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# Music from Poland and Russia

MANDEVILLE AUDITORIUM, UCSD  
SATURDAY, MARCH 16, 2002, 8 P.M.  
SUNDAY, MARCH 17, 2002, 3 P.M.

**MARCIN NALECZ-NIESIOLOWSKI CONDUCTING**

**MONIUSZKO Bajka (Fairy Tale)**

**SZYMANOWSKI Stabat Mater, Opus 53**

*Stala Matka bolejata  
I któz widzac tak cierpiaca  
O Matko, zródlo wszechmilosci  
Spraw niech placze z Toba razem  
Panno slodka racz mozolem  
Chrystus niech mi bedzie grodem*

**Blythe Walker, soprano**  
**Martha Jane Weaver, mezzo-soprano**  
**William Nolan, baritone**

## INTERMISSION

**SHOSTAKOVICH Symphony No. 1 in F Major,  
Opus 10**

*Allegretto; Allegro non troppo  
Allegro  
Lento  
Allegro molto*

*We gratefully acknowledge the following people for their assistance  
with Music from Poland and Russia:*

**Dr. Jerzy Barankiewicz**, San Diego-Warsaw/Mazovia Province  
Sister City Society, for publicity in Polonia Kalifornijska.

**Sheila Cech**, UCSD International Center, for assistance with travel documents.

**Dr. Zofia Dziewanowska**, San Diego-Warsaw/Mazovia Province  
Sister City Society, for help with official contacts in Warsaw.

**Beda Farrell** for extraordinary technical assistance.

**Dr. Peter Gach**, Palomar College Performing Arts Department, for inspiring  
the concept of this program and invaluable help with the Polish text.

**Monique Kunewalder** for hospitality to our soloist.

**Dr. Brenda Montiel**, Adventures in Learning, for expert travel arrangements.

**Jan & Dr. Barry Sharpless** for opening their home  
to our guest conductor and his wife.

## Program Notes

by Eric Bromberger

### Bajka (Fairy Tale)

**STANISLAW MONIUSZKO**

**Born May 5, 1819, Ubiel, near Minsk**

**Died June 4, 1872, Warsaw**



Though his name is almost unknown to American audiences, Stanislaw Moniuszko was one of the leading Polish composers of the nineteenth century. He grew up in a cultivated family, studied in Berlin, and returned at age 21 to Warsaw, where he supported himself as an organist and piano

teacher. But Moniuszko really wanted to compose, and specifically he wanted to compose operas in Polish. This was a struggle in a country that did not have a tradition of supporting local opera, and Moniuszko made his way very slowly. His early operas were given concert performances rather than being staged, but when *Halka*—a tragic love-story enlivened by Polish national dances—was finally produced in Warsaw in 1858, it found success. Performances followed in Prague (conducted by Smetana), Moscow, and St. Petersburg, and *Halka* remains today the most famous Polish opera. At the time of his death at 53, Moniuszko had composed a total of twenty operas (all but one set in Poland) and 267 songs, though little of this music is heard outside Poland today.

Moniuszko wrote almost no music for orchestra, but one of these pieces—the concert overture *Bajka*—has achieved something of a place in the repertory. Composed in 1847-48, while Moniuszko was in his late twenties and still struggling for recognition, *Bajka* was premiered in Vilnius on May 1, 1848. *Bajka* means “fairy tale,” and Moniuszko subtitled this music *Conte d’Hiver* (“Winter Tale”), but that should be taken only as a general description. Moniuszko stressed that *Bajka* was not program music and did not depict the events of a specific story. Rather, it offers the general atmosphere of a fairy tale, full of activity, pleasing tunes, and colorful writing.

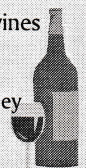
Cast in the general shape of a sonata-form overture, *Bajka* is somewhat episodic in structure. It opens with a long introduction, full of amiable melodies and occasionally punctuated by great outbursts. The music rushes ahead at the *Vivace*, and Moniuszko provides an attractive lyric second subject. These alternate across the span of the piece, and finally *Bajka* blazes its way to a spirited close. ■

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*Marcin Nalecz-Niesiolowski*  
Guest Conductor

This concert marks Marcin Nalecz-Niesiolowski's conducting debut in the United States! Nalecz-Niesiolowski was born in 1972 in Gdynia, Poland. He took an early interest in music and in 1996 graduated with honors from the Chopin Academy of Music. Studying under the mentorship of Professor B. Madej's Symphony and Opera Conducting Class, he quickly demonstrated his ability to lead a symphony. In 1997, Nalecz-Niesiolowski joined the Bialystok Philharmonic as the managing and artistic director. He is also the artistic director and conductor of the Mala Filharmonia ("Small Philharmonic") Warsaw Chamber Orchestra. In addition to his employment in Poland, he has worked with various symphony orchestras in Germany, Denmark, Spain, Morocco, Mexico—and now, the U.S.

