

*A Blockbuster  
42<sup>nd</sup> Season!*

LA JOLLA  
SYMPHONY  
& CHORUS

Affiliated with UC San Diego

96-97

# The Bishop's Challenge

For over 85 years, The Bishop's School has challenged students to develop their special talents, interests, and personal values within a strong academic environment. A coeducational, independent college preparatory school for grades 7-12.

- 70 teachers-41 masters, 9 Ph.D.s
- Accelerated and Advanced Placement courses
- Performing and Visual Arts program
- 18 varsity sports teams
- Bus transportation available

For catalog and campus tour, please call the Office of Admissions.



**THE BISHOP'S SCHOOL**  
7607 La Jolla Blvd., La Jolla, CA 92037  
(619) 459-4021

# A Blockbuster 42nd Season!

**NOVEMBER 2 & 3**

Steven Paulus  
*Concertante*

Ludwig van Beethoven  
*Ah, Perfido! Opus 65*  
*Symphony No. 9 in D Minor, Opus 125*

**DECEMBER 14 & 15**

Igor Stravinsky  
*Vom Himmel Hoch*

Arthur Honegger  
*Christmas Cantata*

Leonard Bernstein  
*Chichester Psalms*

**FEBRUARY 22 & 23**

Antonin Dvorak  
*Scherzo Capriccioso, Opus 66*

Serge Rachmaninoff  
*Piano Concerto No. 3 in D Minor, Opus 30*

Ralph Vaughan Williams  
*Symphony No. 5 in D Major*

**MARCH 22 & 23**

Anton Bruckner  
*Mass in E Minor*

Gabriel Faure  
*Requiem, Opus 48*

**MAY 10 & 11**

Nikolai Rimsky-Korsakov  
*Russian Easter Overture, Opus 36*

Serge Prokofiev  
*Cantata from Alexander Nevsky, Opus 78*

Dimitri Shostakovich  
*Symphony No. 6 in B Minor, Opus 54*

**JUNE 22**

*Young Artists Concert*

**Special Non-Subscription Concert**

**DECEMBER 22, 1996, 3:00 p.m.**

Handel  
*Messiah* Sing  
Clairemont Lutheran Church  
4271 Clairemont Mesa Boulevard

**LA JOLLA**  
**SYMPHONY**  
**& CHORUS**  
Affiliated with UC San Diego

**Financial strength... personal service.**

## Scripps Bank

*The Tradition of Service Continues*  
*Named A Premier Performing Bank By The Findley Reports*

Office Locations:

La Jolla Main 456-2265 • East County Regional 447-2265  
Downtown San Diego 234-2265 • North County Regional 743-2265

Member FDIC



# PRINTING

*Quality Work with Prompt, Personal Service*  
*Complete Darkroom Services*  
*In-House Typesetting and Graphics*

**584-8445**

**POSITIVE IMAGE**  
**POSITIVE IMAGE**

**PRINTING**

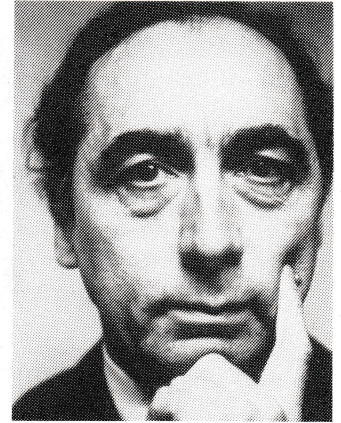
---

---

## ARTIST PROFILES

### HARVEY SOLLBERGER

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 Koussevitzky Foundation, the Fromm Foundation, the National Endowment for the Arts, the Walter W. Naumberg Foundation, Music from Japan, and the New York State Council on the Arts. Sollberger's music has been performed here and abroad by such ensembles as the New York Philharmonic, the San Francisco Symphony, and Pierre Boulez' Domaine Musical concerts. As a flutist and conductor, he has toured and recorded extensively, and has premiered works by Babbitt, Carter, Davidovsky, Martino, Reynolds and Wuorinen. His orchestral credits include appearances and recordings with the San Francisco Symphony, the San Diego Symphony, the Buffalo Philharmonic, and the American Composers Orchestra. A founder of the New York-based Group for Contemporary Music, he has (with Charles Wuorinen) directed that ensemble since 1962. In 1981 Sollberger received a special performer's grant for the Fromm Foundation at Harvard University in recognition of "distinguished service in the cause of contemporary music." Harvey Sollberger has taught at Columbia University, the Manhattan School of Music, Indiana University, and Amherst College, and is currently Professor of Music at UCSD.



### DAVID CHASE

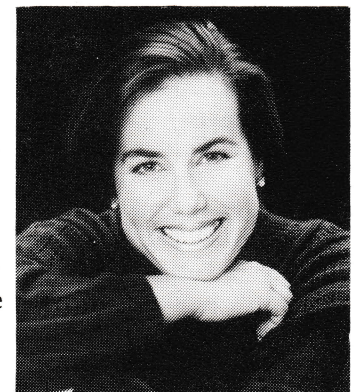
Conductor of the La Jolla Symphony Chorus since 1974, Dr. Chase serves as a Lecturer in the UCSD Music Department. Under his leadership, the 120-voice ensemble performs a mixture of musical styles that combine standard repertory with new or unusual works. Major projects have included the world premiere and CRI recording of Henry Brant's *Western Springs*; KPBS-TV broadcast of Bach's *Mass in B Minor*, and the American premiere of the musical-theatre piece, *Boojum!* by Australian composer Martin Wesley-Smith. Dr. Chase and members of the chorus traveled to Europe in 1988 where they gave performances in Germany, Austria and Italy. In 1992 the ensemble was the only adult choir chosen to represent the United States in the International Choral Kathaumixw held in Canada. In July 1996 they presented *Musique des Ameriques* in concerts throughout Southern France.



