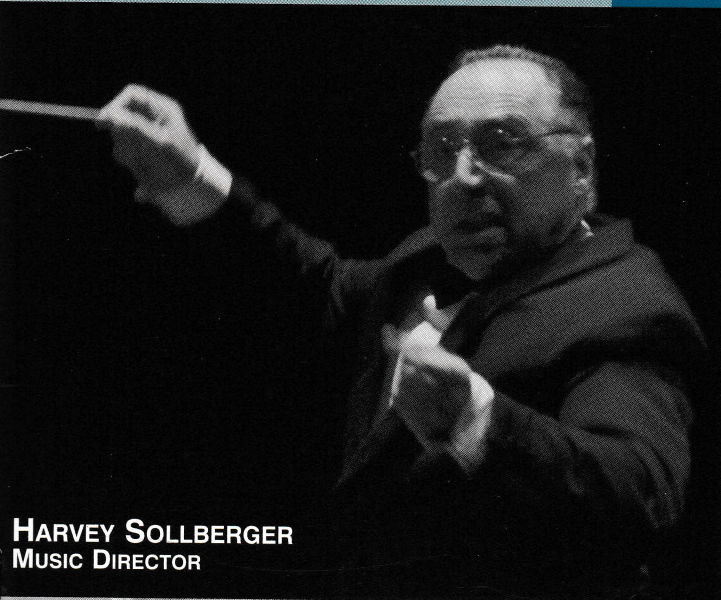


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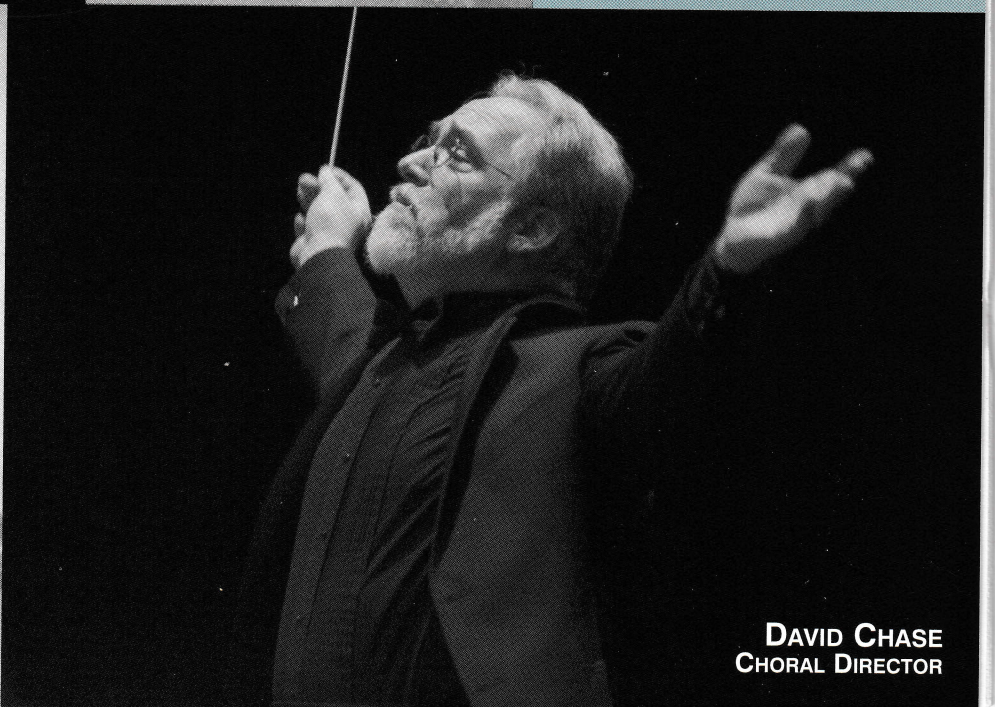
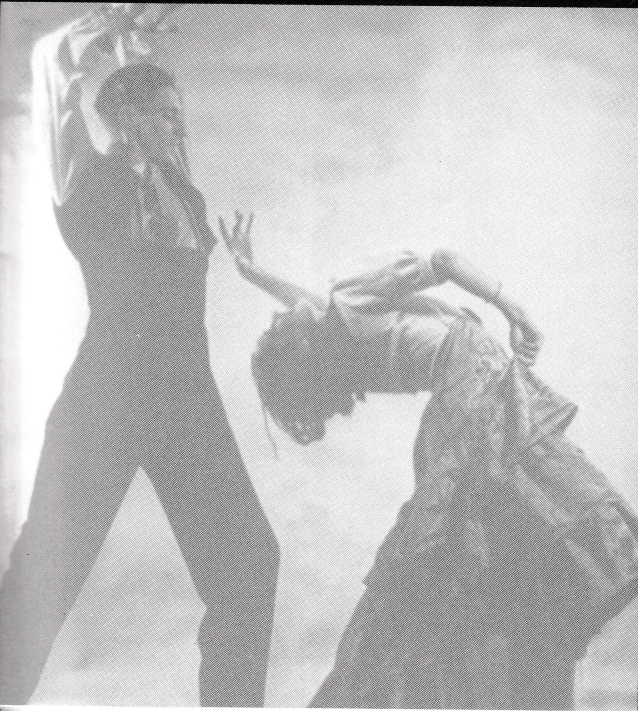
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 SATURDAY, MARCH 13, 2004, 8 P.M.
 SUNDAY, MARCH 14, 2004, 3 P.M.