Marcin Nalecz-Niesiolowski enjoys conducting throughout his native country. He has given concerts with the National Philharmonic Orchestra, NOSPR, "Sinfonia Varsovia" Polish Radio Orchestra, Radio Symphonic Orchestra in Krakow, Polish Radio and Television Grand Symphony Orchestra in Katowice and the Orchestra of Music Academy of Warsaw. He is also a guest conductor of the Grand Theatre-National Opera in Warsaw.

Nalecz-Niesiolowski has competed in instrumental and vocal soloist competitions. He is the laureate of several first prizes in Polish music competitions, including the Classes of Violin and Viola in Elbląg and the F. Platowna Vocal Competition in Wroclaw. At the F. Platowna event he also won the special Award of Ministry of Culture and Art Grand Prix—*Apolline Chariot*.

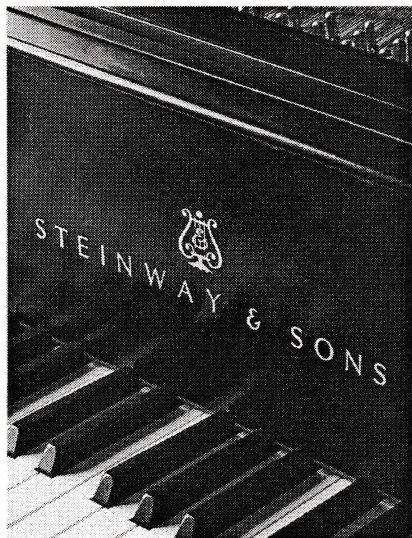
The young conductor has made archival recordings for Polish radio, films and CD's. Two of his recordings were nominated for the prestigious "Fryderyk" award in 1998 and 1999. The first were his recordings of the piano concertos of Bach, Mozart and Beethoven, played by Stas Drzewiecki and the Mala Filharmonia. He followed that with Moniuszko's *Bajka* (which we will hear at this concert) and Tchaikovsky's *Suite No. 2*, played by the Bialystok Philharmonic. Nalecz-Niesiolowski takes part in numerous festivals and music reviews (including the Witold Lutoslawski Forum, Warsaw Oratorio Days and Viva Il Canto). His varied repertoire includes vocal and instrumental works, symphony music, operas and world premiere performances of contemporary Polish music.

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## Stabat Mater, Opus 53

**KAROL SZYMANOWSKI**

**Born October 6, 1882, Tymoszwka**

**Died March 29, 1937, Lausanne**



Szymanowski spent World War I on his family's estate in the Ukraine, and he returned to Warsaw after the war, overwhelmed by the suffering of his nation. He became an ardent nationalist, driven by "a fanatic love for the idea of Poland" and determined to advance the cause of Polish music. Visits to the Tatra Mountains in southern Poland brought him into contact with the peasants of that region and their music, and from these sources Szymanowski began to forge what would be the final style of his brief life (he died at 54 of tuberculosis).

During the mid-1920s Szymanowski wrote the ballet *Harnasie* (set in the Tatra Mountains and incorporating folk music), a set of mazurkas for solo piano (consciously returning to a Polish national form), and the opera *King Roger*. In 1924, while at work on all of these, Szymanowski visited Paris, and there the Princesse de Polignac commissioned from him a liturgical work, saying that she hoped it might be a "Polish Requiem." Though he was not religious, Szymanowski was drawn to this idea and first planned to write what he described as a "peasant requiem—something...naively devotional; a sort of prayer for souls." Eventually he chose to set the ancient *Stabat Mater* text but specified that it would have to be in the Polish translation of Józef Jankowski, and on this text he composed his *Stabat Mater* in 1925-26.