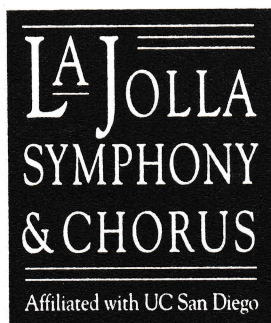
David Chase is a graduate of the Ohio State University; he received his doctorate at the University of Michigan. While living in Ann Arbor, he served as conductor of the Grand Rapids Symphonic Choir, the choral arm of the Grand Rapids Symphony, then conducted by Semyon Bichkov. Since 1975 he has been a member of the faculty of Palomar College, where he teaches theory and literature courses, conducts choral ensembles, and has served as department chairman.

### LISA FRIEDRICHS

Lisa Friedrichs is currently the choral director at Rancho Bernardo High School in the acclaimed Poway School District. Prior to having taught at Rancho Bernardo she was the choir director at Rancho Buena Vista High school in the Vista District. Her choirs have consistently received superior ratings at festivals and continue to be recognized for their expressiveness and musical excellence. Her women's ensemble recently performed for the inaugural choral gala with the Escondido Master Chorale at the California Center for the Arts. Her Madrigal ensemble was chosen as the best vocal group in San Diego County by the California Music Educators Association Southern Border Section.



In addition to her choral duties at Rancho Bernardo High School, she is also the assistant choir director and alto soloist for the United Methodist Church of San Diego. Lisa graduated with distinction in vocal performance from San Diego State University and continues to remain active as a singer. She has soloed with a variety of group including the San Diego Symphony, the San Diego Master Chorale, the Palomar Chorale, and the Rancho Bernardo Master Chorale. She has also performed for such groups as the San Diego Opera, Starlight Musical Theater, the San Diego Pops Orchestra, the San Diego Padres, and the San Diego Chargers. She was the 1990 winner of the Virginia Hawk Vocal Competition.



Thomas Nee, Music Director  
David Chase, Choral Director

Mandeville Auditorium  
Saturday, May 10, 1997, 8 P.M.  
Sunday, May 11, 1997, 3 P.M.

---

RIMSKY-KORSAKOV Overture to *May Night*

TCHAIKOVSKY Symphony No. 2 in C Minor, Opus 17  
"Little Russian"  
*Andante sostenuto, Allegro vivo*  
*Andantino marziale*  
*Allegro molto vivace*  
*Moderato assai*

Harvey Sollberger, Conductor

INTERMISSION

PROKOFIEV *Alexander Nevsky Cantata, Opus 78*  
*Russia under the Mongolian Yoke*  
*Song about Alexander Nevsky*  
*The Crusaders in Pskov*  
*Arise, Ye Russian People*  
*The Battle on the Ice*  
*Field of the Dead*  
*Alexander's Entry into Pskov*

Lisa Friedrichs, Mezzo-Soprano

David Chase, Conductor

## PROGRAM NOTES

by Eric Bromberger

### Overture to *May Night*

NIKOLAI RIMSKY-KORSAKOV

Born March 18, 1844, Tikhvin

Died June 21, 1908, Lyubensk

Rimsky-Korsakov loved Russian folktales and music, and as part of this attraction to primitive Russia he was drawn to Gogol's tales of ancient Russian peasant life. After much encouragement from his wife, the young composer decided to compose an opera based on Gogol's story "Evenings on a Farm near Dikanka." Written in 1831, Gogol's story blends comedy, mystery, and magic, a combination dear to Rimsky's heart. He wrote his own libretto and composed the opera in the years 1878-9, writing directly into full score. The three-act opera, called *May Night*, was first produced in St. Petersburg on January 21, 1880; on that occasion, the part of the village head was sung by the Russian bass Fyodor Stravinsky, whose famous son Igor would not be born until two years later.

The story of the opera may be summarized briefly: in a Ukrainian village, Levko--the son of the village head--loves Hanna, but his father disapproves of their plans to marry and forbids it. Levko turns to Pannochka, queen of the water-nymphs, for help; he helps her discover her evil stepmother (disguised as a water-nymph), and the other nymphs drag her underwater. In gratitude, Pannochka writes a letter that seems to come from the district governor, commanding the village head to allow his son to marry Hanna, and at the end the lovers are united. Such a summary misses most of the fun of the opera, which is full of disguises, tricks, curses, magic figures like devils and witches, mistaken identity, and comic scenes, all part of Gogol's colorful evocation of ancient peasant life. Rimsky helps recreate this atmosphere by incorporating a number of authentic Ukrainian folk tunes into the music of *May Night*.

Rimsky composed the overture after he had completed the opera so that he would be able to base it on themes from the opera. From its first instant, when the sound of the horn fades into the sound of the solo cello, this overture is a marvel of orchestral color, full of bright sounds that ring through the hall. The slow introduction is a depiction of a May sunset: the bright day gives way to a dark blue evening sky as birds (tremolo flutes and violins) sing from the darkening trees. Gradually the music accelerates into the main section, marked *Allegro spiritoso*. The overture is sectional in structure rather than being in sonata form, and the music flows easily between themes announced by solo brass instruments or sung by the violin sections. This is exciting and energetic music, and at the end Rimsky rushes to the close on a coda marked *Allegro molto*. In the final seconds he increases this to *Presto*, and the music races to the ringing E-major chords that bring up the curtain on the magic-comic adventures that will follow.

