

*A Universe*



*To Explore*

*1999/2000 Season*

LA JOLLA  
SYMPHONY  
& CHORUS

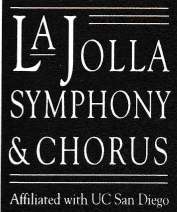
Affiliated with UC San Diego

*Another virtuoso performance in investment management  
for the La Jolla Symphony & Chorus*

At Hokanson Capital Management, success in investing means not only having knowledge of the stock and bond markets, but also building trusting relationships. With more than 40 years of combined investment management experience, we are comparable to many investment firms you may have worked with before. But the similarity ends there. We bring a human element to a hard-edged and competitive business. Call us today for a personal consultation.

 **HOKANSON CAPITAL MANAGEMENT**  
*Registered Investment Advisor*

201 LOMAS SANTA FE DRIVE, SUITE 360, SOLANA BEACH, CA 92075 • PHONE 858-755-8899



Harvey Sollberger, Music Director  
 David Chase, Choral Director  
 Thomas Nee, Music Director Emeritus

Mandeville Auditorium  
 Saturday, November 6, 1999, 8 P.M.  
 Sunday, November 7, 1999, 3 P.M.



**WUORINEN**

**Machault Mon Chou**

*Quarter-note=108*  
*Quarter-note=96*  
*Quarter-note=128*

**Harvey Sollberger, conductor**

**STRAVINSKY**

**Symphony of Psalms**

*Quarter-note=92*  
*Eighth-note=60*  
*Quarter-note=48*

**David Chase, conductor**

**INTERMISSION**

**HOLST**

**The Planets, Opus 32**

*Mars*  
*Venus*  
*Mercury*  
*Jupiter*  
*Saturn*  
*Uranus*  
*Neptune*

**Harvey Sollberger, conductor**

Slide show for *The Planets* prepared by Dennis Mammana,  
 resident astronomer of the Reuben H. Fleet Science Center.  
 Slide show operator is Lukas Schultz.

**Greetings  
 of the  
 Season!**



**A**nd what a season opener... As you sit back and prepare to listen to this weekend's concert of Wuorinen, Stravinsky and Holst, we hope to inspire, entertain and delight.

This varied and entertaining program is a fitting start to our 45<sup>th</sup> year. This season we introduce our new chamber orchestra (ringing in the Millennium in a special January program), an expanded number of concerts, and a new work by this year's winner of the Thomas Nee Commission.

We also highlight our synergy with other outstanding San Diego ensembles, like the San Diego Master Chorale and San Diego Chamber Orchestra, in exciting programming that includes *Israel in Egypt* and one of the "biggest shows on earth"—*Belshazzar's Feast*, our 350-musician season finale.

If you are not already a subscriber, I hope today's concert inspires you to join us for the entire season. As our season brochure states, there's "A Universe to Explore". Please join us in the music-making adventure.

Diane Salisbury  
 President, LJS&C Board of Directors

# A Universe to Explore

LA JOLLA SYMPHONY & CHORUS 45<sup>TH</sup> SEASON  
1999-2000

## The Planets

NOVEMBER 6/7, 1999

Charles Wuorinen—*Machault mon Chou*  
Igor Stravinsky—*Symphony of Psalms*  
Gustav Holst—*The Planets*

## Around the World

DECEMBER 11/12, 1999

Bohuslav Martinu—*Sinfonietta La Jolla*  
Luciano Berio—*Folksongs*  
Charles Ives—*Three Places in New England*  
Felix Mendelssohn—*Symphony No. 4 "Italian"*

## New Chamber Orchestra

JANUARY 22/23, 2000

Paul Hindemith—*Kammermusik I*  
Antonin Dvorak—*Serenade for Strings*  
Richard Strauss—*Wind Serenade*  
Franz Joseph Haydn—*Symphony No. 83 "The Hen"*

## Israel in Egypt

FEBRUARY 12/13, 2000

George Frideric Handel—*Israel in Egypt*

## Beethoven to Ellington!

MARCH 18/19, 2000

Duke Ellington—*New World A-Comin'*  
Antonio Vivaldi—*Lute Concerto*  
Ludwig van Beethoven—*Symphony No. 6 "Pastoral"*  
Marita Bolles—*New Work*