As a way of preparing to write this music, Szymanowski made a study of sixteenth-century Polish liturgical music. He described his intentions: "For many years I thought of Polish religious music. I have tried to achieve first of all the direct emotional effect, the general intelli-

bility of the text and the fusion of the emotional substance of the word with its musical equivalent. I wanted the music to be as far as possible from the official liturgical music, from its elevated archaic academism." The result is a lean music, linear rather than polyphonic, and notable for its restraint. Tempos tend to be slow and dynamics subdued, yet Szymanowski is able to create a wide range of color within these restraints. This music often has a glowing sonority, and Szymanowski's themes, which sometimes sound derived from plainchant, have an archaic flavor all their own.

The *Stabat Mater* text, which originated in the thirteenth century, describes the suffering of the Virgin Mary at the foot of the cross. It has had notable settings by Rossini and Verdi, but many other composers—including Schubert, Dvorak, Liszt, Kodály, Poulenc, and the ten-year-old Mozart—have also written a *Stabat Mater*. Szymanowski was particularly drawn to the immediacy of the suffering in this text, which is emphasized in the Polish translation. Just as Brahms had composed a specifically "German requiem," Szymanowski's choice of the *Stabat Mater* text, which reaffirms the closeness of the Polish people with Mary, and his decision to make the setting in Polish combine to make this a distinctly "Polish requiem." He said: "I sought an inner experience, endeavoring to give a concrete, concise form to what is most real and yet most intangible in the secret life of the mind."

Szymanowski divides the text into six brief movements, and his entire setting lasts less than half an hour. In the ternary-form opening movement, soprano and chorus set the scene, placing the Virgin Mary at the foot of the cross. Over driving ostinatos, the baritone describes the death of Christ in the second movement, while in the third the soprano, mezzo-soprano, and chorus plea to be bound to her suffering. The fourth movement, sung *a capella*, repeats this prayer, asking again to be united with the pain of the Virgin Mary. The fifth movement is the most dramatic. The tone turns dark at its beginning as the baritone makes his plea to be united with Christ, and the music drives to a triumphant climax in C major. But Szymanowski is not content to make this the end. His final movement looks beyond immediate suffering to the joys of paradise, and—marked *Andante tranquillissimo*—it concludes in an atmosphere of shining calm. ■

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## Our Soloists



**B**lythe Walker has been acclaimed internationally for her performances in opera, music theater, and concert. In a varied and distinguished career, her beautiful voice, sensitive musicality, inquisitive approach to repertoire, her comedic gifts, and her powerful dramatic acting, have made her a favorite with directors, conductors, composers, and audiences.

Ms. Walker has performed leading and secondary roles at the Metropolitan Opera, New York City Opera, on Broadway, and off-Broadway, and with many opera companies, theaters, and orchestras in the US, Europe, and South America. Conductors with whom Ms. Walker has performed include Leonard Bernstein, James Levine, Sir Charles Mackerras, James Conlon, Jesus Lopez-Cobos, and Eve Queler. Ms. Walker has shared the operatic, concert stage with Marilyn Horne, Sherrill Milnes, Jesse Norman, and Alfredo Krause, among others. Ms. Walker has been a featured performer on PBS Great Performances, and can be heard in

recording on the TELARC, RCA, Chandos, and Painted Smiles labels.

Formerly a member of the voice faculty of the University of Cincinnati/College-Conservatory of Music, where she has also been honored as a "Distinguished Alumna", and formerly Professor of Voice and Director of Opera Theater Workshop at Northern Kentucky University, Ms. Walker is currently on the voice faculty of Antelope Valley College in Lancaster, CA.

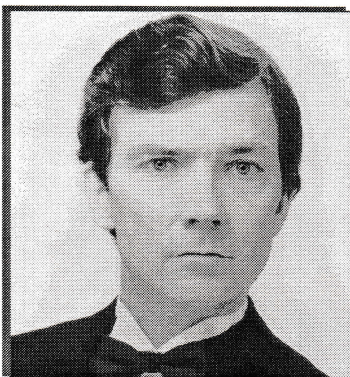
**M**artha Jane Weaver maintains a busy schedule of concert, recital and operatic engagements throughout California and the southwest. Her expertise covers a broad spectrum in all arenas, ranging from Bach to Stravinsky, Mozart to Mahler, and Cavalli to Wagner.

