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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

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Soloist Profiles

LESLEY BOLLINGER After studying voice at Northwestern University with Norman Gulbrandsen, soprano Lesley Bollinger went to Germany, where she has performed with opera houses, orchestras, chamber groups, and in radio broadcasts; she has also appeared in Austria, Switzerland, France, Italy, Belgium, Luxembourg, Russia, Poland, the former Yugoslavia, Byelorussia, and Lithuania. She has sung in the opera houses of (among others) Darmstadt, Gelsenkirchen, Saarbrücken, Münster, and Hamburg--her operatic roles have included Tosca, Tatjana, Medea (Cherubini), Regan (Reimann's *Lear*), and Salome--and she has appeared with the Dusseldorf Symphony, Bochum Symphony, Erfurt Symphony, Athens Symphony, Orchestre Symphonique de RTL, and many other orchestras.

Ms. Bollinger has performed at such festivals as the Frankfurter Feste, Bonner Herbst, Festival Echternach, Musikfest Hamburg, the Kurt Weill Festival in Hamburg, the Charles Ives Festival in Duisberg, Aspekte Salzburg, Rheinisches Musikfest, and many others. During the 1996-97 opera season, she will perform the roles of Leonore in *Fidelio*, *Carmen*, and Montezuma in *The Conquest of Mexico* by Wolfgang Rihm.

DIANNA RUGGIERO Born in Washington, D.C., and raised in such exotic cities as Cairo, Karachi, Rome, Seoul, and London, mezzo-soprano Dianna Ruggiero pursued her formal training as a scholarship student at the California Institute of the Arts, from which she holds a Master of Fine Arts degree. She has studied with Giulietta Simionato in Italy as well as Margaret Harshaw in New York.

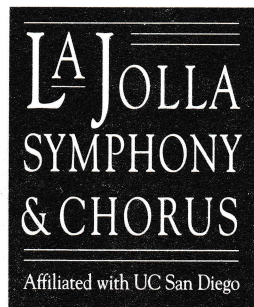
In Italy, Miss Ruggiero was a regular soloist with the Radio della Svizzera Italiana where she performed Dalila in *Samson and Dalila*, Santuzza in *Cavalleria Rusticana*, the title role of *Carmen*, Mozart's *Requiem*, Beethoven's *Ninth Symphony*, and song cycles of Mahler, Elgar, and Rodrigo; she was also invited to appear at the Festival of Salerno and the Festival of Sassano. In the United States she has appeared as Amneris in *Aida* and Azucena in *Il Trovatore* with the Treasure Coast Opera and as Baba the Turk in *The Rake's Progress*, Giulietta in *Tales of Hoffmann*, and Maddalena in *Rigoletto* with the Orchestra de Concerto of New York. Miss Ruggiero has also appeared with the Verdi Music Festival, where she performed the *Requiem*, Eboli in *Don Carlos*, and Azucena in *Il Trovatore*.

DANIEL LEAL A Texas native, tenor Daniel Leal has been performing in Southern California for the last ten years on both operatic and musical theater stages. He made his San Diego Opera debut in 1990 as Parpignol in *La Bohème* and has been featured in subsequent productions of *Der Rosenkavalier*, *La Traviata*, and *The Magic Flute*. With the San Diego Comic Opera he appeared as Hilarion in *Princess Ida* in 1992 and as Piquillo in *La Perichole* in 1993. Of his appearance in Virgil Thomson's *The Mother of Us All* in 1991 with the La Jolla Symphony, the *Los Angeles Times* wrote: "Daniel Leal's stentorian tenor made a striking Andrew Johnson."

In 1993 Mr. Leal debuted with the San Diego Symphony in a concert version of *The Merry Widow*, in which he appeared as St. Brioche. He was also the tenor soloist in the West Coast premiere of Enrique Ubieta's *Cuban Mass* with the La Jolla Symphony. Mr. Leal has soloed in a number of choral works, including Mendelssohn's *Elijah*, Mozart's *Requiem*, and Beethoven's *Ninth Symphony* in San Diego. He has also been featured in the Bach *Magnificat* in Texas, Ramirez's *Missa Criolla* in Coronado, and Haydn's *The Seasons* in Mexico.