HARVEY SOLLBERGER & DAVID CHASE
 CONDUCTING

TCHAIKOVSKY Polonaise and Waltz
 from *Eugen Onegin*, Opus 24

HAGAN (orchestra)
 2004 Thomas Nee Commission



INTERMISSION

RACHMANINOFF The Bells, Opus 35
The Silver Sleigh Bells
The Mellow Wedding Bells
The Loud Alarm Bells
The Mournful Iron Bells

Laura Mitchell, soprano
 Tom Oberjat, tenor
 Thomas Roy, baritone



We gratefully acknowledge
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Program Notes by Eric Bromberger

**Polonaise and Waltz
 from *Eugen Onegin*, Opus 24**
PETER ILYICH TCHAIKOVSKY
 Born May 7, 1840, Votkinsk
 Died November 6, 1893, St. Petersburg



Tchaikovsky's opera *Eugen Onegin* came from a crucial moment in his life, and in fact the opera helped shape his life. In May 1877, at just the point Tchaikovsky had completed the first three movements of his *Fourth Symphony*, he read through Pushkin's verse-novel

Eugen Onegin (1833) and began to sketch a libretto for an opera based on it. Pushkin's novel tells of the innocent country girl Tatiana who is smitten with the handsome fop Onegin; she pours out her passion and hopes in a letter to him, only to have the arrogant young man dismiss her out of hand the next day. An unrelated duel soon follows in which Onegin kills his best friend Lensky and then takes himself away for several years. He returns to find the country girl Tatiana now a beautiful woman married to a prince in St. Petersburg; he confronts her and confesses the love he now feels for her. Tatiana still feels that passion but has sufficient command of herself to dismiss him, and the opera concludes as she walks out on Onegin.

It was while Tchaikovsky was sketching the scene in which Tatiana writes the letter to Onegin confessing her love that he himself received a letter with a fateful confession of love. One of his former students, a young woman he could not remember, wrote him a similar letter, confessing her love for him and proposing marriage. Tchaikovsky at first turned her away as gently as he could, but—struck by the parallels with the opera and by Onegin's heartless dismissal of Tatiana's declaration—he came to feel that he should not make the same mistake. And so he made a much more serious one, agreeing to marry the young woman. Their marriage in July 1877 was a disaster, and Tchaikovsky quickly abandoned his wife and collapsed emotionally. In the shattered aftermath of his marriage he fled to Western Europe, where he completed both the *Fourth Symphony* and the opera.

Tchaikovsky realized that Pushkin's novel did not offer the dramatic events that an opera seemed to demand, and so he instead referred to *Eugen Onegin* as "lyrical scenes" (though subsequent critical reaction is that it is without question Tchaikovsky's finest opera). What *Eugen Onegin* does offer, however, is ample opportunity for social gatherings and the opulent dances that Tchaikovsky loved. This concert opens with the opera's two most famous dances.

The *Polonaise* comes from the beginning of the Third (and final) Act. The setting is the elegant St. Petersburg home of

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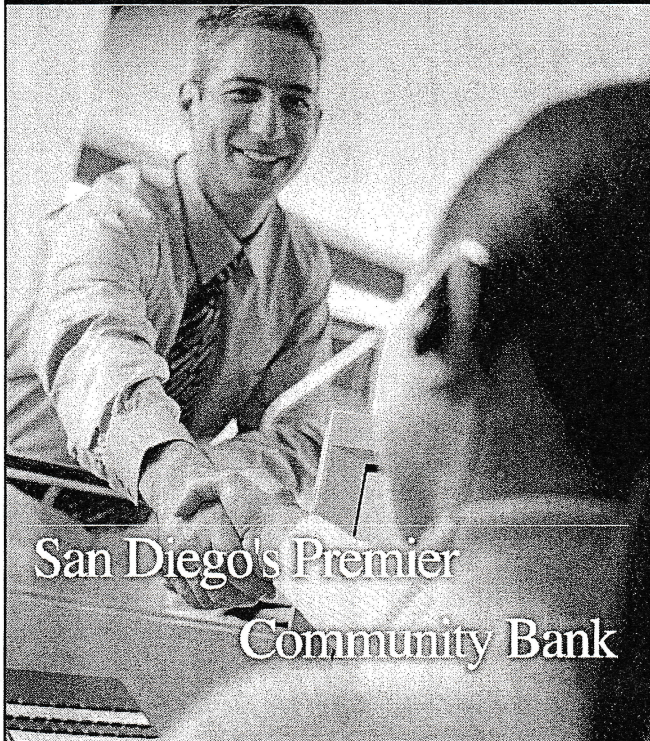
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Prince Gremin (husband of Tatiana), and the *Polonaise* begins the magnificent ball at which the confrontation between Tatiana and Onegin will occur. Blazing trumpet fanfares open the *Polonaise*, which quickly begins to dance along tightly-dotted rhythms. The music, full of energy and dash (it is invariably described as "swaggering") rushes straight into its central episode, with delicate writing for woodwinds and a soaring cello melody. Gradually the music picks up energy, resumes the opening dance, and drives straight to the resounding final chords.