**Symphony No. 2 in C Minor,  
Opus 17 "Little Russian"**

PETER ILYCH TCHAIKOVSKY

Born May 7, 1840, Votkinsk

Died November 6, 1893, St. Petersburg

Relations between Tchaikovsky and the "Mighty Five," the influential group of five Russian nationalist composers, were always a little tender. The Five—Mussorgsky, Borodin, Cui, Balakirev, and Rimsky-Korsakov—admired Tchaikovsky's talents but were suspicious of his conservatory training and use of Western forms. For his part, Tchaikovsky regarded The Five as a group of talented amateurs limited by their insistence on using native materials. While relations between them were never bad, the factions had little to do with each other, and Tchaikovsky's *Second Symphony*, in fact, occasioned one of their few moments of cordial contact.

Tchaikovsky composed this symphony in the fall of 1872. It had a successful premiere, and Tchaikovsky planned to publish it, but the publisher went out of business before the score appeared. This was fortunate, for Tchaikovsky came back to the symphony seven years later, when he was a much more experienced composer, and revised it thoroughly; this second version, premiered on February 12, 1881, is the one always performed today. The *Second* is Tchaikovsky's shortest and most concise symphony, but what makes this music remarkable is Tchaikovsky's use of folk tunes for some of its themes; this was a technique favored by The Five, and Rimsky-Korsakov in particular was impressed when Tchaikovsky played this music for him on the piano shortly before the premiere. Scholars have identified specific folk tunes in this symphony, but much of the thematic material has a folksong quality, even if it is Tchaikovsky's own. The authentic folk tunes that Tchaikovsky used here come from the Ukraine, a region sometimes known as "Little Russia" (nineteenth-century Ukrainians were very unhappy about that nickname, their relations with Russia being as much a source of friction then as they are today).

Tchaikovsky noted some of these down in his sketchbook after hearing peasants sing while he was on vacation at the family home in Kamenka; the nickname "Little Russian," however, did not originate with the composer but was coined by the music critic Nicholas Kashkin.

The first movement opens with a long solo for French horn based on the Ukrainian folksong "Down by Mother Volga." Over the course of the lengthy introduction, this theme repeats several times, harmonized and colored differently on each appearance. The music leaps ahead at the *Allegro vivo*, where the woodwind tune itself sounds folksong-derived. Tchaikovsky had difficulty with symphonic form, and his revision of the symphony focused mainly on the first movement, which is now beautifully-made: the development

treats both the main theme of the exposition and the horn theme from the introduction. It is a mark of Tchaikovsky's growing sophistication as a composer that he turns a fragment of the woodwind tune into an accompaniment figure—that chattering little figure takes on unusual power in this transformation—then concludes by bringing back the horn melody from the very beginning.

The *Second Symphony* has no true slow movement. The second movement, marked *Andante marziale*, was originally the wedding march from Tchaikovsky's ill-fated opera *Undine*, which he destroyed before it was produced. Over the timpani's steady tread, woodwinds sing the little march tune, which contrasts with a more lyric second idea. The third movement, *Allegro molto vivace*, is a propulsive scherzo in ABA form; metric units are quite short here: the outer sections are in 3/8, the trio in 2/8.

The opening of the finale has an unusual model: the finale of Beethoven's *First Symphony*. In both cases, the composer lets the main theme emerge, bit by bit, and then take wing. Tchaikovsky's brassy main theme here bears a striking resemblance to the "Promenade" theme of Mussorgsky's *Pictures at an Exhibition*, though the Tchaikovsky was written first; it is in fact a derivation of the Ukrainian folk tune "The Crane." This theme accelerates until it suddenly is transformed into the athletic main idea, and Tchaikovsky contrasts this with a lilting second idea in the violins. The music reaches a superheated climax on a tam-tam stroke, and out of the silence Tchaikovsky drives the music on to the exciting cadence. It is no surprise that this finale—with its imaginative ideas about structure, unusual harmonic progressions, and use of folk tunes—should have delighted Rimsky-Korsakov. This movement was, in fact, Tchaikovsky's own favorite.

*Alexander Nevsky Cantata, Opus 78*

SERGE PROKOFIEV

Born April 23, 1891, Sontsovka

Died March 5, 1953, Moscow

Prokofiev had fled to the West at the time of the Communist Revolution, but eventually homesickness overcame his reservations about the Soviet regime and he moved back to Russia in 1936. But that return produced artistic problems: in a country where Socialist Realism was the only approved manner for art (and where that doctrine was rigorously enforced) he could not produce the sort of ear-assaulting scores that had made his reputation in the West, and now he looked around for a new style, one more lyric and more fitted for broad public consumption. Prokofiev had picked the worst possible moment to return to Russia: this was the period of Stalin's purges, when millions of Russians simply disappeared, often for only the appearance of political deviation, and Prokofiev was well aware of the current status of Shostakovich, whose career had been put on ice after an unfavorable *Pravda* review of his opera *Lady Macbeth of the Mtsensk District*. The choice of subject was not simply an artistic decision in Russia in the late 1930s--it might be a matter of life and death.

One reasonably safe avenue of creativity for composers was the film score. In 1938 Prokofiev made a visit to the United States, where he stayed in Hollywood and studied filmmaking techniques; during this period he met Walt Disney, whose *Snow White and the Seven Dwarfs* (a film Prokofiev very much admired) had just been released and who was now beginning work on *Fantasia*. Prokofiev returned to Russia eager to write film music, and at this point fate happily intervened: in May 1938, the Russian film director Serge Eisenstein (who had also worked in Hollywood) invited Prokofiev to collaborate on a film. Like the composer, Eisenstein was anxious to produce a work that would win official Soviet favor and had chosen the story of Alexander Nevsky, one

of the great heroes of Russian history. The collaboration of Eisenstein and Prokofiev would turn out to be one of the most successful in the history of film.

