantha Wetherall  
Maggie Willett  
Tian Yuan  
Grace Zavalock





## David Chase

LJS&C CHORAL DIRECTOR

For thirty-one years, David Chase has led La Jolla Symphony Chorus through great works and innovative new pieces, drawing out not only the best in the sound but the best in the singers.

David Chase became Choral Director of La Jolla Symphony Chorus and Lecturer in the Department of Music at the University of California at San Diego in 1973. In addition to his choral duties, he has conducted symphony and chamber orchestras, as well as numerous musical theatre productions. He has directed multi-media productions of Orff's *Catulli Carmina* and Menotti's *The Unicorn the Gorgan, and the Manticore*. He has created and presented "Milton, Handel and Blake: A Meeting of Minds: *L'Allegro ed il Penseroso*"; a concert of poetry, paintings and music with La Jolla Symphony and Chorus. In 2000, under the auspices of America Cantat (Alberto Grau and Maria Guinand), he conducted choral workshops in the cities of Puerto Ordaz and Mérida,

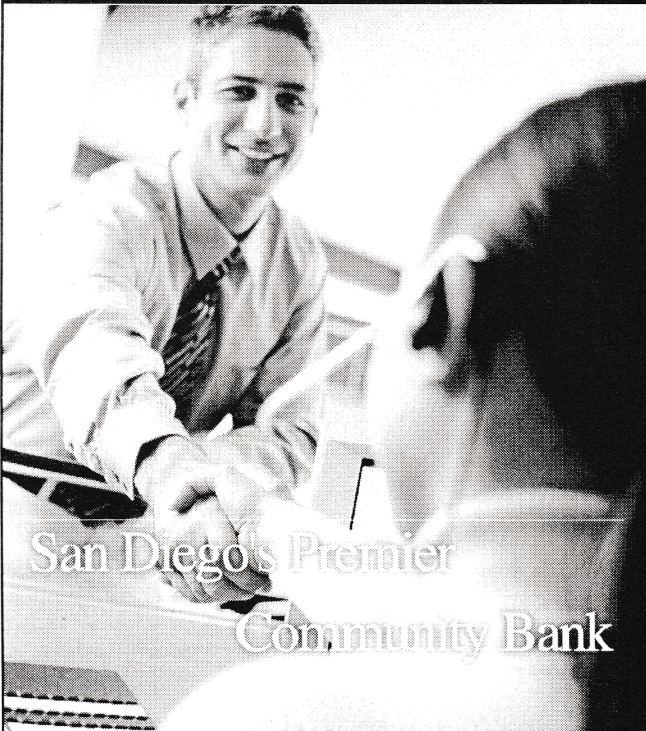
Venezuela. He has taken members of LJS&C on four European concert tours, and in 2003 he and the chorus were honored to be the first ensemble from a Western nation to tour the Himalayan Kingdom of Bhutan.

As a singer, he 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.

David Chase graduated from Ohio State University and received his doctorate at the University of Michigan. In Ann Arbor, he served as conductor for the Grand Rapids Symphonic Choir, choral arm of the Grand Rapids Symphony, then conducted by Semyon Bichkov. Dr. Chase has been on the music faculty of Palomar College, San Marcos since 1973, where he continues to teach theory, music history and conducts a chamber ensemble. His compositions are published by Shawnee Press and Concordia Music Publishers.

David Chase describes La Jolla Symphony Chorus as one that likes to have fun while working very seriously. It is that balance that has earned him a reputation for excellence and imagination.

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# San Diego Master Chorale



**Martin Wright, Music Director**  
**Christopher Allen, Assistant Music Director**  
**Bryan Verhoye, Accompanist**

The San Diego Master Chorale has been one of San Diego's foremost choral ensembles for over forty years. It was founded in 1961 to serve as the choral arm of the San Diego Symphony and was incorporated as an independent 501(c)(3) non-profit organization in 1979. A mayoral proclamation in 1986 designated the Master Chorale as "The Voice of San Diego," which Mayor Dick Murphy reaffirmed in 2002.