## Red Star

APRIL 29/30, 2000

Dmitri Shostakovich—*Symphony No. 5*  
Alfred Schnittke—*Gogol Suite*

## Belshazzar's Feast

JUNE 10/11, 2000

Benjamin Britten—*Four Sea Interludes*  
William Walton—*Belshazzar's Feast*

LA JOLLA  
SYMPHONY  
& CHORUS

Affiliated with UC San Diego

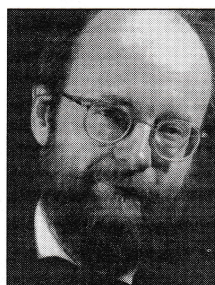
# Program Notes

By Eric Bromberger

## Machault Mon Chou

CHARLES WUORINEN

Born June 9, 1938, New York City

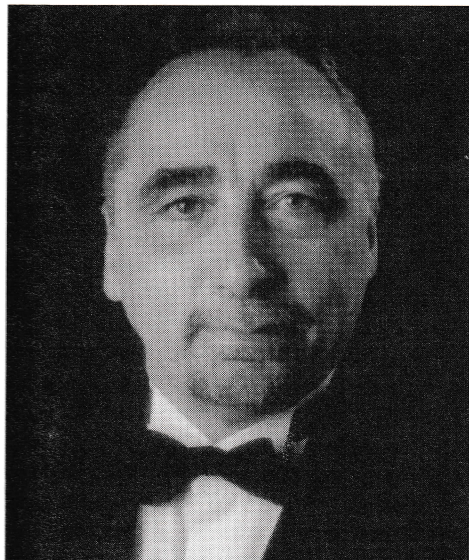


Composer of more than 200 works (to date), Charles Wuorinen has led a varied career that has taken him throughout this country as composer, performer, conductor, teacher, lecturer, and composer-in-residence. Educated at Columbia University (B.A., 1961, M.A., 1963),

Wuorinen has taught at Columbia, the Manhattan School of Music, and Rutgers, and been a visiting faculty member at others; while at Columbia, he co-founded (with Harvey Sollberger) the Group for Contemporary Music, one of the country's leading new-music ensembles. He has been composer-in-residence at the Ojai Festival (1975), Cabrillo Music Festival (1985), Santa Fe Chamber Music Festival (1993), and with the San Francisco Symphony (1985-89). As a pianist or guest conductor, he has appeared with the New York Philharmonic, Boston Symphony Orchestra, Los Angeles Philharmonic, Chicago Symphony Orchestra, Cleveland Orchestra, and many others. Wuorinen has composed for orchestra, chamber ensembles, keyboard, tape, and voice, both solo songs and choral works. He has received numerous awards, principal among which have been the MacArthur Award and the Pulitzer Prize for music in 1970 (for *Time's Encomium*, a composition for tape); at age 32, Wuorinen was the youngest composer ever to receive the Pulitzer.

*Machault Mon Chou*, commissioned by the San Francisco Symphony, was written in 1988 for that orchestra and its then-music director, Herbert Blomstedt. This brief three-movement work is an orchestration of music from the *Messe de Nostre Dame* by the fourteenth-century French composer-poet Guillaume de Machaut (sometimes spelled Machault). Wuorinen was not content simply to orchestrate music from the fourteenth century, and in fact *Machault Mon Chou* is an affectionate recomposition: Wuorinen reorders the original music, omits some parts of it, and supplies additional counterpoint of his own. The symphony orchestra of course did not exist in the fourteenth century, and a modern orchestration allows us to hear Machaut's music in a resplendent way its creator never dreamed of—but would probably have loved. *Machault Mon Chou* has proven popular with both orchestras and audiences and has been performed by the San Francisco Symphony, Philadelphia Orchestra, Atlanta Symphony, San Diego Symphony, and others. ♪

# About the Conductors



## Harvey Sollberger

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 conducts the new-music ensemble SONOR.

## David Chase

Conductor of the La Jolla Symphony Chorus since 1973, Dr. 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 unusual works. Major projects have included the world premiere and CRI recording of Henry Brant's *Western Springs*; a 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 and again in 1998 they presented the *Musique des Ameriques* concert series throughout Southern France. 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.



## A Special Thanks

to

### Robert Whitley

for his generous donation of wine  
for this weekend's reception



Robert is host of "Whitley On Wine" on KSDO-AM 1130  
and wine critic for the San Diego Union Tribune.



## ~ Sea Strings ~

Violin Duo & Quartet

Elegant music for all occasions  
holiday parties, weddings, Bar Mitzvahs,  
dinner parties, corporate gatherings  
performed by members of the La Jolla Symphony.

CONTACT: EVON CARPENTER  
PHONE/FAX: (619) 549-2344  
EMAIL: ECARPEN@SAN.RR.COM



## How to Reach Us

### La Jolla Symphony & Chorus Association

Mandeville Center, B120  
9500 Gilman Drive, UCSD 0361  
La Jolla, CA 92093-0361

(858) 534-4637 / FAX: (858) 534-9947

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



# Classical

# KFSD

# 92.1 FM

Proud Sponsor of  
La Jolla Symphony &  
Chorus

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

92.1

*and on Southwestern Cable,  
Channel 40*



## Symphony of Psalms

IGOR STRAVINSKY

Born June 17, 1882, Oranienbaum

Died April 6, 1971, New York City



Stravinsky in 1931, the year after he composed the *Symphony of Psalms*.