With war on the horizon, the time was propitious for a film on the life of a Russian leader who defeated invaders from western Europe, and in *Nevsky* the two had a hero who would appeal to Russian nationalism (and--perhaps more important--to Stalin's sense of himself as heroic protector of Russia). Prince Alexander of Novgorod (1220-1263) had at the age of 20 defeated the invading Swedes on the Neva River and was given the name Nevsky in honor of this victory. Two years later, in 1242, he faced a more serious invasion when the Livonian Brothers of the Sword, a German military-religious order founded to Christianize the Baltic states, invaded what is now western Russia. Dressed in white robes emblazoned with a red cross and sword, these Teutonic knights thought of themselves as religious crusaders but were in fact brutal military adventurers intent on capturing land and subjugating populations. Faced with this invasion, the people called once again on the young prince, who put together a force composed of both a regular army and a civilian militia. The Teutonic knights approached over the two vast frozen lakes that separate Russia and the present Estonia: Lake Chudskoye and Lake Pskov. Alexander caught the invaders on the narrow strait that joins these two lakes on April 5, 1242, and crushed them in a massive battle that saw many of the retreating Germans killed when the spring ice cracked and they slipped into the freezing water.

Prokofiev and Eisenstein worked very closely together: sometimes the director would shoot film to fit music that Prokofiev had already written, and sometimes the composer would write music to fit footage that the director had already shot. Prokofiev worked on the score steadily across the second half of 1938, composing twenty-one separate pieces for the soundtrack. The film, which opened on December 1,

1938, was a huge success: *Alexander Nevsky* remains a landmark in the history of cinema for its incredible battle scenes and for its fusion of music and image. The film, however, promptly became a political embarrassment when Stalin and Hitler concluded their infamous non-aggression pact the following summer, and it was withdrawn for a period.

Meanwhile, Prokofiev drew a seven-movement cantata from his music for the film; first performed in Moscow on May 7, 1939, it has always been one of his most popular scores. The seven movements retell the story of Alexander's victory over the Teutonic knights; in the cantata, Prokofiev had to compensate for the absence of the visual imagery of the film, and so he prepared a text to be sung by the chorus. Much of the action, however, is presented by the orchestra alone.

**I. Russia under the Mongolian**

**Yoke** This grieving, dark orchestral prelude presents a portrait of Russia desolated by foreign invasion.

**II. Song about Alexander Nevsky**

The chorus sings a song celebrating Alexander Nevsky's victory over the invading Swedes and warns that death awaits those who invade Russia.

*Yes, 'twas on a River Neva it occurred,  
On the Neva's stream, on the waters deep  
There we slew our foes' pick of fighting men,  
Pick of fighting men, army of the Swedes.  
Ah! How we did fight, how we routed them!  
Yes, we smashed their ships of war to kindling  
wood.*

*In the fight our red blood was freely shed  
For our great land, our native Russian Land.  
Hey!*

*Where the broadaxe swung was an open street.  
Through their ranks ran a lane where the spear  
was thrust*

*We mowed down the Swedes, the invading  
troops,*

*Just like feather-grass, grown on desert soil.  
We shall never yield native Russian land.*

*They who march on Russia shall be put to death.  
Rise against the foe, Russian land, arise!  
Rise to arms, arise, great town Novgorod.*



**III. The Crusaders in Pskov** Here Prokofiev offers a brutal, mechanistic depiction of the Teutonic knights--clad in steel armor--as they occupy Pskov and commit atrocities. Because the knights were Roman Catholic, Prokofiev gives them a Latin text, which they chant in mock-ecclesiastic fashion as they destroy the city. In the somber center section, orchestral strings portray the suffering of the residents of Pskov.

*Peregrinus, expectavi, pedes meos, in cymbalis.*

**IV. Arise, Ye Russian People** This is a ringing call to arms for Russian citizens in defense of their motherland. The stirring theme that sets the words "In our Russia great, in our native Russia no foe shall live" symbolizes the heroism and strength of the common people; it will return at moments of triumph in subsequent movements.

*Arise to arms, ye Russian folk, in battle just, in fight to death.*  
*Arise, ye people free and brave, defend our fair, our native land.*  
*To living warriors high esteem, immortal fame to warriors slain.*  
*For native home, for Russian soil, arise, ye people, Russian folk,*  
*Arise to arms, ye Russian folk, in battle just, in fight to death.*  
*Arise, ye people free and brave, defend our fair, our native land.*  
*In our Russia great, in our native Russia no foe*

*shall live.*

*Rise to arms, arise native mother Russia!*  
*In our Russia great, in our native Russia no foe shall live.*

*Rise to arms, arise native mother Russia!*  
*Arise to arms, ye Russian folk, in battle just, in fight to death.*

*Arise, ye people free and brave, defend our fair, our native land.*

*No foe shall march 'cross Russian land, no foreign troops shall Russia raid.*

*Unseen the ways to Russia are.*

*No foe shall ravage Russian fields.*

*Arise to arms, ye Russian folk, in battle just, in fight to death.*

*Arise, ye people free and brave, defend our fair, our native land..*

**V. The Battle on the Ice** The longest section of the cantata, this depiction of the clash of the two armies is virtually a tone poem for orchestra (the only text is the Latin chanting of the invaders). From its ominous opening through the earsplitting battle to the quiet close, this movement is a dazzling display of instrumental color. Particularly noteworthy are the violas' *ponticello* attacks at the opening, the sound of horses' hooves accelerating as the armies rush at each other, the distinctive sound of bass clarinet and tenor saxophone, and the musical collision of themes associated with Alexander and the Teutonic knights. At the end, the ice cracks open and swallows up the retreating Germans as the Russians look on in amazement.

*Peregrinus, peregrinus, expectavi, pedes meos, in cymbalis.*

*Vincant arma crucifera! Hostis pereat!*

*Peregrinus, peregrinus, expectavi, pedes meos, in cymbalis.*

**VI. Field of the Dead** A young woman, her part sung by the mezzo-soprano soloist, wanders across the bloody ice littered with the bodies of the dead and wounded. In her song, which is part grief and part pride, she vows to love only those who have fought for Russia.