Ms. Weaver is in frequent demand for works such as Handel's *Messiah*; the major works of Bach, including the *Mass in b minor*, the *St. John Passion*, the *St. Matthew Passion*, the *Magnificat* and the *Christmas Oratorio*; Haydn *Masses*; and the *Requiem Masses* of Mozart, Duruflé and Verdi.

Her recital repertoire spans four centuries and seven languages. She regularly performs songs and arias of Handel, Brahms, Schubert, Mahler, Duparc, Vaughan Williams, Kern and Gershwin for delighted audiences.

Martha Jane has sung with many nationally renowned orchestras and opera companies, including the L.A. Baroque Orchestra, the L.A. Chamber Orchestra, the Philharmonia Baroque Orchestra, the Fresno Philharmonic, the Utah, San Diego, and Nevada Symphony Orchestras, the Utah Festival Opera, and the opera companies of Marin, Sacramento, San Jose, San Diego, Arizona, and Nevada (Reno). Festivals and choral organizations such as the Los Angeles Bach Festival, the William Hall Chorale, the Pacific Chorale, the Saddleback Chorale, the Whittier Bach Festival, and the Antelope Valley Master Chorale have also welcomed Ms. Weaver to their concert stages.

Locally, Ms. Weaver has given numerous recitals for church music series and performed with such organizations as the San Diego Chamber Orchestra, the San Diego Men's Chorale, the La Jolla Symphony and Chorus, the San Diego Master Chorale and Cappella Gloriana, of which she is a founding member. In the latter group's performances of Aaron Copland's stunning a cappella work *In the Beginning*, Ms. Weaver is featured as the mezzo soprano soloist.



**W**illiam Nolan returns to perform with the La Jolla Symphony and Chorus, having previously sung baritone solos in their performances of Honegger's *Christmas Cantata*, Orff's *Carmina Burana*, the Fauré *Requiem*, and the *St. Cecilia Mass* of Charles Gounod. A popular soloist in the San Diego area, his concert repertoire also includes Mendelssohn's *Elijah*, and the Mozart *Requiem*. Mr. Nolan's opera credits include principal roles for San Diego Opera in *Faust*, *Madame Butterfly*, *Fidelio*, *Boris Godunov* and *Passion of Jonathan Wade*, and he was heard most recently as the Herald in SDO's January, 2002 production of *Rigoletto*. On stage, Mr. Nolan has performed leading roles in *Kiss Me Kate*, *Sound of Music*, *Man of La Mancha*, *South Pacific*, *Phantom*, *Chess*, *Camelot* and *42nd Street*. Bill is a two-time finalist in the Western Regionals of the Metropolitan Opera Auditions and first-place winner in the Virginia Hawk Vocal Scholarship competition.

## Stabat Mater Translation

### No. 1 Chorus

At the cross her station keeping  
Stood the mournful mother weeping  
Close to Jesus to the last

Through her heart, his sorrow sharing  
All his bitter anguish bearing  
Now at length the sword has passed

Oh how sad and sore distressed  
Was that mother highly blest  
Of the sole begotten One

Christ above in torment hangs  
She beneath beholds the pangs  
Of her dying glorious Son

### No. 2 Baritone and Chorus

Is there one who would not weep  
Whelmed in miseries so deep  
Christ's dear mother to behold

Can the human heart refrain  
From partaking in her pain  
In that mother's pain untold?

Bruised, derided, cursed, defiled  
She beheld her tender child  
All with bloody scourges rent

Saw him hang in desolation  
For the sins of his own nation  
Till his spirit forth he sent

### No. 3 Soprano and Mezzo-Soprano and Women

O thou mother! fount of love!  
Touch my spirit from above  
Make my heart with thine accord

Make me feel as thou hast felt  
Make my soul to grow and melt  
With the love of Christ our Lord

Holy mother! pierce me through  
In my hear each wound renew  
Of my Saviour crucified

Let me share with thee his pain  
Who for all my sins was slain  
Who for me in torments died

### No. 4 Soprano and Mezzo-Soprano and Chorus

Let me mingle tears with thee  
Mourning him who mourned for me  
All the days that I may live

By the cross with thee to stay  
There with thee to weep and pray  
Is all I ask of thee to give

### No. 5 Baritone and Chorus

Virgin of all virgins blest  
Listen to my fond request  
Let me share thy grief divine

Let me to my latest breath  
In my body bear the death  
Of that dying Son of thine

Wounded with his every wound  
Steep my soul till it hath swooned  
In his very blood away