The *Waltz* comes from an earlier ball, the dance that celebrates Tatiana's birthday at the beginning of Act II—it is in the course of this ball that Lensky becomes jealous of Onegin's attentions to his fiancée Olga and challenges him to the fateful duel. The *Waltz* has a structure similar to the *Polonaise*, though it begins quietly: a soft timpani roll and hints of a waltz-tune prepare us for the moment when that waltz breaks out (it too has plenty of swagger). The long middle section is calmer (the opening waltz puts in a distant—and very effective—appearance here) before the waltz returns in all its splendor and powers its way to the knock-out close. ■

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(orchestra)
KERRY HAGAN

The composer has supplied a note for this work:

Aesthetic experiences are as richly varied as we are different audience members. As a result, these subjective experiences are tenuous and fragile. Often, persuasive titles or compelling program notes compromise our individual inclinations in favor of a singular suggested direction, which may be alien to our own metaphors or understanding. In fact, the power of suggestion often overwhelms personal access to any aesthetic experience. For this reason, many artists and composers leave their works "Untitled." However, the history of this use now makes "Untitled," ironically, a kind of title with a philosophical assertion. Furthermore, it does not serve to identify one work from another. I use a system of nomenclature where the parenthetical title implies no philosophical statement, yet is specific enough to distinguish between works, i.e. (duo), (trio), (orchestra). This piece is a modular part of a triptych: (orchestra), (tape), and (orchestra and electronics).

The abstract notion of musical space provides an arena with high potential for subjective experience. In this case, "space" is a metaphor for the effect of a confluence of many attributes, some of which are timbral shifts, small pitch intervals, expanding and contracting musical time, the motion of large sound structures, and the progress or stasis of musical process. In fact, the notion of musical space is rather all-encompassing. Therefore, what may constitute an aspect of musical space is nearly undetermined. Namely, our experiences of musical space, like our metaphors for it, are personal and subjective, consequently abundant and unique. For this reason, I hope that by suggesting that (orchestra) and its counterparts in the triptych explore perspectives of musical space through different media does not limit the experience of the work, but rather provides access to a fertile ground for personal exploration.

I would like to thank the following people who provided crucial support during the creation of (orchestra): Adam Greene, Trevor Henthorn, Chris Mercer, Chris Tonkin, Roger Reynolds, the production staff from the UCSD Department of Music, and my friends and family whose energy reached across many miles to help me through the long haul. I especially thank Thomas Nee for the creation of this commissioning project, which provides substantial support to young composers. This performance is dedicated to Nancy and Edward Hagan. ☐



Kerry Hagan

2004 THOMAS NEE
COMMISSION WINNER

Kerry Hagan began her musical exploration with the clarinet and piano. Her studies have continued in various arenas, creating a multi-faceted composer. She received a B.S. in Electrical and Computer

Engineering in 1996 from Carnegie Mellon University in Pittsburgh, and her BFA in Composition with Conducting the following year.

Since moving to California in 1997, she received her M.A. in composition at the nationally renowned Department of Music at the University of California, San Diego. This year, she finishes her doctoral work at UCSD, which includes the Thomas Nee Commission.

Hagan's music takes from many elements in her life, focusing on electronic and computer music, especially real-time processing and aesthetics. Her compositions are larger than the concert hall, and create a musical interaction between the audience, orchestra and composer.

Her recent projects include bibliographic research in hearing loss in musicians, post-colonial theory in Irish music scholarship, and the aesthetics of time in twentieth century music. Ms. Hagan has studied composition under Nancy Galbraith, Leonardo Balada, and Roger Reynolds and worked with Miller Puckette, F. Richard Moore, and Harvey Sollberger.

In addition to composing, she occasionally conducts small chamber ensembles. In 2000, she conducted Charles Ives' *Set of Pieces for Theatre Orchestra* performed by members of the La Jolla Symphony and the UCSD Department of Music graduate students.

*Funding from Meet The Composer, Inc.
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**The Bells, Opus 35
SERGEI RACHMANINOFF
Born April 1, 1873, Oleg
Died March 28, 1943, Beverly Hills**



In the summer of 1912, Rachmaninoff received an anonymous letter suggesting that Edgar Allan Poe's poem *The Bells* would make an ideal text for a musical setting and further suggesting that Rachmaninoff would be exactly the composer to do it. Intrigued by both the suggestion and its mysterious source, Rachmaninoff looked up the poem and was immediately enthusiastic about the idea. The following winter he took his family to Rome, where he rented a room near the Piazza de Spagna. That room had once been occupied by Modeste Tchaikovsky, who was often visited there by his brother, the composer Peter. In that room Rachmaninoff composed *The Bells* in the early months of 1913, completing the orchestration in July after he had returned to the family estate at Ivanovka, near Moscow (years later, the author of the mysterious letter was revealed: she was a shy young cello student who was reported to have wept with joy when she heard a performance of *The Bells*).