*I shall go across the snow-clad field.*

*I shall fly above the field of death.*

*I shall search for valiant warriors there, Those to me betrothed, stalwart men and staunch.*

*Here lies one who was felled by a sabre wild.*

*There lies one impales by an arrow shaft.*

*From their wounds warm, red blood like the rain Was shed on our native soil,*

*On our Russian fields.*

*He who fell for Russia in noble death*

*Shall be blest by my kiss on his dead eyes.*

*And to him, brave lad, who remained alive*

*I shall be a true wife and a loving friend.*

*I'll not be wed to a handsome man:*

*Earthly charm and beauty fast fade and die.*

*I'll be wed to the man who's brave.*

*Hark ye, warriors brave, lionhearted men!*

**VII. Alexander's Entry into Pskov** Alexander's triumphant army rides into Pskov, which celebrates their victory with wildly ringing church bells. This movement repeats the warning that has run throughout this cantata: those who invade Russia will be destroyed. Three years after this music was written, another German invader discovered just how true that was.

*In a great campaign Russia went to war.*

*Russia put down the hostile troops.*

*In our native land no foe shall live.*

*Foes who come shall be put to death.*

*Celebrate and sing, native mother Russia!*

*In our native land foemen shall not live.*

*Foes shall never see Russian towns and fields.*

*They who march on Russia shall be put to death.*

*In our Russia great, in our native Russia*

*No foe shall live.*

*Foes who come shall be put to death.*

*Celebrate and sing, native mother Russia!*

*To a fete in triumph all of Russia came.*

*Celebrate and sing, our mother land.*

## VOLUNTEERS!

The La Jolla Symphony and Chorus Association has been blessed this season with a remarkable corps of volunteers. The people listed below have served as ushers, helped at receptions, worked in the ticket office, and done countless other things that have helped make our concerts--and our whole operation--go much more smoothly. We extend our heartfelt gratitude to all of you and look forward to working with you again next season.

Burch Alaksa  
Irving Applebaum  
John and Mary Benbow  
Jessica Brown  
Ray Campbell  
Isabel Cohen  
Joan El Wardani  
Lucy Goodwin  
Herb Handy  
Betty Hill  
Songja Jones  
Marian Kahn  
Soon Ko  
Cheryl Konn  
Inna Lagrum  
Mimi Larsen  
John Lloyd  
Robert Lurie  
Audrey Lynn  
Chuck McKain  
Betty Marshall  
Don Meredith  
Polly Ogden  
Jan O'Malley  
Hugh and Mary Pates  
Shirley Podrup  
Allen Rosencranz  
Bob and Muriel Sandy  
Nessa O'Shaughnessy  
Blanche Sloan  
Jennfier Stone  
Ann Terry  
Terry Zyzyck

La Jolla Symphony & Chorus  
presents

# SingSanDiego!

A Community SING  
with  
Alice Parker

SINGS led by Alice Parker have delighted groups all over North America for more than 20 years.

They are open to anyone, regardless of age; no, you don't have to be able to read music.

As an arranger of American folk music and hymn tunes, some of Ms. Parker's songs are old favorites, some totally unfamiliar. The atmosphere is one of delight and ease in music-making. The unique feature of a SING with Alice Parker is the high musical quality achieved by **singers of all ages and abilities**. The comment heard most frequently at the end of a SING is "that was such fun!"

Sunday, June 8  
7 P.M.

St. Elizabeth Seton Catholic Church  
6628 Santa Isabel  
(Alga Road & El Fuerte)  
Carlsbad

Suggested Donation at the Door:  
\$5 Adult, \$3 children/Students/Seniors

For More Information  
Phone: 534-4637

## ELIZABETH NICOLOFF

*The Association notes with regret the passing last November of Elizabeth Nicoloff, widow of Peter Nicoloff, who founded the La Jolla Symphony in 1954. Elizabeth Nicoloff was a gracious presence and a lively member of the community, and we remember her fondly.*





**NOW  
CONNECTED.**



**CLASSICAL MUSIC  
FOR ALL OF SAN DIEGO**

- **540 AM**
- **COX CABLE 92.3FM**
- **SOUTHWESTERN  
CABLE CH 53FM**

**X-BACH**  
**YOUR CONNECTION TO  
THE ARTS FOR SAN DIEGO**

**1997  
YOUNG ARTISTS  
CONCERT**

The Association's final program of the season will be the annual Young Artists Concert, featuring winner of the Young Artists Competition, held this last February.

**Verdi** *La Forza del Destino Overture*

**Saint-Saens** *Piano Concerto No.2:  
movements 2 and 3*  
Lindy Blackburn, piano

**Jolivet** *Concertino for Trumpet, Piano and Strings*  
Glen Whitehead, trumpet

**Elgar** *Cello Concerto: first movement*  
Elizabeth Brown, cello

**Rodrigo** *Madrigales*  
Monica Abrego, soprano

**Ravel** *Tzigane*  
Thomas Huang, violin

Sunday, June 22, 1997, 3 P.M.

**Thomas Nee, Conductor**

This is not subscription concert,  
but all subscribers  
may reserve a free ticket by calling the  
Association office 534-4637;  
nonsubscribers  
may reserve tickets at the same number.

*A*  
*Message*  
*of Thanks...*

The members of the chorus wish to thank Kenneth Bell, assistant conductor of the chorus, for his coaching of Russian pronunciation and Vera Lukomsky, a Ph.D. candidate in the UCSD Music department, for her help with Russian diction.



LA JOLLA  
SYMPHONY CHORUS  
CONCERT



The La Jolla Symphony Chorus--with a chamber orchestra drawn from the La Jolla Symphony--will repeat its March concert in the spacious acoustic of the Cathedral Church of St. Paul on May 30. Price of admission will be a \$10 donation at the door.