PHILIP LARSON A favorite San Diego soloist, bass-baritone Philip Larson has soloed with the San Diego Symphony, San Diego Opera, San Diego Master Chorale, San Diego Chamber Orchestra, and La Jolla Symphony. Recent engagements with the San Diego Symphony have included *Messiah* in 1994 and *Macbeth* with the San Diego Opera earlier this year. He has also appeared with the Handel and Haydn Society in Boston, Cleveland Chamber Orchestra, Cleveland Chamber Opera, and Pacific Symphony Chorale.

Accomplished in music from the Middle Ages to the 1990s, Larson has been a member of the Early Music Ensemble of San Diego, Pomerium Musices in New York, Bach Aria Group, New Music Choral Ensemble, Group for New Music, and Extended Vocal Techniques Ensemble. He is also a member of the music theatre duo [THE] with Edwin Harkins; together they compose and perform their own repertoire and have been recipients of various grants supporting projects with such musicians as John Cage, Toru Takemitsu, and Anthony Braxton. Larson is on the faculty of the Music Department of UCSD, where he was one of the original Fellows at the Center for Music Experiment.



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MANDEVILLE AUDITORIUM
SATURDAY NOVEMBER 2, 1996, 8 P.M.
SUNDAY NOVEMBER 3, 1996, 3 P.M.

PAULUS Concertante for Orchestra

BEETHOVEN Ah! Perfido, Opus 65

Lesley Bollinger, Soprano

INTERMISSION

BEETHOVEN Symphony No. 9 in D Minor, Opus 125

Allegro ma non troppo, un poco maestoso
Molto vivace
Adagio molto e cantabile
Presto; Allegro assai

Lesley Bollinger, Soprano
Dianna Ruggiero, Mezzo-Soprano
Daniel Leal, Tenor
Philip Larson, Bass