Poe's poem, with its verbal exploration of different bell-sounds, found a sympathetic reader in Rachmaninoff, who spoke of his own deep response to the sound of bells:

The sound of church bells dominated all the cities of Russia I used to know—Novgorod, Kiev, Moscow. They accompanied every Russian from childhood to the grave, and no composer could escape their influence...All my life I have taken pleasure in the differing moods and music of gladly chiming or mournfully tolling bells...In the drowsy quiet of a Roman afternoon, with Poe's verses before me, I heard the bell voices, and tried to set down on paper their lovely tones that seemed to express the varying shades of human existence. And there was the added stimulus of working in the same room where Tchaikovsky worked, of writing on the table on which he had written.

The text that Rachmaninoff had before him, however, was not the original Poe, but a Russian translation by the poet Konstantin Balmont. For performances in English, the text has to be re-translated back into English in such a way that it fits the rhythms of Balmont's Russian version, and as a result the English text sung at these concerts is some distance removed from the wonderful language of Poe's original.

Each of the four movements depicts a different stage of life, and each of these is associated with a different kind of bell. The opening movement, which (in Poe's original) begins

Hear the sledges with the bells—
Silver bells!

What a world of merriment their melody foretells!

features a tenor soloist and the sound of silver sleigh bells, which Rachmaninoff associated with the happiness of youth. The second movement, beginning

Hear the mellow wedding bells—
Golden bells!

What a world of happiness their harmony foretells!

presents a soprano soloist and the sound of golden wedding bells, symbolizing the happiness of the lovers.

With the third movement, the tone changes sharply. This movement begins

Hear the loud alarm bells—
Brazen bells!
What a tale of terror, now, their turbulency tells!

and the wildly-ringing bronze firebells signal the inevitable assaults and struggles of life. The final movement (marked "Slow and lugubrious") begins

Hear the tolling of the bells—
Iron bells!
What a world of solemn thought their monody compels!

A dark English horn solo sets the somber mood here, and solo baritone and iron funeral bells foretell man's final destination, the loneliness of the tomb. The poem's progression from the merry chiming of the beginning to the fateful tolling at the end appealed strongly to Rachmaninoff's own gloomy fatalism, and he was able to make the sounds of the orchestra echo what he believed were the inevitable stages of human progress. Rachmaninoff tried to recreate these bell-sounds with only sparing use of actual bells; instead, he used delicate woodwind chords, string sforzandos, and heavy brass chords to suggest the sounds of particular kinds of bells.

Rachmaninoff was uncertain how to classify *The Bells*. On one occasion he called it a choral symphony; on another he said that it was a poem for orchestra. Whatever the form, he was very pleased with *The Bells*, and late in life he called it his own favorite among all his compositions. ■



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Harold in Italy



Photo: Chris Juracka

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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.



Laura Mitchell

SOPRANO

Laura Mitchell, soprano, is a fourth year student at UCSD studying music and mathematics.

In the past few years, Laura has performed as a soloist with the St. James-by-the-Sea music series, UCSD Chamber Singers, SONOR, UCSD wind ensemble, Gluck chamber music series, redfishbluefish, and the La Jolla Symphony & Chorus.

Laura placed second in both the 2003 and 2004 LJS&C Young Artists' Competition. In the HB Goodlin Scholarship contest Laura placed second and was a finalist in the Musical Merit competition.

In 2003, Laura performed in Paris at the Agora Festival and in Los Angeles in the Green Umbrella Series. Laura is a new member of the San Diego Opera Chorus and was a principle in UCSD's production of Mozart opera scenes in February 2004.

Tom Oberjat

TENOR



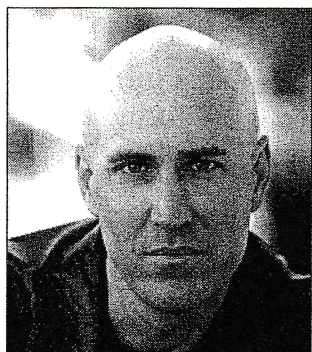
Tenor Tom Oberjat crossed over to musical theater last fall as Mr. Bumble in Lyric Opera San Diego's production of *Oliver!* after joining Opera Tijuana during the summer for a gala concert of opera arias and ensembles. He last appeared with La Jolla Symphony & Chorus in 1997 in Bach's *Magnificat*.

Other recent performances include solos in Handel's *Messiah* in north county San Diego, Beethoven's *Missa Solemnis* with Cuesta Master Chorale and Cal Poly, and Carl Orff's *Carmina Burana* at Palomar College. He also was soloist in Copland's *Old American Songs* with San Diego Chamber Orchestra and San Diego Master Chorale.