In addition to its self-produced concert series and performances at events throughout San Diego and Southern California, the San Diego Master Chorale performs regularly with the San Diego

Symphony and the San Diego Chamber Orchestra. The Master Chorale's international tours have included performances at St. Paul's Cathedral in London and the Great Dom Cathedral in Salzburg, as well as other venues in Scotland, Switzerland and Germany.

Today, led by Music Director Martin Wright, the Master Chorale is comprised of 120 top-quality volunteer singers. With a mission to promote and preserve choral music through performance, education and diverse community outreach, The San Diego Master Chorale is dedicated to bringing the best of choral music to the San Diego community.

## **Soprano**

Lerina Barczys  
Marcia Ephraim  
Lesley Torresen Fields  
Jean Fortna  
Martha Hamilton  
Anita Hansen  
Janice Hansen  
Stefanie Harris  
Patricia Hay  
Yoshiko Higurashi-Jensen  
Carolyn Houghton  
Thelma J. Johannesen  
Kathryn Leff  
Roxanne Lorenz  
Janine Martuscelli  
Barbara McGowen  
Carolyn Moulton  
Janet O'Brien  
Jennifer Pachon  
Cathy Radke  
Rose Mary Taylor  
Lea Ann Walker  
Molly Williams  
Anabelle K. Wright-Gatton

## **Alto**

Patti Blair  
Cali Bolyard  
Bonnie Campbell-Davis  
Carolyn Colwell  
Andrea Decker  
Connie Gale  
Edna Huelsenbeck  
Kathy Ireland  
Sheila Latus  
Lisa Latven  
Carol Manifold  
Linda Musengo  
Cynthia Stribling  
Leslie Stringfellow  
Marlene Walters

## **Tenor**

Chris Arehart  
Jon Paul Derryberry  
Noah Friedman  
Chris Grim  
Daniel Hall  
William Henry  
Gregory Long  
Noreen Newmark  
Norman M. Padre  
Paul Protzman  
Allan Sathyadev  
Jim Stevenson  
John B. Tarbox  
Jeff Wallin  
Kevin Williams

## **Bass**

Marty Bloom  
Robert Enoch Buck  
Chuck Carver  
Paul H. Chen MD  
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Tom Higbee  
Jason Hill  
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Charles Killian  
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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*  
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Randy Stewart, *Librarian*  
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Sonja Srinivasan  
Susan Taggart  
Amee Wood\*

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Craig Nordal  
Kyle Otto  
Gerik Peterson  
Brian Pugh  
James Stevenson  
Chris Thomas  
Dennis Travers  
Bill Ziefle

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Martin Bloom  
C. Peter Brown  
Nathaniel Bruno  
John Carpenter  
Paul Friedman  
Kirk Garner  
Peter Gourevitch  
David Hertzell  
Patrick Johnson  
Michael Kaehr  
Steve Marsh  
John Noyes  
Ray Park  
Tae Park  
Rich Parker  
Dennis Schamp  
Stewart Shaw\*  
Elie Shneour  
Otto Sorensen  
Randy Stewart  
Tom Tillinghast  
Robert Wennerholt  
Ji Yoo