Thomas Nee, Conductor

PROGRAM NOTES by
ERIC BROMBERGER

Concertante for Orchestra

STEPHEN PAULUS

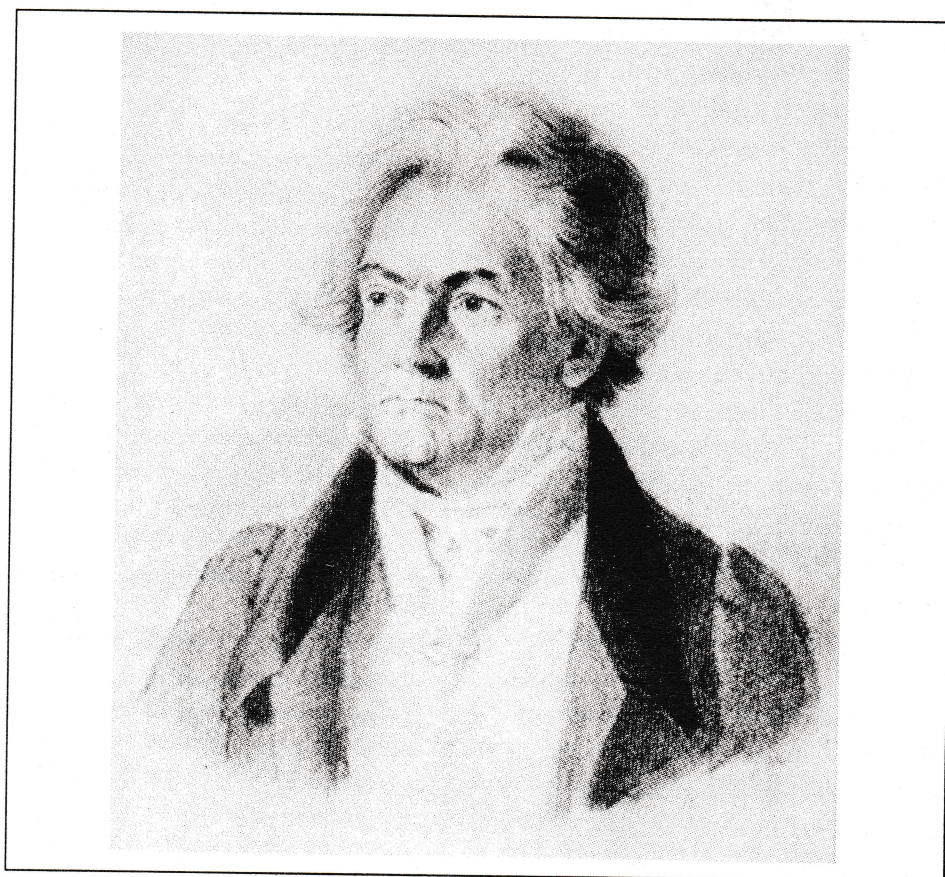
Born August 24, 1949, Summit, NJ

Though he was born in New Jersey, Stephen Paulus has spent most of his career in Minnesota. He received his bachelors, masters, and doctoral degrees from the University of Minnesota, he has been composer-in-residence with the Minnesota Orchestra, and he was (with Libby Larsen) co-founder of the Minnesota Composers Forum; Paulus has also served as composer-in-residence with the Atlanta Symphony Orchestra and with the Santa Fe Chamber Music Festival. Among his works are five operas, orchestral pieces, chamber music, and music for voice. Recent compositions include a *Double Concerto for Violin, Cello, and Orchestra*, premiered by the New York Philharmonic in May 1994, and a *Concerto for String Quartet and Orchestra*, first performed by the Cleveland Quartet and Cleveland Orchestra in September 1995. He is now working on a commission from the Chamber Music Society of Lincoln Center.

Paulus composed his *Concertante for Orchestra* during the winter of 1989 for the Atlanta Symphony Orchestra, and he has said that he wrote this music with the principal players of that orchestra in mind. The term "concertante" refers to music that is soloistic and brilliant, and in this sense his *Concertante* is a brief showcase for orchestra. But in baroque music, "concertante" also

refers to the set of solo instruments that play in contrast to the main body of the orchestra. Paulus invokes both these meanings in his title, for his *Concertante* is a kind of modern concerto grosso, setting brilliant solo parts against the sound of the full orchestra. Paulus scores this music for a very large orchestra of triple woodwind, brass, an extensive percussion section, piano, and strings. Spirited, exciting, and good-natured, *Concertante* is an ideal curtain-raiser.

When he wrote this piece, Paulus knew that it would be the opening work at the premiere, and he was concerned to find a way to begin quietly and build interest at the same time. He opens with what he calls "a series of eighth-notes that seem to be in C major, but it's not a very secure C major." Out of this teasing harmonic uncertainty, the music gathers force: solo winds make fragmentary entrances, and terraced brass attacks and perpetual-motion passages for the strings drive the music forward. A series of powerful chords marks the transition to the slower center section, scored entirely for strings. This is the part of *Concertante* most reminiscent of concerto-grosso technique: the music is built in layers, with the melodic line flowing between solo violin, a double string quartet, and the main body of orchestral strings. There are some wonderful sonorities here, particularly in the ghostly sound of chords played entirely in harmonics. The music suddenly accelerates as the final section begins, and Paulus now brings back the steady string rhythms, swirling wind solos,



Charcoal sketch of Beethoven, made in May 1824, the month the *Ninth Symphony* was premiered.

and perpetual-motion techniques of the opening, as well as the double string quartet of the middle section. The music continues to accelerate and rushes to a knock-out close.

The *Concertante for Orchestra* was first performed on April 27, 1989, by the Atlanta Symphony Orchestra. The score is dedicated to Yoel Levi, who led that premiere.

Ah! Perfido, Opus 65
LUDWIG VAN BEETHOVEN
Born December 16, 1770, Bonn
Died March 26, 1827, Vienna

Beethoven wrote his concert aria *Ah! Perfido* while still in his mid-twenties. He apparently began it in Vienna in 1795, intending it for the amateur soprano

Josephine Clary, but in fact completed it during the fall of 1796 while on a visit to Prague; it was first sung there by Josepha Duscek on November 21, 1796. The concert aria--a regular feature of eighteenth-century musical life--was for solo singer and orchestra; the text was usually a dramatic situation presented as a monologue and incorporating both recitative and aria. Handel, Haydn, Mozart, and others wrote in the form, which passed out of fashion early in the nineteenth century.