The Oceanside-based singer divides his time equally between opera and concerts. Most recently he appeared as Ecclitico in *The World on the Moon*, as Alfred in *Die Fledermaus* and as Ernest in *The Grand Duke*, all at Lyric Opera San Diego. With

West Coast Lyric Works he sang Ferrando in *Così fan tutte* and Nerone in *L'Incoronazione di Poppea*; with Hawaii Opera Theater he sang Scaramuccio in *Ariadne auf Naxos*, Trin in *La Fanciulla del West* and Roderigo in *Otello*. With Pacific Repertory Opera in San Luis Obispo he sang Eisenstein in *Die Fledermaus*.

A frequent tenor soloist in southern California concerts, in 1998 he sang the Verdi *Requiem* with the Bakersfield Symphony. He has sung Bach's *Magnificat* with the La Jolla Symphony, Beethoven's *Missa Solemnis* with the Antelope Valley Master Chorale, Mozart's *Requiem* and Mendelssohn's *Elijah* with the San Diego Master Chorale, Beethoven's *Ninth Symphony* with the Santa Barbara Symphony and Mahler's *Eighth Symphony* with the William Hall Master Chorale.



Thomas Roy

BARITONE

Baritone Thomas Roy has been singled out for his "handsome and resonant baritone voice." Mr. Roy has taken the opera stage as Count Almaviva in *Le Nozze di Figaro*, Simone in *Gianni Schicchi*, Leonce in *A Bayou Legend* and First Minister in *Cendrillon*, working with such companies as Tanglewood Opera Center, where he was a Performing Fellow. Opera concerts include a performance with the La Jolla Symphony & Chorus as soloist in *A Night of Opera* as well as being featured in *Show Me The Culture*, a San Diego Opera Benefit concert.

A much sought-after recitalist who is equally at home with opera, concert and oratorio, Mr. Roy performed the West Coast premiere of John Harbison's song cycle, *Flashes and Illuminations* in addition to *Le Bestiaire* and Grieg *6 Lieder Op. 48* at the University of Southern California.

In competition, Mr. Roy has merited awards and recognition on an international scale. He won the Virginia Hawk Vocal Competition two years in a row and was a National Semi-Finalist in both the distinguished Loren Zachary Awards and in the NAT-SAA competition in Toronto. In one NATS competition he took First Place in the Classical Division, won the Art Song Award and placed Second in the Musical Theater Division.

A graduate of San Diego State University, Mr. Roy graduated with distinction earning a Bachelor of Music in Vocal Performance. He was honored by Phi Kappa Lambda for Outstanding Musical Achievement.

A graduate of San Diego State University, Mr. Roy graduated with distinction earning a Bachelor of Music in Vocal Performance. He was honored by Phi Kappa Lambda for Outstanding Musical Achievement.

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The Bells

RUSSIAN POEM BY K. BALMONT

ADAPTED FROM "THE BELLS" BY EDGAR ALLAN POE

ENGLISH TRANSLATION BY FANNY S. COPELAND

I.

Listen, hear the silver bells!

Silver bells!

Hear the sledges with the bells,

How they charm our weary senses with a sweetness that compels,
In the ringing and the singing that of deep oblivion tells.

Hear them calling, calling, calling,

Rippling sounds of laughter, falling

On the icy midnight air:

And a promise they declare,

That beyond Illusion's cumber,

Births and lives beyond all number,

Waits an universal slumber—deep and sweet past all compare.

Hear the sledges with the bells,

Hear the silver-throated bells;

See, the stars bow down to hearken, what their melody foretells,

With a passion that compels,

And their dreaming is a gleaming that a perfumed air exhales,

And their thoughts are but a shining,

And a luminous divining

Of the singing and the ringing, that a dreamless peace foretells.

II.

Hear the mellow wedding bells,

Golden bells!

What a world of tender passion their melodious voice foretells!

Through the night their sound entrances,

Like a lover's yearning glances,

That arise

On a wave of tuneful rapture to the moon within the skies.

From the sounding cells upwinging

Flash the tones of joyous singing

Rising, falling, brightly calling; from a thousand happy throats

Roll the glowing, golden notes,

And an amber twilight gloats

While the tender vow is whispered that great happiness foretells,

To the rhyming and the chiming of the bells, the golden bells!

III.

Hear them, hear the brazen bells,

Hear the loud alarum bells!

In their sobbing, in their throbbing what a tale of horror dwells!

How beseeching sounds their cry

'Neath the naked midnight sky,

Through the darkness wildly pleading

In affright,

Now approaching, now receding

Rings their message through the night.