**Bach** *Motet: "Komm, Jesu, komm!"*  
**Bruckner** *Mass in E Minor*  
**Faure** *Requiem, Opus 48*

Susan Lynn Dixon, soprano  
Darren Chase, baritone  
David Chase, conductor

Friday, May 30, 1997, 8 P.M.  
Cathedral Church of St. Paul  
[corner of Fifth and Nutmeg]  
\$10 donation

*A Note From the Executive Director*

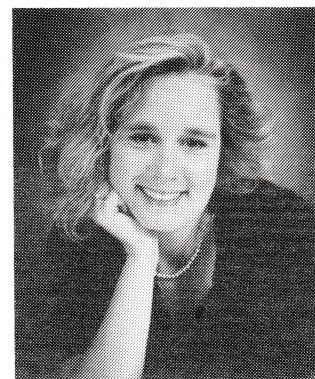
I want to take this opportunity to especially thank all of the Season Subscribers during this 1996-1997 season. Your support has made this the most successful year in the history of the symphony and I look forward to seeing all of you back this fall.

Additionally, the friendships I have made with the UCSD Music Department and Mandeville Center have made my position with the symphony a most rewarding one. I cannot express the amount of gratitude I have in my heart for all of you, in particular Cheryl Brown, who have assisted me with this exceptional season. I could not have done it without you.

And to Conductors Thomas Nee, Harvey Sollberger, David Chase and all of the orchestra and chorus members, your generosity and kindness have made this a most memorable season for me and all of those you have touched in the community.

With Warmest Regards,

Suzanne M. Sincavage





*Proud Sponsor of the  
La Jolla Symphony  
& Chorus*

Southwestern Cable's  
Music Choice,  
Channel 40

*Tune in to San Diego's only  
FM Classical Choice.*

## SUBSCRIBER RENEWAL DEADLINE



### JULY 15, 1997

Subscribers are reminded that they should renew their subscriptions by July 15 to reserve their present seats. After that, unreserved seats will be assigned to new subscribers. Subscriptions may be reserved at the table in the lobby.

## LA JOLLA SYMPHONY & CHORUS BOARD OF DIRECTORS 1996-97 SEASON

Thomas Nee  
*Music Director*

David Chase  
*Choral Director*

### EXECUTIVE OFFICERS

Thomas D. Baze ..... President  
Dr. Colin Bloor ..... Vice President  
Gregory Priddy ..... Treasurer  
Diane Salisbury ..... Secretary  
Suzanne M. Sincavage ..... Exec. Dir.  
Bill Morgan ..... Admin. Assistant

### BOARD MEMBERS

Carol Beam  
Glenna Hazelton  
Jennifer Jeffries  
Jeff Nevin  
David Parris  
Thelma Parris  
Nolan Penn  
Jeanne Saier  
Jan Sharpless  
Harvey Sollberger  
Linda Stetson  
Ted Tsai

### Ex-Officio

Eric Bromberger  
Cheryl Brown  
Richard Moore

### HONORARY MEMBERS

Eloise Duff  
Anita Figueredo  
Will Ogdon  
Patricia Smith

---

---

# THE LA JOLLA SYMPHONY CHORUS

## DAVID CHASE, CONDUCTOR

Victoria Heins-Shaw, Accompanist  
Kenneth Bell, Assistant to the Conductor  
Beda Farrell, Manager  
Michele Dixon, Secretary  
Jay Sacks, Treasurer  
Sue Ann Taggart, Librarian

### SOPRANO

Lerina Barczys  
Sandra Brown  
Frances Castle  
Elinor Elphick  
Beda Farrell  
Clare Friedman  
Jaclyn Gardner  
Marty Hambright  
Julia Horn  
Ida Houby  
Jane Howell  
Agatha Huh  
Anita Ip  
Hima Joshi  
Karen Kakazu  
Dana Krehmke  
D. Michela MacFarlane  
Julie MacNeil  
Kristine Miu  
Martha Neal-Brown\*  
Debby Park  
Judy Prothero  
Vaijayanthy Rangarajan  
Vicki Rashkin  
Ann Russ  
Aimee C. Savey  
Marcia Scott  
Mitzi Sobash  
Bobette Stewart  
Jeanne Stutzer  
Olga Tylman  
Connie Venti\*\*  
Mary Ellen Walther  
Susan Wey  
Janet White

### ALTO

June Allen  
Kathy Archibald  
Robin Barker  
Elsa-Jennie Bliss

Kim Burton  
Divya Chander  
Carolyn Chase  
Ruth Cho  
Beth Corrigan  
Melissa Dennis  
Michele Dixon  
Susan Dramm  
Victoria Heins-Shaw  
Mary Hess  
Michelle Jolly  
Cindy Jorstad  
Monica Kieffer  
Sharon Kipfer  
Gail Levin  
Jacqueline Lizar  
Jean Lowerison  
Heidi Lynn\*\*  
Ellie Mout  
Shauna O'Brien  
Kathy Offerding  
Barbara Peisch  
Mary Ann Rogers  
Carol Rohan  
Jan Sharpless  
Rachel Shefelbine  
Carol Slaughter  
Vivien Steger  
Sue Ann Taggart  
Evelyn Tecoma  
Ruth Turner  
Jane Wey  
Amee Wood\*

### TENOR

Brian Andersen  
Douglas Aucoin  
Colin M. Bloor  
Bob Brislin  
Chuck Carver  
Max Chodos\*\*  
Richard Dawes  
Walter Desmond\*  
Jacob Garcia

Russell Glasser  
Bill Grundy  
Ron Hardy  
David Jorstad  
Tom Leathem  
Myles Mayfield  
Joe Mundy  
Jay Sacks  
Hal Skelly  
Dennis Turner  
Bill Ziefle