Beethoven adopted the genre (with some modifications) in his *Ah! Perfido*, which sets an unusual text. The first part is from *Achille in Sciro* by the Viennese court poet Pietro Metastazio, but

the remainder is by an unknown author. The text offers what had become a stock situation in the concert aria: a wronged woman calls down vengeance on her betrayer, but then is caught within her own conflicted emotions. Beethoven begins with a brief orchestral introduction, and the dramatic recitative moves through various moods and tempi. The aria ("Per pietà, non dirmi addio") is built on a warm Italianate melody, but then rushes ahead dramatically at the words "Ah crudel! crudel!" Along the way Beethoven offers calmer refrains before the vigorous close.

SOME NOTES: Listeners who sense the influence of Mozart on *Ah! Perfido* may well be right. Andrew Porter has shown the many connections: Josepha Duschek was a friend of Mozart, who had written arias for her and had stayed at her home while visiting Prague for performances of *Don Giovanni* in 1787. Porter suggests that the young Beethoven modeled *Ah! Perfido* on a similar betrayal aria, Elvira's *Mi tradi* from *Don Giovanni*, and in fact appears to quote some of that aria in his own music. Following its premiere, *Ah! Perfido* remained in manuscript for twelve years until Beethoven had it performed again as part of the monster concert in December 1808 that saw the premiere of both the *Fifth* and *Sixth Symphonies*. When he then had it published, it was assigned the misleadingly-high opus number of 65; in fact, it is exactly contemporaneous with his Opus 1, a set of piano trios published in 1795.

AH, PERFIDO!

Ah, perfido, spergiuro,
barbaro traditor, tu parti?
E son questi gl'ultima tuoi congedi?
Ove s'intese tirannia più crudel?
Va, scellerato! Va, pur fuggi da me,
l'ira de' Numi non fuggirai!
Se v'è guistizia in Ciel,
se v'è pietà,
congiureranno a gara tutti a punirti!
Ombra seguace, presente ovunque vai,

vedrò le mie vendette;
io già le godo immaginando;
i fulmini to veggio già balenar d'intorno.

Ah, no! ah no! Fermate, vindici Dei!
Rsparmiate quel cor, ferite il mio!
S'ei non è più qual era,
son io qual fui;
per lui vivea,
volglio morir per lui!
Per pietà, non dirmi addio,
di te priva che farò?
Tu lo sai, bell'idol mio,
io d'affanno morirò.
Per pietà, ecc.
Ah, crudel! crudel!
Tu vuoi ch'io mora!
Tu non hai pietà di m?
Perchè rendi a chi t'adora
così barbara mercè?
Dite voi, se in tanto affanno
non son degna di pietà?
Ah, crudel, ti vuoi ch'io mora! ecc.
Dite voi, se in tanto affanno, ecc.

Ah, perfidious, false,
brutal traitor, you are leaving me?
And this is your last farewell?
Whoever heard of harsher cruelty?
Go, you wretch! Go, flee from me then,
but you will not escape the fury of the gods!
If there is justice in Heaven,
if there is pity,
they will all vie in scheming to punish you!
Like a pursuing shadow, present wherever
you go,
I shall see vengeance done;
I enjoy it already in my thoughts;
I can see the thunderbolts already flashing
about you.
Ah, no! Ah, no! Stop, ye avenging gods!
Spare the heart, strike at mine!
If he is no longer like he was,
I am just as I was;
for him I lived,
and I will die for him!
For pity's sake, do not bid me farewell,
what shall I do without you?
You know, my idol,
I shall die of grief.
For pity's sake, etc..
Ah, cruel one! cruel one!
You want me to die!
Have you no pity for me?
Why do you repay the one who adores you
so barbarously?
Say, ye gods, if in such bitter grief
do I not deserve pity?
Ah, cruel one, you want me to die, etc.
Say, ye gods, if in such bitter grief, etc.

Symphony No. 9 in D Minor, Opus 125 LUDWIG VAN BEETHOVEN

Since its first performance in 1824, Beethoven's *Ninth Symphony* has been hailed as one of the great statements of romantic faith in the nature of man. The unprecedented grandeur of Beethoven's

music and his setting of Schiller's "An die Freude" made the *Ninth* an expression of human dignity and aspiration that symbolized the nineteenth century's conception of man's nature, just as Hamlet's "What a piece of work is a man!" speech had dramatized Renaissance faith in man two centuries earlier. In our own day, when audiences