\* *Section Leader*  
\*\* *Staff Singer*



# La Jolla Symphony Orchestra

Founded in 1954 by Peter Nicoloff

**Harvey Sollberger**, *Music Director*

**Thomas Nee**, *Music Director Emeritus*

**R. Theodore Bietz**, *Orchestra Manager*

**Ulrike Burgin**, *Orchestra Librarian*

**Benjamin Sabey**, *Production Assistant*

## **Violin I**

David Buckley, *Concertmaster*

Natalie Schenker,

*Assistant Concertmaster*

Daniel Anderson

Carol Bietz

Pat Bromberger

Jennifer Chang

Cheng-Han Chen

Pat Gifford

Susanna Han

Darija Hodko

Esther Hoffmann

Sherman Ku

Gudrun Noe

Jeanne Saier

Devin Shea

Ray Suen

Cynthia Snyder

Joanne Stohs

Ryan Teisan

Erika Zeckser

## **Cello**

Peter Farrell, *Principal*

Max Fenstermacher,  
*Assistant Principal*

Ulrike Burgin

Curtis Chan

Jeff Ho

Domi Hodko

Sam Horodezky

Ernest Lam

Andrew Ling

Erdis Maxhelaku

Carol Tolbert

## **Contrabass**

Christine Allen, *Principal*

Michael Schaffer,  
*Assistant Principal*

William Childs

Nancy Beth Grossman

Lance Gucwa

Jim Lewis

Michelle Lou

Bryan Lowe

Michael Pretzer

Roger Woodall

## **Flute**

Kerry Maree Shaffer, *Principal*

Kathryn Croom

Cathy McAllister

Rebecca Metheny Mason \*+

Zhi-Yang Tsun

## **Piccolo**

Kathryn Croom

Cathy McAllister

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Heather Marks

## **English Horn**

Philipp Neukom

## **Clarinet**

Sue Collado, *Principal*

Steve Shields

Jenny Smerud +

Fran Tonello

## **E-flat Clarinet**

Jenny Smerud

## **Bass Clarinet**

Steve Shields

## **Bassoon**

Tom Schubert, *Principal*

Aryn Gittis

Jim Swift +

## **Contrabassoon**

Bill Propp

## **Horn**

Mike McCoy, *Principal*

Ryan Beard +

Mathew Moranville

Jonathan Rudin

David Tuttle

## **Trumpet**

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Kenneth Fitzgerald ✓

Mark Nowak

John Olin \*

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R. Theodore Bietz, *Principal*

Marc Dwyer +

## **Bass Trombone**

Andrew Moreau

## **Tuba**

Kenneth Earnest, Jr.

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Jamie Boepple

Bruno Cilloniz

Rob Esler

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Mark Polesky

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Loie Flood

## **Electronic Keyboard**

Mark Polesky

Jongah Yoon

## **Violin II**

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Victoria Eicher,  
*Assistant Principal*

Kenneth Au

Eric Bromberger

Edward Earl

Joan Forrest

Judy Gaukel

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Igor Korneitchouk

Tracy Lee

Jennifer Marciniak

Mawiyah Patten

Heather Zinkiewicz

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Nancy Swanberg,  
*Assistant Principal*

Loie Flood

Anne Gero-Stillwell

Caitlin Olsen

Sheila Podell

Odile Richart

+ *Principal on Steiger*

\* *Principal on Schwantner*

✓ *Principal on Orff*



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The LJS&C makes every effort to ensure our contributor's list is accurate. If you find an error, please let us know so we may correct it.

This list is current as of May 19, 2005.



# Celebration of the 50<sup>th</sup> Anniversary Season of La Jolla Symphony & Chorus

2004-2005 Season

## *Fanfare Fantastique*

OCTOBER 30-31, 2004

Janacek — *Sinfonietta*

Tchaikovsky — *Violin Concerto*

Berlioz — *Lelio (The Return to Life)*

Our festive 50<sup>th</sup> opens with a blast featuring no less than 12—count 'em!—12 trumpets in **Janacek's** spectacular *Sinfonietta*. Musical fireworks continue when LJS&C favorite **Zina Schiff** returns to perform what many consider to be **Tchaikovsky's** greatest concerto. The New York Times raves that she is "an instrumentalist of luscious high voltage." The Chorus caps off the celebration with excerpts from **Berlioz's** *Lelio*, the rarely-heard sequel to his *Symphonie Fantastique*.

Concert Sponsor: LATHAM & WATKINS LLP

## *Holiday Sparkler*

DECEMBER 4-5, 2004

J.C. Bach — *Symphony for Double Orchestra in E-flat major, Op. 18, no. 1*

Respighi — *Trittico Botticelliano*

J.C. Bach — *Symphony in D major, Op. 18, no. 4*

Sibelius — *Symphony No. 5*

Celebrate the season with symphonic music from across Europe. From the sunny south, **Respighi's** colorful suite inspired by three sensual Botticelli paintings. From the frozen north, **Sibelius'** mighty *Fifth Symphony*. From London, two short and spirited symphonies by J.S. Bach's youngest son, **Johann Christian**, known as "the English Bach." **Music Director Emeritus Thomas Nee** makes a welcome return to conduct the Botticelli triptych.