### BASS

Kevin Ashworth  
Kenneth Bell\*\*  
Paul Blair  
Roland Blantz  
C. Peter Brown  
Alex Chao  
Andrew DeGrasse  
John Desch  
Eric Freedus  
Paul Friedman  
Chad Gates  
Jeff Hay  
Shane Hubler  
Ron Kaufmann  
David Kempton  
Aaron Kromhout  
Douglas Lynn  
Jeremy Martin  
John E. Noyes  
Andrew Park  
Rich Parker  
Stewart Shaw\*  
Christopher Sokolov  
Ted Struck  
Randy Stewart  
Thomas Tillinghast  
John West  
Michael Yuan

\* Section Leader  
\*\* Staff Singer

---

---

# THE LA JOLLA SYMPHONY ORCHESTRA

Founded in 1954 by Peter Nicoloff

## THOMAS NEE, MUSIC DIRECTOR

Ted Bietz, President

Ulrike Burgin, Librarian

### FIRST VIOLIN

Bridget Dolkas  
Concertmaster  
Jeanne Saier  
Assistant Concertmaster  
Tanya Bakhru  
Max Bayer  
Carol Bietz  
Victoria Bietz  
Pat Bromberger  
Yucan Chiu  
Peter Clarke  
Sam Cowley  
Pat Gifford  
David Gottlieb  
Sonya Hintz  
Paul de la Houssaye  
Ina Page  
Lee Wolfe

### SECOND VIOLIN

Gary Brown\*  
Eric Bromberger  
Regina Derango  
Edward Earl  
Joan Forrest  
Judy Gaukel  
Yih-Hua Kiang  
Igor Korneitchouk  
Jeroen Pikkemaat  
Jennifer Shepard  
Ted Tsai  
Debbie Wais  
Robby Walter  
Jin Yang

### VIOLA

Daniel Swem\*  
Thomas Aikin  
Loie Flood  
Anne Gero-Stillwell  
William Lindley  
Claire Neurath  
Aron Nussbaum  
Joshua Steele  
Nancy Swanberg

### CELLO

Karen Brinton\*  
Ulrike Burgin  
Curtis Chan  
Max Fenstermacher  
Volkhard Helms  
Priscilla Norris  
Ian Reveron  
Carol Tolbert

### BASS

Christine Allen\*  
Nancy Aguilar  
Scott Blietz★  
David Chiorini  
Bryan Horne  
Jim Lewis

### FLUTE

Kari Reynolds\*  
Marissa Lofthus  
Melissa Shults

### PICCOLO

Marissa Lofthus

### OBOE

Scott Paulson\*★  
Johanna Baumgartner  
Julia Dixon

### ENGLISH HORN

Kathryn Ringrose

### CLARINET

Sue Collado\*  
Steve Shields  
David Weinstein

### BASS CLARINET

Gareth Guest

### SAXOPHONE

Steve Shields

### BASSOON

Thomas Schubert\*  
Jim Swift

### CONTRABASSOON

William Propp

### FRENCH HORN

Karen Park\*  
Scott Avenell  
Tim Bradley  
John Manganaro  
David Newton

### TRUMPET

Glen Whitehead\*★  
Jeff Nevin★  
David Bithell

### TROMBONE

Ted Bietz\*  
Nathan Becker  
Stephan Gerstl

### TUBA

Ken Earnest

### TIMPANI & PERCUSSION

Ferdie Gasang\*★  
Erik Bierwagen  
Julie Dixon  
Kathy Offerding  
Michael Sklar

### HARP

Donna Vaughan

\* *Principal Player*

★ *Recipient of Hurst Scholarship*

---

---

## 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 a substantial endowment.

The Board of Directors also wishes to thank the following individuals, foundations, and organizations for their contributions in support of the 1996 - 97 season.

### SEASON UNDERWRITER

UCSD Department of Music  
City of San Diego Commission  
for Arts and Culture

### CONCERT UNDERWRITER

Beda & Jerry Farrell  
In Memory of The Reverend and  
Mrs. Charles R. Saulter  
Jan & Barry Sharpless  
Newton Learning Corporation

### PATRONS

Dr. and Mrs. Colin Bloor  
Gary & Susan Brown  
Charles Cotton  
Regina Derango  
F.F. Drukey  
Paul J. Friedman  
Dr. & Mrs. Robert Galambos  
Dr. and Mrs. Don B. Leiffer  
Hybritech  
Mr. & Mrs. Donald J. MacNeil  
Tracy & June Rodgers  
Ann Seymour

### SPONSORS

Angelika & Thomas Baze  
Maria F. Bruhl  
Mrs. Wilard T. Cudney  
Dr. Joan Forrest &  
Dr. Michael Latz  
Thelma & David Parris  
Erika Richman  
Jeanne & Milton Saier  
Ms. Marie Tuthill

### CONTRIBUTORS

Mr. and Mrs. Kenneth Anderson  
Charles Arthur  
Capt. and Mrs. Charles Bishop, USN Ret.  
Hugh and Marjorie Bradner  
Cheryl Brown  
Dr. Curtis Chan  
Jack & Lynn Clausen  
Lilian W. Duder  
Russell & Eloise Duff  
Prof. Austin Faricy  
Dr. Maryalys K. Hill  
Noriyuki Kobayashi  
Lois & James Lasry  
Robert & Magda Lowell  
Mr. & Mrs. Andrew Polarek  
Ellen Revelle  
David & Kathryn Ringrose  
Valerie & Alex Rubins  
Diane Salisbury  
Suzanne M. Sincavage  
David Smith  
Mr. & Mrs. F.N. Spiess  
Henry & Irene Weber  
Nad Peterson  
Brandeis University  
National Women's Committee