And so fierce is their dismay

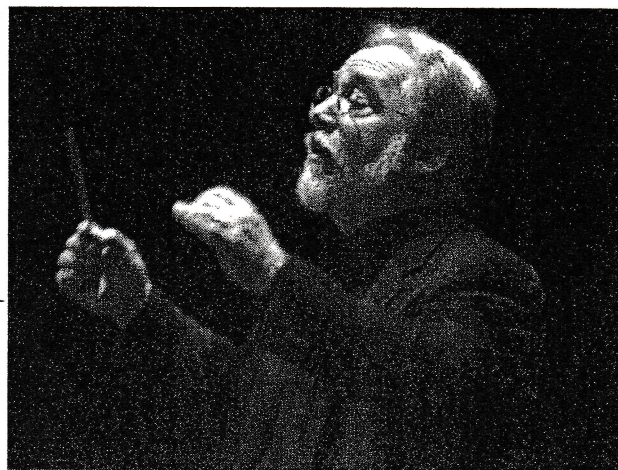
And the terror they portray,

That the brazen domes are riven, and their tongues can only speak

In a tuneless, jangling wrangling as they shriek, and shriek, and shriek,
 Till their frantic supplication
 To the ruthless conflagration
 Grows discordant, faint and weak.
 But the fire sweeps on unheeding,
 And in vain is all their pleading
 With the flames!
 From each window, roof and spire,
 Leaping higher, higher, higher,
 Every lambent tongue proclaims:
 I shall soon,
 Leaping higher, still aspire, till I reach the crescent moon;
 Else I die of my desire in aspiring to the moon!
 O despair, despair, despair,
 That so feebly ye compare
 With the blazing, raging horror, and the panic, and the glare,
 That ye cannot turn the flames,
 As your unavailing clang and clamour mournfully proclaims.
 And in hopeless resignation
 Man must yield his habitation
 To the warring desolation!
 Yet we know
 By the booming and the clanging,
 By the roaring and the twanging,
 How the danger falls and rises like the tides that ebb and flow.
 And the progress of the danger every ear distinctly tell
 By the sinking and the swelling in the clamour of the bells.

IV.

Hear the tolling of the bells,
 Mournful bells!
 Bitter end to fruitless dreaming their stern monody foretells!
 What a world of desolation in their iron utterance dwells!
 And we tremble at our doom,
 As we think upon the tomb,
 Glad endeavour quenched forever in the silence and the gloom.
 With persistent iteration
 They repeat their lamentation,
 Till each muffled monotone
 Seems a groan,
 Heavy, moaning,
 Their intoning,
 Waxing sorrowful and deep,
 Bears the message, that a brother passed away to endless sleep.
 Those relentless voices rolling
 Seem to take a joy in tolling
 For the sinner and the just
 That their eyes be sealed in slumber, and their hearts be turned to dust
 Where they lie beneath a stone.
 But the spirit of the belfry is a sombre fiend that dwells
 In the shadow of the bells,
 And he gibbers and he yells,
 As he knells, and knells, and knells,
 Madly round the belfry reeling,
 While the giant bells are pealing
 While the bells are fiercely thrilling,
 Moaning forth the word of doom,
 While those iron bells, unfeeling,
 Through the void repeat the doom:
 There is neither rest nor respite, save the quiet of the tomb!



David Chase

LJS&C MUSIC DIRECTOR

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

David Chase is a graduate of the Ohio State University, and received his doctorate at the University of Michigan. While living in Ann Arbor, he served as conductor of the Grand Rapids Symphonic Choir, the choral arm of the Grand Rapids Symphony, then conducted by Semyon Bichkov. Dr. Chase has been on the music faculty at Palomar College, San Marcos since 1973, where he teaches theory, music history and conducts a choral chamber ensemble. In addition to his academic and choral duties, he has performed and recorded with the Robert Shaw Festival Chamber Chorus in Souillac, France and at Carnegie Hall. He has also been a fellow in the Melodious Accord Fellowship with Alice Parker in New York City. His compositions are published by Shawnee Press and Concordia Music Publishers.

David Chase and members of the chorus have made four European tours, including festival performances in southern France and concerts in Germany, Austria, Italy, Czech Republic and Poland. In July 2003, as official "Cultural Ambassadors" of both the City and County of San Diego, the La Jolla Symphony Chamber Chorus became the first ensemble from a western nation to sing in the remote Himalayan Kingdom of Bhutan. As invited guests of the Royal Government of Bhutan, the chorus was honored to perform the program "Voices from America" in six concerts throughout the country.

La Jolla Symphony Chorus

Founded in 1965 by Patricia Smith

David Chase, Choral Director
Kenneth Bell, Assistant Conductor

Victoria Heins-Shaw, Accompanist

Beda Farrell, Manager

Randy Stewart, Librarian

Soprano

Judy Bocchi Manuche
Stephanie Boegeman
Frances Castle*
Ying-Ja Chen
Christine Chong**
Janice Chou
Angela Claverie
Diana Combs
Elinor Elphick
Beda Farrell
Krystal Figueroa
Susanna Flett
Clare Friedman
Eliane Garo
Cynthia Glass
Alexis Grenier
Marty Hambright
Martha Hartwich
Lindsey Jenkins-Stark
Karen Johns
Sharon Jones
Hima Joshi
Karen Kakazu
Talar Kaloustian
Kathryn Kinslow
Wenbi Lai
Connie Lawthers
Heather MacKenzie
Susan McIntyre
Nancy Moore
Pamela Narbona
Lori Newman
Kelly Rodrigues
Christy Rousseau
Sung Eun Shim
Mitzi Sobash
Jenny Staab