Be to me, O Virgin nigh  
Lest in flames I burn and die  
In his awful judgement day

### No. 6 Soprano, Mezzo-Soprano, Baritone and Chorus

Christ, when thou shall call me hence  
Be thy mother my defence  
Be thy cross my victory

While my body here decays  
May my soul thy goodness praise  
Safe in paradise with thee. Amen. Alleluia

*translation by E. Caswall*

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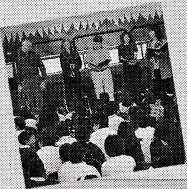
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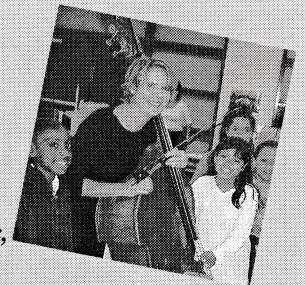
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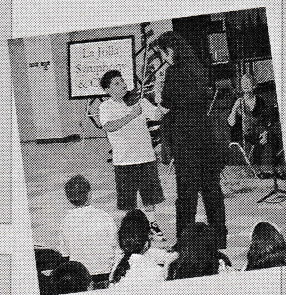


*"I would teach children music, physics and philosophy; but most importantly music, for in the patterns of music and all arts are the keys to learning." - Plato*



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**Symphony No. 1 in F Minor, Opus 10**

**DMITRI SHOSTAKOVICH**

**Born September 25, 1906, St. Petersburg**

**Died August 9, 1975, Moscow**



Shostakovich in 1925,  
just as he completed his  
*First Symphony*

In the fall of 1924 a music student sat down at his desk in frosty St. Petersburg to complete a graduation requirement: he had to write a symphony. Dmitri Shostakovich—thin, needle-sharp, and nervous (at eighteen, he was already a chain-smoker)—got the first two movements done by December and the third in January 1925. Then he stopped. A friend lay dying, and the teenaged composer had to

force himself to complete the finale in April. He pressed on to finish the orchestration on July 1, satisfying the assignment.

But what he had written was not just an academic exercise. Premiered in St. Petersburg on May 1, 1926, Shostakovich's *First Symphony* went around the world like a shot. Bruno Walter led it in Berlin the following year, Stokowski conducted the American premiere in 1928, and even Arturo Toscanini—no particular friend of new music—introduced it to New York Philharmonic audiences in 1931. Almost overnight, an unknown Russian music student had become a household word—and for good reason. Unlike the other “student” symphony to make it into the repertory—the Bizet—Shostakovich's *First* is a mature work of art by a composer with a distinct voice and in command of all the resources to bring that voice to life.

In retrospect, this symphony's success should have been no surprise. This is fun music, alive with a fizzing energy that can be cheeky one second, lyric the next. And at 18, Shostakovich already had an instinctive grasp on symphonic form, that unteachable ability to make basic ideas evolve into full-scale musical structures (even Schoenberg—no admirer of Shostakovich's music—conceded that the young composer had “the breath of the symphonist”). Also apparent from this youthful start is Shostakovich's assured command of the orchestra—this symphony just plain *sounds* good, with imaginative solos for winds and strings, unusual groupings of instruments, and a dynamic range that extends from the delicate to the ear-splitting.

An original voice rings out from the first instant, where a muted trumpet sets the piquant tone, and this *Allegretto* introduction presents theme-shapes that will evolve across the span of the symphony. At the *Allegro non troppo* the clarinet spins out the saucy main idea (this symphony has a terrific part for solo clarinet), and the second subject arrives as a limpid, off-the-beat little waltz for solo flute—the ballerina from Stravinsky's *Petrushka* was clearly dancing in young Shostakovich's memory as he wrote this. After all its energy, this sonata-form movement vanishes in a wisp of sound.

The brusque start of the second movement—a scherzo marked *Allegro*—turns into a blistering dance for ricochet violins, and off the movement flies, enlivened by the sound of the piano, which had been silent until now. The central episode is introduced by a pair of flutes, whose wistful little duet gives way to a lugubriously-slow return of the opening. This is a wonderful moment: slowly the music eases ahead, then takes off, and Shostakovich deftly combines his main themes as the music races at white heat to a sudden stop. Three fierce piano chords crack through that silence, and the music disintegrates before us.