find themselves trapped between the symphony's starry vision of a utopian future and our own awareness of how the events of the last two centuries have given the lie to that hopeful vision, the *Ninth* continues to engage and move—and sometimes frustrate—audiences. A performance of the *Ninth* remains today a special occasion, an experience entirely different from a performance of any of the other eight—and it excites quite different responses. Evidence of that conflicted response is all around us. Some years ago, when one of the national news programs needed a musical signature of sufficient stature, they chose the opening measures of the scherzo of the *Ninth* to introduce their broadcast, probably oblivious to the irony that the symphony's message of universal brotherhood would be undercut by much of the news that followed; Stanley Kubrick's use of the *Ninth* as background music for his horrific vision of a violent future in *A Clockwork Orange* captured these confusions perfectly. After nearly two centuries, the *Ninth Symphony* continues to trouble audiences even as it moves them.

The first performance of the *Ninth* took place in Vienna on May 7, 1824, when Beethoven was 53. Though he had been totally deaf for years, Beethoven sat on stage with the orchestra and tried to assist in the direction of the music. This occasion produced one of the classic Beethoven anecdotes: unaware that the piece had ended, Beethoven continued to beat time and had to be turned around to be shown the applause that he could not hear; the realization that the

ODE TO JOY

Bass Solo

*O Freunde, nicht diese Töne!
Sondern lasst uns angenehmere
anstimmen, und freudenvollere.*

*O friends, not these words!
Let us sing something more
pleasant, full of gladness.*

Bass Solo and Chorus

Freund, schöner Götterfunken
Tochter aus Elysium,
Wir betreten feuer-trunken,
Himmlische, dein Heiligtum!
Deine Zauber binden wieder
Was die Mode streng geteilt;
Alle Menschen werden Brüder,
Wo dein sanfter Flügel weilt.

Joy, thou source of light immortal
Daughter of Elysium,
Touched with fire, to the portal
Of thy radiant shrine we come.
Thy pure magic frees all others
Held in custom's rigid rings;
Men throughout the world are brothers
In the haven of thy wings.

Quartet and Chorus

We, der grosse Wurf gelungen,
Eines Freundes Freund zu sein,
Wer ein holdes Weib errennen,
Mische seinen Jubel ein!
Ja, wer auch nur eine Seele
Sein nennt auf dem Erdenrund!
Und wer's nie getonnt, der stehle
Weinend sich aus diesem Bund!
Freund trinken alle Wesen
An den Brüsten der Natur;
Alle Guten, alle Bösen
Folgen ihren Rosenspur.
Küsse gab sie uns und Reben,
Einen Freund, geprüft im Tod;
Wollust was dem Wurm gegeben,
Und der Cherub steht vor Gott.

He who knows the pride and pleasure
Of a friendship firm and strong,
He who has a wife to treasure,
Let him swell our mighty song!
If there is a single being
Who can call a heart his own,
And denies it—then, unseeing,
Let him go and weep alone.
Joy is drunk by all God's creatures
Straight from earth's abundant breast;
Good and bad, all things are Nature's
And with blameless joy are blessed.
Joy gives love and wine; her gladness
Makes the universe her zone,
From the worm that feels spring's madness
To the angels near God's throne.

Tenor Solo and Chorus

Froh, wie seine Sonnen fliegen
Durch des Himmels prächt'gen Plan,
Laufet, Brüder, eure Bahn,
Freudig, wie ein Held zum Siegen.

Glad, as when the suns run glorious
Through the deep and dazzling skies,
Brothers, run with shining eyes—
Heroes, happy and victorious.

Chorus

Freund, schöner Götterfunken, *usw.*
Seid umschlungen, Millionen!
Diesen Kuss der ganzen Welt!
Brüder, über'm Sternenzelt
Muss ein lieber Vater wohnen.
Ihr stürzt nieder, Millionen?
Ahnest du den Schöpfer, Welt?
Such'ihn über'm Sternenzelt!
Über Sternen muss er wohnen.