Bobette Stewart
Jeanne Stutzer
Maya Sukumar
Hannah Sun
Jia-Yee Tang
Mimu Tsujimura
Jessica Varnado
Mary Ellen Walther
Sylvia Wen
Janet White
Kwai-ling Wong

Alto

June Allen
Carmen Barrett
Jennie Bever
Amber Brown
Kim Burton
Peggy Clapp
Karen Erickson
Karen Halseth
Erika Hiramatsu
Monica Kieffer
Sharon Kipfer
Laura Kwinn
Michelle Lee
Charmaine Li
Jean Lowerison
Debby Park
Sera Park
Barbara Peisch
Debbie Peterson
Rebecca Ramirez**
Erin Ray
Carol Rohan
Valerie Rubins
Satomi Saito

Marianne Schamp
Ann Secord
Janet Shields
Romi Simons
Carol Slaughter
Sonja Srinivasan
Susan Taggart
Cathy Thompson
Mary Jo Velasco
Amea Wood*
Isra Yaghoubi

Tenor

George Anderson
Colin Bloor
Jeremy Carr
Max Chodos**
Wayne Cornelius
Chris Crick
Walter Desmond*
Todd Dickinson
Bill Eadie
Kirk Garner
Trevor Gile
James Griffith
Ron Hardy
David Jorstad
Dean Kaul
Joseph Korogy
Tom Leathem
Jason Mahan
Sean McCormac
Joe Mundy
Craig A. Nordal
Jay Sacks
James Stevenson
Bill Ziefle

Bass

Kenneth Bell**
Paul Blair
C. Peter Brown
John Carpenter
Jeffrey Fein
Paul Friedman
Peter Gourevitch
Nicholas Hauser
David Hertzell
Patrick Johnson
Peter Jorgensen
Michael Kaehr
Christopher Lewis
Tim Marks
Steve Marsh
Lorant Najbauer
John Noyes
Rich Parker
Daniel Schlawe
Stewart Shaw*
Joshua Skeels
Otto Sorensen
Randy Stewart
Robert Wennerholt
Bob Williams
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

Susan Ung, Personnel Manager
Ulrike Burgin, Orchestra Librarian
Isaiah Villafana, Production Assistant

First Violin

David Buckley, *Concertmaster*
Peter Clarke, *Assistant Concertmaster*
Carol Bietz
Pat Bromberger
Susan Brown
Paul de la Houssaye
Pat Gifford
Marguerite Jayasimha
Igor Korneitchouk
Gudrun Noe
Marisol Padilla
Ina Page
Natalie Schenker
Devin Shea
Frank Von Delft

Second Violin

Gascia Ouzounian, *Principal*
Gary Brown, *Assistant Principal*
Eric Bromberger
David Busch
Evon Carpenter
Edward Earl
Rachel Freed
Judy Gaukel
Jessica Yuen

Viola

Dan Swem, *Principal*
Susan Ung, *Assistant Principal*
Loie Flood
Anne Gero-Stillwell
Jessica Knight
Katrina Sullivan
Nancy Swanberg
Andrew Valdini

Cello

Peter Farrell, *Principal*
Max Fenstermacher, *Assistant Principal*
Ulrike Burgin
Curtis Chan
Jana Comstock

Geoff Gartner
Sam Horodezky
Andrew Ling
Roger Liu
Carolyn Tyler
Carol Tolbert
Janet White
Erica Wilson

Contrabass

Christine Allen, *Principal*
Jim Lewis
Michelle Lou
Michael Pretzer
Mike Schaffer
Roger Woodall

Flute

Kerry Pound, *Principal*
Kathryn Croom
Rebecca Metheny Mason
Adan Provencio

Piccolo

Rebecca Metheny Mason
Adan Provencio

Oboe

Carol Rothrock, *Principal*
Philipp Neukom
Orion Rapp

English Horn

Heather Marks Moser

Clarinet

Sue Collado, *Principal*
Jenny Smerud
Fran Tonello

Bass Clarinet

Steve Shields

Bassoon

Tom Schubert, *Principal*
Aryn Gittis
Bill Propp
Susan Shoneman-Zhang

Contrabassoon

Bill Propp

Horn

Mike McCoy, *Principal*
Ryan Beard
Angela House
Dave Tuttle
C.S. White

Trumpet

Jeff Nevin, *Principal*
Frank Glasson, *Associate Principal*
Mark Nowak
J. P. Reed

Trombone

Ted Bietz, *Principal*
Vince Hernandez
Andrew Moreau

Tuba

Kenneth Earnest, Jr.

Percussion

Hari Savitala, *Principal*
Andy Kuan
Tim Shimizu
Hui Min Tan
Lisa Tolentino
Albert Yee

Timpani

Geoff Brooks, *Principal*

Harp

Donna Vaughan, *Principal*

Contributors

The La Jolla Symphony & Chorus Association Board of Directors expresses its deep gratitude to the Department of Music at UC, San Diego for the generous support and assistance it continues to provide. The association would also like to acknowledge the generosity of its Chief Benefactress Therese Hurst, who upon her death in 1985 left her estate to the association providing an endowment. The Board of Directors also wishes to thank the following individuals, foundations, and organizations for their contributions in support of the 2003-2004 season.