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Writing to a friend just after completing these two movements, Shostakovich caught their character perfectly: "In general, I am satisfied with the symphony. Not bad. A symphony like any other, although it really ought to be called a symphony-grotesque." And this points toward a curious feature of the *First Symphony*—it falls into two distinctly different halves. The grotesquerie of the first two movements gives way to a much darker tone in the final two. Solo oboe sings the angular, grieving main melody of the *Lento*, a subtle evolution of the first movement's main theme, but in the course of this movement an entirely new idea begins to intrude: a six-note motto is stamped out by the trumpets and then repeated across the remainder of the movement. The *Lento* fades away on faint echoes of the motto, and without pause a snare drum rushes us into the anguished beginning of the finale. This movement will be full of surprises, pitching between madcap energy one moment, dark chamber music the next, and it seems to race to a thunderous cadence. But this is a false ending. Out of that silence, the timpani stamps out the six-note motto (now inverted), and slowly this motto nudges the music ahead—gently at first, then faster, and then in a rush to the emphatic close.

Shostakovich died exactly fifty years after he completed his *Symphony No. 1*, and over that half-century he would compose fourteen more symphonies. He would have one of the most difficult careers ever endured by an artist, a life tormented by suffocating political repression, foreign invasion, and personal tragedy. Written before these catastrophes, the *First Symphony* reminds us that the essence of Shostakovich's mature musical language—a sardonic wit, a Mahler-like fusion of the tragic and the commonplace, and an assured handling of the orchestra—were all present in this dazzling music by an eighteen-year-old. 

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## Symphonies in C

MAY 4, 8 P.M. / MAY 5, 3 P.M.

**Stravinsky**—*Symphony in C*  
**Schubert**—*Symphony No. 9 in C Major "The Great"*

A century apart, **Franz Schubert** and **Igor Stravinsky** each wrote a *Symphony in C*, full of classical grace, strength, and beauty. We set these very different masterpieces side by side and let them illuminate each other.

## Majestic Mozart

JUNE 8, 8 P.M. / JUNE 9, 3 P.M.

**Beethoven**—*Leonore Overture No. 3*  
**Chinary Ung**—*Grand Spiral: Desert Flowers Bloom*  
**Mozart**—*Mass in C Minor*  
*with Young Artists Competition Winner,  
Priti Ghandi, mezzo soprano*

Our season concludes with what many consider **Mozart's** greatest liturgical work, the powerful *Mass in C Minor*. Also on the program: **Beethoven's** *Leonore Overture* in tribute to heroism and a lyric work by UCSD composer **Chinary Ung**.



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

### VIENNA 1911 / February 8-9, 2003

From one of the great moments and places in the history of music, a program that offers the diversity of pre-war Vienna: **Strauss'** opulent suite from *Der Rosenkavalier*, **Schoenberg's** eerie monodrama *Erwartung*, and the heart-breaking *Adagio* from **Mahler's** unfinished final symphony.

**Strauss**—*Der Rosenkavalier Suite*

**Schoenberg**—*Erwartung*

**Mahler**—*Symphony No. 10: Adagio*

### MOZART AND MODERN / MARCH 15-16, 2003

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

**Mozart**—*Overture to Don Giovanni, K.527*

**Sibelius**—*Violin Concerto: Young Artists Competition Winner*

**Reynolds**—*Symphony/Vertigo*

**Mozart**—*Vesperae Solennes de confessore, K.339*

### BRUCKNER / MAY 3-4, 2003

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

**Debussy-Peterson**—*Songs*

**Bruckner**—*Symphony No. 3 in D Minor*

### TAKE ME OUT TO THE BALL GAME / JUNE 7-8, 2003

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

**Varèse**—*Tuning Up*

**Boretz**—*Un (-): 1*

**Justice**—*Sunday Afternoons*

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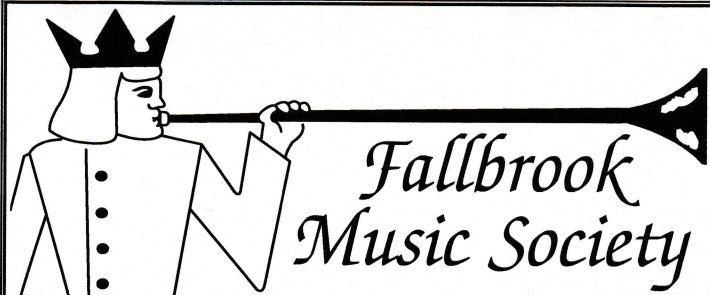
**Ives-Schuman**—*Variations on America*