Joy, thou source of light immortal, *etc.*
Millions, myriads, rise and gather!
Share this universal kiss!
Brothers, in a heaven of bliss
Smiles the world's all-loving Father
Do the millions, his creation,
Know him and his works of love?
Seek him! In the heights above
Is his starry habitation!

music they had just heard had been written by a deaf man overwhelmed the audience. A less romantic account of the same event comes from one of the violinists in the orchestra:

The work was studied with the diligence and conscientiousness that such a huge and difficult piece of music demanded. It came to the performance. An illustrious, extremely large audience listened with rapt attention and did not stint with enthusiastic, thundering applause. Beethoven himself conducted, that is, he stood in front of the conductor's stand and threw himself back and forth like a madman. At one moment he stretched to his full height, at the next he crouched down to the floor, he flailed about with his hands and feet as though he wanted to play all the instruments and sing all the chorus parts . . . The actual direction was in Duport's hands; we musicians followed his baton only . . . Beethoven was so excited that he saw nothing that was going on about him, he paid no heed whatever to the bursts of applause, which his deafness prevented him from hearing in any case . . . He always had to be told when it was time to acknowledge the applause, which he did in the most ungracious manner imaginable.

The opening of the *Allegro ma non troppo*, quiet and harmonically uncertain, evokes a sense of mystery and vast space. Bits of theme flit about in the murk and begin to coalesce, and out of these the main

theme suddenly explodes to life and comes crashing downward; this has been universally compared to a streak of lightning, and surely that must have been Beethoven's intention. He introduces a wealth of secondary material--some lyric, some martial--but the opening subject dominates this sonata-form movement, returning majestically at crucial moments in the drama. The ending is particularly effective: the coda opens with ominous fanfares over quiet tremolo strings, and out of this darkness the main theme rises up one final time and is stamped out to close the movement.

The second movement, marked *Molto vivace*, is a scherzo built on a five-part fugue. The displaced attacks in the first phrase delighted the audience at the premiere--and still retain their capacity to surprise; Beethoven breaks the rush of the fugue with a rustic trio for woodwinds and a flowing countermelody for strings. Some of the material in the scherzo was the first part of the symphony to be written: its principal theme appeared in Beethoven's notebooks as early as 1815, seven years before he began the actual composition of the symphony.

Beethoven at first conceived of the *Adagio molto e cantabile* in straightforward theme-and-variation form, based on the opening subject. In the course of its composition, however, he came up with a second theme he liked so much that he could not bring himself to leave it out, even though it had no real place in the movement's variation form. First heard in the second violins and violas, this second theme is of such radiant lyricism that Beethoven

considered having the chorus enter here rather than in the last movement. He rejected this idea but decided to keep the second theme in the movement; the clearest way to understand the resulting form is to see it as a set of variations with contrasting interludes based on the second subject.

The very opening of the finale has bothered many listeners. After the serenity of the third movement, the orchestra erupts with a dissonant blast. It hardly seems a proper opening for a movement whose ultimate message will be the dignity and brotherhood of man. But Beethoven's intention here was precise: he referred to this ugly opening noise as a *Schrecken-fanfare* ("terror-fanfare"), and with it he wanted to shatter the mood of the *Adagio* and prepare his listeners for the weighty issues to follow. Then begins one of the most remarkable passages in music: in a long recitative, cellos and basses consider a fragment of each of the three previous movements and reject them all. Then, still by themselves, they sing the theme that will serve as the basis of the final movement and are gradually joined by the rest of the orchestra. Again comes the strident opening blast, followed by the entrance of the baritone soloist, who puts into words what the cellos and basses have suggested: "Oh, friends, not these sounds! Rather let us sing something more pleasing and more joyful." These words are not a part of Schiller's text but were written by Beethoven himself, and they help us understand the interrelation of the parts of the *Ninth*: each of the first three movements represents some-

thing entirely different and each has a validity of its own, but none offers *the* message that Beethoven will impart in the finale.

That truth will come in Schiller's text, with its exaltation of the fellowship of mankind and in man's recognition of his place in a universe presided over by a just and omnipotent god. Beethoven's choice of "An die Freude" as the text for his finale would probably have surprised Schiller himself, for the poet later came to dislike his own poem and spoke of it disparagingly. "An die Freude" was originally a drinking ode, and if the text is full of the spirit of brotherhood, it is also replete with generous praise for the glories of good drink. Beethoven used less than half of Schiller's original text, cutting all references to drink and certain other stanzas and retaining those which speak most directly to his evocation of a utopian vision of human brotherhood. Musically, the last movement is a series of variations on his opening theme, the music of each stanza varied to fit its text.