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This list is current as of February 18, 2004.

Music on the Move!

Brahms and Co.

NOVEMBER 1-2, 2003

Copland—*Four Dance Episodes from Rodeo*

Tan Dun—*Concerto for Water Percussion and Orchestra*
Steven Schick, percussion

Brahms—*Symphony No. 4 in E Minor, Opus 98*

Our season of national dances begins right here in America with the *Four Dances Episodes* from **Copland's** famous cowboy ballet. Percussionist **Steven Schick** joins us for **Tan Dun's** *Concerto for Water Percussion and Orchestra*, and **Maestro Sollberger** concludes with one of the masterpieces of the literature, **Brahms'** autumnal final symphony.

Latin Spice

DECEMBER 6-7, 2003

Moncayo—*Huapango*

Falla—*Dances from The Three-Cornered Hat*

Ratcliff—*Ode to Common Things*

Jeff Nevin conducts with a Latin flair! On the first half are dances from Mexico and Spain—**José Moncayo's** spicy setting of folk-dances from Verza Cruz and the concluding dances from **Falla's** comic ballet. On the second half, **Choral Director David Chase** leads **Cary Ratcliff's** colorful setting of texts by the Nobel Prize-winning Chilean poet **Pablo Neruda**, featuring vocal soloists, a virtuoso guitarist, chorus, and orchestra.

Eroica!

FEBRUARY 7-8, 2004

Ravel—*La Valse*

Feldman—*Cello and Orchestra, Charles Curtis, cello*

Beethoven—*Symphony No. 3 in E-flat Major, Opus 55 "Eroica"*

Two favorites frame this concert—**Ravel's** swirling evocation of the Viennese waltz and **Beethoven's** revolutionary symphony, still white-hot two centuries after it was composed. In between, we offer the West Coast Premiere of **Morton Feldman's** *Cello and Orchestra*, featuring **Charles Curtis** of the UCSD faculty as soloist.

From Russia with Love

MARCH 13-14, 2004

Tchaikovsky—*Polonaise and Waltz from Eugen Onegin*

Kerry Hagan—*Nee Commission Winner*

Rachmaninoff—*The Bells, Opus 35*

From Russia, with dancing! This program opens with the two most famous dances from **Tchaikovsky's** great opera of love gone wrong and concludes with **Rachmaninoff's** setting for soloists, chorus, and orchestra of Poe's poem about the "tintinnabulation" of ringing bells. **Rachmaninoff** considered this his finest work—come hear why.

Harold in Italy

MAY 1-2, 2004

Kodály—*Dances of Galanta*

Dvorák—*Symphony No. 8 in G Major, Opus 88*

Berlioz—*Harold in Italy, Opus 16, Karen Dirks, viola*

Two masterworks from Central Europe—**Kodály's** set of dances (guaranteed to make your heart race) and **Dvorák's** most lyric and ingratiating symphony. On the second half, an old friend returns to San Diego: **Karen Dirks**, now in the Chicago Symphony Orchestra, plays **Berlioz's** fiery *Harold in Italy*, inspired by the poetry of Lord Byron.

Pictures at an Exhibition

JUNE 5-6, 2004

Verdi—*Ballet Music from Otello*

Verdi—*Four Sacred Pieces*

Mussorgsky-Ravel—*Pictures at an Exhibition*

David Chase celebrates his thirtieth anniversary as Choral Director with a special performance of one of **Verdi's** final works, the moving *Four Sacred Pieces*. The concert opens with more late **Verdi**—the rousing ballet music from his opera *Otello*—and concludes with an all-time favorite, **Mussorgsky's** *Pictures at an Exhibition*.

Non-Subscription Concerts

David Chase's 30th Anniversary Gala

SEPTEMBER 20, 2003
UCSD FACULTY CLUB

Bravo to Maestro Chase as the LJS Chorus performs the concert program from their tour to the Himalayan Kingdom of Bhutan. This is a benefit event for LJS&C.

TICKETS: \$100

The Landesjugendorchester Rheinland-Pfalz

OCTOBER 23, 2003
MANDEVILLE AUDITORIUM

A rare chance to hear this acclaimed 30 year old orchestra featuring one hundred young talented musicians in their first Southern California tour.

TICKETS: \$20/\$10

Christmas Messiah Sing

DECEMBER 14, 2003
ST. ELIZABETH SETON
CATHOLIC CHURCH

A favorite! Join our annual sing of the Christmas portion of the *Messiah* for the holidays.

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

45TH ANNUAL YOUNG ARTISTS COMPETITION Winners' Showcase Concert

FEBRUARY 2004

This concert features talented, promising singers and instrumentalists

TICKETS: FREE

Chorus at St. Paul's Cathedral

APRIL 23, 2004
ST. PAUL'S CATHEDRAL

Featuring **Vaughan Williams' Mass in G Minor** and **Palestrina's Stabat Mater**, both for double chorus.

TICKETS: \$20/\$15/\$10

La Jolla Symphony & Chorus is...

On The Move!

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