Concert Sponsor: ALUMNI MUSICIANS OF THOMAS NEE

## *Remembrance & Hope*

FEBRUARY 5-6, 2005

Schoenberg — *A Survivor from Warsaw*

Bernstein — *Chichester Psalms*

Bloch — *Sacred Service (Avodath Hakodesh)*

**Leonard Bernstein** described his joyous *Chichester Psalms* as "popular in feeling" with "an old-fashioned sweetness." Don't be surprised if you hear jazzy echoes of *West Side Story*. **Schoenberg's** short, but dramatically powerful cantata provides a contrasting mood while **Bloch's** moving *Sacred Service* is an inspiring "cosmic poem...a dream of stars," as the composer described it.

Concert Sponsor: MICHAEL & NANCY KAEHR

## *Orchestral Showcase*

MARCH 12-13, 2005

Ives — *The Unanswered Question*

Schumann — *Concert-Piece for Four Horns and Orchestra*

Rachmaninoff — *Symphonic Dances*

Thrill to the glorious golden sound of four French horns front and center. Tackling **Schumann's** daredevil concerto will be the four horns of the San Diego Symphony. Without missing a beat, the La Jolla Symphony takes on the virtuosic tour de force that is **Rachmaninoff's** powerful final work. The program opens with the haunting American classic from 1906 which is **Ives'** most popular work.

Concert Sponsor: HOKANSON CAPITAL MANAGEMENT

## *Past & Present*

APRIL 30-MAY 1, 2005

Mahler — *Symphony No. 9*

Reumert/Young Artist Competition Winner — *Concerto*

The great conductor Bruno Walter described the opening of **Mahler's** final symphony as "a unique soaring between farewell, sadness and a vision of Heavenly Light." The composer Alban Berg thought it "the most heavenly thing **Mahler** ever wrote." Contrasting **Mahler's** bittersweet farewell, which he never heard performed, will be a concerto featuring this year's **Young Artists Competition winner, percussionist Mathias Reumert**.

Concert Sponsor: COLIN & MAXINE BLOOR/NOLAN & BARBARA PENN

## *Festive Finale*

JUNE 4-5, 2005

Steiger — *World Premiere (to be announced)*

Beethoven — *Symphony No. 7*

Orff — *Carmina Burana*

For a rollicking climax to the 50th anniversary season, LJS&C gets medieval with *Carmina Burana's* lusty drinking songs written by defrocked monks and vagabond minstrels in the Middle Ages. This will be a rare opportunity to hear the voices of **San Diego Master Chorale** and **La Jolla Symphony's Chorus** as they join forces in this eternal favorite. Opening the program will be a new work by **UCSD faculty composer Rand Steiger**, commissioned specifically for this occasion, followed by one of **Beethoven's** finest symphonies, the *Seventh*.

Concert Sponsor: ELIE & POLLY SHINEOUR/OTTO SORENSEN & MARY GILICK

## Non-Subscription Concerts

### *The 50<sup>th</sup> Anniversary Gala*

SUNDAY, OCTOBER 3, 2004

Celebrating the 50<sup>th</sup> Season will be popular guest pianist, **Cecil Lytle**

This Emmy-nominated artist and UCSD Professor is an LJS&C favorite!

TICKETS: \$100

### *Christmas Messiah Sing*

SUNDAY, DECEMBER 12, 2004 AT 4 P.M.

ST. ELIZABETH SETON CATHOLIC CHURCH

A holiday favorite! Join our annual sing of the Christmas portion of the Messiah.

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

Programs and artists subject to change without notice.

### 46<sup>th</sup> ANNUAL YOUNG ARTIST COMPETITION *Winners' Showcase* Concert

January 2005

TICKETS: \$10



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