One of these sections deserves attention, for it has confused many listeners. The finale reaches an early climax when the chorus sings "und der Cherub steht vor Gott!" A moment of silence follows, and out of that silence the woodwinds begin to play some of the most bumpkinish music Beethoven ever wrote. Critics have tried to make sense of this section in different ways: some hear it as military music, others as a village band, blatting and tooting away. It seems wildly out of place, a blot on the otherwise noble texture of the movement. But what Beethoven

does with this makes it all clear. Gradually the pace quickens, and bit by bit the other sections of the orchestra join in, followed by the tenor solo ("Froh") and the chorus. The music begins to surge ahead, and suddenly it takes off and soars, and out of that awkward little woodwind theme Beethoven builds a magnificent fugue for full orchestra. The theme that had seemed clownish a few minutes before is now full of grandeur, and Beethoven's music mirrors the message of the symphony: even the simplest and least likely thing is touched with divinity and--if properly understood--can be seen as part of a vast and noble universe.

In a world that daily belies the utopian message of the *Ninth Symphony*, it may seem strange that this music continues to work its hold on our imagination. It is difficult for us to take the symphony's vision of brotherhood seriously in a world where each morning's headlines show us again the horrors of which man is capable. Perhaps the secret of its continuing appeal is that for the hour it takes us to hear the *Ninth Symphony*, the music reminds us not of what we too often are, but of what--at our best--we might be.



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hours to our organization.
Their dedication is deeply appreciated.

Special thanks to:

Butch Alaksa — Mr. Alaksa is
an organization Development
Consultant serving the La Jolla
Symphony & Chorus in improving
its office and computer operations.

Margaret Kalaman — has been
assistant in the office with season
subscriptions and press-releases.

Stephanie J. Langley —
recently joined us with
box office ticket sales.

MESSIAH SING

Choral Director David Chase will lead
our popular *Messiah* sing this year in a presentation
at Clairemont Lutheran Church.

The Association will furnish the soloists, chorus,
and orchestra, and all who want to sing the choruses with these
forces are invited to join us for this always-popular event.
Scores will be available for purchase at the door.

Messiah Sing

Sunday, December 22, 1996, 3 P.M.
Clairemont Lutheran Church
4271 Clairemont Mesa Boulevard

General admission tickets are \$10 and \$6.
Call the Association office at 534-4637 to reserve your tickets.
Tickets may be purchased at the door,
but seating at the church is limited.



**EXECUTIVE
DIRECTOR
NAMED**

Suzanne M. Sincavage has been named the Executive Director of the La Jolla Symphony and Chorus. Suzanne was invited to the Board of Directors during the 1995-96 Season and officially began her new duties in July, 1996.

Suzanne graduated from the University of Oregon with a Bachelor of Science in Education and a Bachelor of Arts in Liberal Studies. She also comes to us with a background in Biotechnology Sales and Business Law.

As a longtime supporter of the arts, she is enthusiastic and excited about the challenges her position presents. For those of you who have not yet met Suzanne, please come to the east wing after the program.

• • •

ANNOUNCEMENT

Tickets for the remaining season are available at a discount greater than 20% off single ticket prices and include free attendance at our annual young artist concert.

Maestro Standard \$50.00
Virtuoso Standard \$45.00

Senior Maestro \$40.00
Senior Virtuoso \$35.00

Student Maestro \$25.00
Student Virtuoso \$20.00

Learn more about this tremendous value at our season subscriber table

PRELUDE Music

The pieces performed in the lobby and auditorium before today's concert are the *Three Equali for Four Trombones*, which Beethoven composed for a performance in Linz Cathedral on All Soul's Day, 1812; this music, arranged for male chorus, was sung during the torchlight procession of Beethoven's coffin to its grave in March 1827.

The performers today are Ted Bietz, Nathan Becker, Stephen Gerstl, and Greg Parks.

Athenaeum Music & Arts Library



Er'ella Talmi, flute
Peggy Michel, oboe/English horn
Dennis Michel, bassoon
Igor Gruppman, violin
Vesna Gruppman, viola
Marcia Bookstein, cello
Yoav Talmi, harpsichord
Monday, December 2, 7:30pm

Holiday concert and reception — featuring Maestro Talmi's transcription of J.S. Bach's *The Musical Offering*.

Admission is \$50 per person. Call (619) 454-5872 to reserve. The concert takes place at the Athenaeum, 1008 Wall St., La Jolla.