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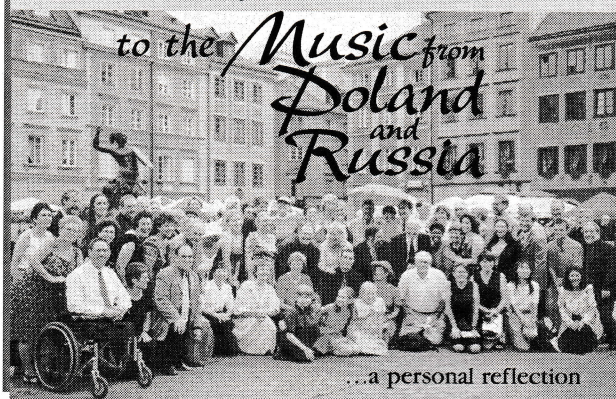
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## Voices from America



In July 2001, Choral Director David Chase, a 44-member chamber chorus and eleven string players traveled to central Europe, making this the fifth concert tour for singers and the second for string players representing the La Jolla Symphony & Chorus. Our musicians, families, and traveling friends saw marvelous sites and met some wonderful people along the way.

As musicians we derived great pleasure in presenting "Voices From America" concerts in Prague and Trebon in the Czech Republic; and in Wroclaw, Krakow and Warsaw, Poland. Each concert was different and exciting...from no electricity in our first venue (a mausoleum chapel in Trebon), to intermittent electricity (we overloaded circuit breakers in Wroclaw's St. Mary Magdalene Cathedral), to marvelous concert halls, to our final concert in a gothic church in the center of the former Warsaw ghetto.

Audiences loved hearing the music of North and South America, and showed their appreciation with loud applause for the musicians and huge bouquets for "Maestro" Chase. We truly felt like the official 'Cultural Ambassadors of San Diego,' as we'd been proclaimed by Mayor Dick Murphy and the San Diego City Council on July 9, 2001. With enthusiastic assistance from local residents Dr. Zofia Dziewanowska and Dr. Jerzy Barankiewicz, we also became ambassadors of the San Diego-Warsaw and Mazovia Province Sister Society.

The high point of the tour came in Warsaw where we were feted by the Mazovia Province Governor's staff and by Sister City representatives of the city of Warsaw. And our final performance was in front of 1,400 people in the gothic St. Augustine Church. There was standing room only inside the church, the lobby was filled, and those who couldn't fit into the lobby stood outside in the rain to hear our concert. Of course we were thrilled to be filmed by no less than three television crews.

As a chamber ensemble last summer, we enjoyed sharing "Music From America" with the many wonderful people we met in the Czech Republic and Poland. Today we come full circle, with the entire La Jolla Symphony and Chorus and guest conductor Marcin Nalecz-Niesiolowski on stage. And we look forward to sharing the "Music of Poland and Russia" with you in Mandeville Auditorium.

Beda Farrell, Chorus Manager

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**Kenneth Bell**, Assistant Conductor and Diction Coach

**Victoria Heins-Shaw**, Accompanist

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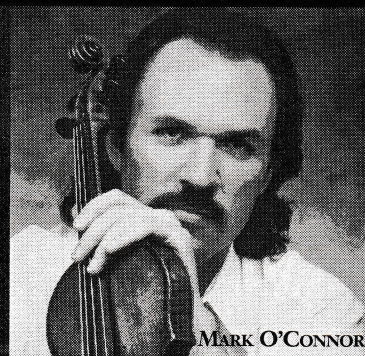
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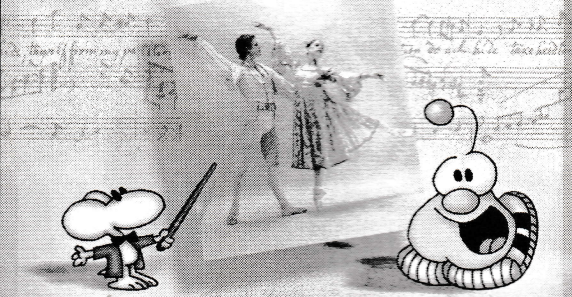
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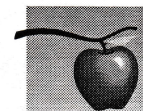
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This list is current as of February 26, 2002.

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