### DONORS

Ray & Agnesmarie Abbott  
Henry & Susan Anthony  
R. Bruce Archibald  
George & Ulrike Burgin  
Diane Curran  
Darrell & Dorothy Fanestil  
Donald & Charleen Flood  
Mr. & Mrs. Gieskes  
Alta M. Hedley  
Nancy J. Homeyer

Thor & Marion Hval  
Ted Knight  
Estelle & Hamilton Loeb  
Clayton Morehead  
Sandra & William Munroe  
Edwin W. Nystrom  
John & Ernestine Peak  
Allan & Pearl Reiter  
Dr. Lawrence &  
Barbara Schneiderman  
Harvey Sollberger  
Norma Sullivan  
Evelyn Tecoma  
Melvin Voigt  
Sally Woodward

### ASSOCIATES

Dr. & Mrs. Keith Barrington  
Mr. & Mrs. Martin Colby  
B. L. Dower  
F. F. Drukey  
Julian B. Grafa  
Warren C. Heyer  
Roberta J. Hill  
Joe Juliana  
George & Carol Lattimer  
Jane McAllen  
Dr. Helen McRanney  
Judith A Meyers  
Bertha Myers  
B. R. Modisette  
Linde Nagata  
Maurice & Ruth Pincus  
G. L. Price  
Stuart Scherr  
Sidney & Venus Sobin  
Pearl Tolizin  
William D. Stillwell  
Rae Barnett Weiland  
Heather & Charles Williams

Like most performing organizations, the La Jolla Symphony & Chorus Association depends on generous contributions from its patrons to be able to continue presenting quality performances at reasonable prices. Those wishing to support the Association may send their checks to the Association office at 9500 Gilman Drive, UCSD 0361, La Jolla, CA 92093-0361. Donor categories are Season Underwriter (\$5,000+), Concert Underwriter (\$1000 - \$4,999), Patron (\$500 - \$999), Sponsor (\$250 - \$499), Contributor (\$100 - \$249), Donor (\$50 - \$99), and Associate (\$25 - \$49). Please phone the office at 534-4637 to make corrections or additions to the list of contributors. This list is current as of February 14, 1997.

## Chorus & Orchestra Auditions

The La Jolla Symphony & Chorus holds auditions for skilled instrumentalists and singers several times a year.

Both UCSD students and San Diego County community members are eligible.

For more information on our audition schedule, please call:

Orchestra Auditions: 534-4637

Chorus Auditions: 481-2107

Those who live at White Sands are active and involved. Many volunteer. Some love theatre or music. Others enjoy gardening. They all are a part of the vitality at White Sands.

Besides oceanfront views, you can pursue lifelong goals, because our staff takes care of home upkeep. As a continuing care community, three levels of health care are available, should you ever need them. For more information, write or call us at (800) 892-7817 or (619) 454-4201.

Mail to: 7450 Olivetas Ave. La Jolla CA 92037

Name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

Telephone (\_\_\_\_\_) \_\_\_\_\_

*Owned and operated by  
Southern California Presbyterian Homes  
DSS #372000641 DHL #080000109*



LJS-95

Discover the vitality of retiring just steps from the water.



**The White Sands**  
OF LA JOLLA

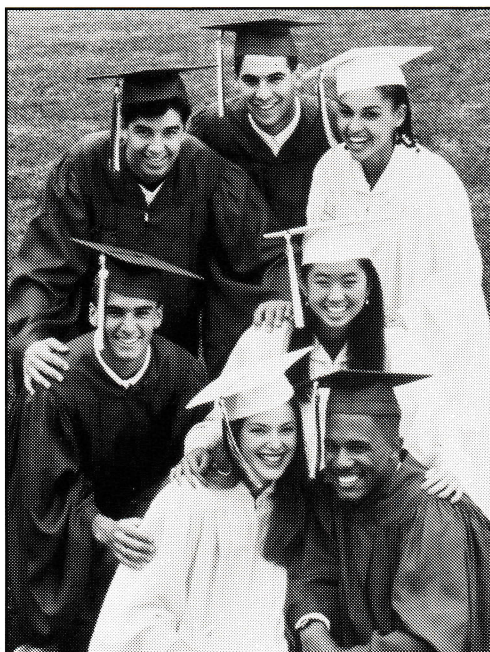
We are pledged to the letter and spirit of U.S. policy for the achievement of equal housing opportunity throughout the nation. We encourage and support an affirmative advertising and marketing program in which there are no barriers to obtaining housing because of race, color, religion, sex, handicap, familial status or national origin.



**Unitarian Universalist congregations of San Diego County—fully committed to the inherent worth and dignity of every person**

First UU / Hillcrest	298-9978
Palomar UU/Vista	941-4319
San Dieguito UU/ Solana Beach	755-9225
Inland N. County UU/ Rancho Bernardo	738-4651
Chalice UU Church, Poway	679-1916
Summit UU / East County	463-4676
Coronado UU	435-9481

## The future looks bright!



A lifetime of educational opportunity begins at La Jolla Country Day School with our:

- Outstanding personalized college counseling program, introduced in 9th grade
- Challenging AP and honors courses, exceptional faculty and small class sizes
- Wealth of opportunities in artistic expression: classes in instrumental and vocal music, sculpting, photography, dance, drama and directing
- Cutting-edge technology, fully integrated throughout the entire curriculum
- Focus on character education for all Country Day students, from nursery to 12th grade



**LA JOLLA COUNTRY DAY SCHOOL**

9490 Genesee Avenue • 453-3440

The La Jolla Symphony & Chorus Association is a non-profit organization operating  
with the generous assistance of the Department of Music at UC, San Diego.

—•—

Our Mailing Address Is:  
La Jolla Symphony & Chorus  
9500 Gilman Drive  
UCSD 0361  
La Jolla, CA 92093-0361