THE LA JOLLA SYMPHONY ORCHESTRA

Founded in 1954 by Peter Nicoloff

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Ted Bietz, President

Ulrike Burgin, Librarian

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Bridget Dolkas
Concertmaster
Jeanne Saier
Assistant Concertmaster
Carol Bietz
Victoria Bietz
Bronwen Bromberger
Pat Bromberger
Yucan Chiu
Brady Chung
Peter Clarke
Pat Gifford
David Gottlieb
Sonya Hintz
Paul de la Houssaye
Ina Page
Kendra Stidoph
Ted Tsai
Debbie Wais
Lee Wolfe

SECOND VIOLIN

Gary Brown, Principal
Tanya Bakhru
Eric Bromberger
David Cooksley
Sam Cowley
Regina Derango
Edward Earl
Joan Forrest
Judy Gaukel
Yih-Hua Kiang
Igor Korneitchouk
Sara Prah
Jennifer Shepard
Robby Walter
June Yamamura
Jin Yang

VIOLA

Daniel Swem, Principal
Thomas Aikin
Ethan Dornhelm
Loie Flood
Anne Gero-Stillwell
Noriyuki Kobayashi
William Lindley

Claire Neurath
Aron Nussbaum
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Joshua Steele
Nancy Swanberg

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Karen Brinton, Principal
Nathan Barber
Viola Brown
Ulrike Burgin
Curtis Chan
Jennifer Dolkas
Max Fenstermacher
Volkhard Helms
Elena Linde
Priscilla Norris
Carol Tolbert

BASS

Christine Allen, Principal
Nancy Aguilar
Scott Blietz *
David Chiorini
Ben Green
Bryan Horne
Jim Lewis
Jim Snyder

FLUTE

Kari Reynolds, Principal
Marisa Lofthus
Melissa Shults

PICCOLO

Marissa Lofthus

OBOE

Scott Paulson, Principal *
Johanna Baumgartner
Julia Dixon
Kathryn Ringrose

ENGLISH HORN

Kathryn Ringrose

CLARINET

Sue Collado, Principal
Lisa McNeill
Steve Shields
David Weinstein

BASS CLARINET

Steve Shields

BASSOON

Thomas Schubert, Principal
William Propp
Jim Swift

CONTRABASSOON

William Propp

FRENCH HORN

Karen Park, Principal
Scott Avenell
Tim Bradley
John Manganaro
David Newton

TRUMPET

Glen Whitehead, Principal *
David Bithell
Jeff Nevin *

TROMBONE

Ted Bietz, Principal
Nathan Becker
Stephan Gerstl

TUBA

Ken Earnest

PIANO

Irina Bendetsky

TIMPANI & PERCUSSION

Ferdie Gesang, Principal *
Noah Heldman, Principal
Erik Bierwagen
Michael Sklar

* Recipient of Hurst Scholarship

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Kevin Ashworth
Kenneth Bell**
Paul Blair
Roland Brantz
C. Peter Brown
Alex Chao
Andrew DeGrasse
John Desch
Eric Freedus
Paul Friedman
Shane Hubler
Ron Kaufmann
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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.

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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

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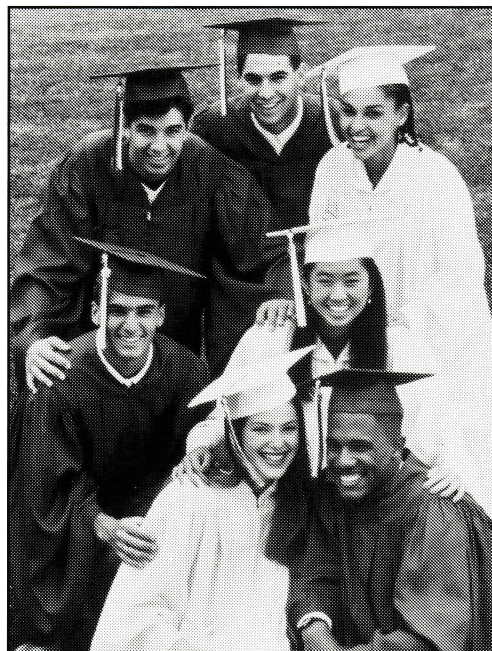
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