For the Boston Symphony Orchestra's fiftieth anniversary in 1930, Serge Koussevitsky commissioned a series of new works to be performed in celebration of that season. That set of commissions turned out to be the most impressive in the history of music: it included

Hindemith's *Concert Music for Brass and Strings*, Roussel's *Third Symphony*, Prokofiev's *Fourth Symphony*, Hanson's *Second Symphony*, Copland's *Symphonic Ode*, and Stravinsky's *Symphony of Psalms* (the other works commissioned that year are seldom heard today: Honegger's *First Symphony*, Respighi's *Metamorphosen*, and Edward Burlingame Hill's *Ode for the Fiftieth Anniversary of the Boston Symphony Orchestra*).

Koussevitsky asked these composers for a symphonic work, but specified that each was free to write for whatever combination of performers he preferred. When this commission arrived, Stravinsky had been thinking for some time of composing a large-scale instrumental and vocal work. Raised in the Russian Orthodox church, he had fallen away from its practice, but in 1926—at the age of 44—he rejoined the church, and in response to Koussevitsky's commission he composed the *Symphony of Psalms*. This setting, however, should not be considered a statement of Stravinsky's particular beliefs; rather, it is a generalized expression of religious faith.

For the *Symphony of Psalms*, composed between January and August 1930, Stravinsky turned to the Old Testament, taking excerpts from two Psalms and using one Psalm complete, and presented them in an order that suggests three different relations with God: separation from God, strength derived from God, and praise of God. The title "symphony" may seem a strange one for what is essentially a setting of three texts without the conscious drama one associates with symphonic form; Stravinsky explained that "I wanted to create an organic whole without conforming to the various models adopted by custom, but still retaining the periodic order by which the symphony is distinguished from the suite, the latter being simply a succession of pieces varying in character." Stravinsky wished to give equal prominence to the chorus and the orchestra, but he made some unusual decisions about instrumentation, and these give the *Symphony of Psalms* its unique sound. First, Stravinsky eliminates violins, violas, and clarinets

from the orchestra, and the absence of the bright, resonant upper strings and the smooth sonority of the clarinets helps intensify the music's consciously "archaic" sound. Second, Stravinsky includes two pianos and a harp in the orchestra and then uses them percussively—their "strikes" of sound give this music its characteristic pointillistic sonority. Finally, Stravinsky tries to underline the "ancient" sound he wanted in this music by specifying that the soprano and alto parts should be sung by boys rather than women, as was the custom in early church music (this is almost never done, and in his own recording Stravinsky used women rather than boys).

Stravinsky's initial musical idea was the repeated six-note sequence in the final movement, and he composed that section first, then wrote the opening movements. None of the movements has an Italian tempo indication; instead,

Stravinsky specifies only a metronome marking. The first movement (quarter-note=92; Psalm 39, 12-13)—which Stravinsky said was composed "in a state of religious and musical ebullience"—opens with a crack of sound generated in large part by the two pianos, and the chorus quickly enters with its plea to be heard. The second movement (eighth-note=60; Psalm 40, 1-3) is a complex double fugue, first for woodwinds, then for voices, and then for combinations of them. The final movement (quarter-note=48; Psalm 90) is the most varied. It opens with the chorus' *Alleluia*, but instead of being festive, the phrase is somber, imbued with an almost funereal splendor. The original six-note germ pulses quietly, then explodes to life at the *Laudate Dominum*. At the close, the music moves steadily forward on a pulsing four-note ostinato. Stravinsky himself noted that this "final hymn of praise must be thought of as issuing from the skies, and agitation is followed by the 'calm of praise.'"❧

## Symphony of Psalms

---

### I

Exaudi orationem meam, Domine, et deprecationem meam: auribus percipe lacrymas meas. Ne sileas, quoniam advena ego sum apud te, et peregrinus, sicut omnes patres mei. Remitte mihi, ut refrigerer priusquam abeam, et amplius non ero.

*Psalmus XXXVIII 13, 14 (Vulgate)*

Hear my prayer, O Lord, and give ear unto my cry; hold not Thy peace at my tears: for I am a stranger with Thee, and sojourner, as all my fathers were. O spare me, that I may recover strength: before I go hence, and be no more.

*Psalm XXXIX 12, 13 (King James)*

### II

Expectans expectavi Dominum, et intendit mihi. Et exaudivit preces meas; et eduxit me de lacu miseriae, et de luto faecis. Et statuit supra petram pedes meos; et direxit gressus meos. Et immisit in os meum canticum novum, carmen Deo nostro. Videbunt multi et timebunt; et sperabunt in Domino.

*Psalmus XXXIX 1-3 (Vulgate)*

I waited patiently for the Lord: and He inclined to me, and heard my cry. He brought me up also out of a horrible pit, out of the miry clay, and set my feet upon a rock, and established my goings. And He hath put a new song in my mouth, even praise unto our God: and many shall see it, and fear, and shall trust in the Lord.

*Psalm XL 1-3 (King James)*

### III

(Alleluia.) Laudate Dominum in sanctis ejus: Laudate eum in firmamento virtutis ejus. Laudate eum in virtutibus ejus: laudate eum secundum multitudinem magnitudinis ejus. Laudate eum in sono tubae: laudate eum in psalterio et cithara. Laudate eum in tympano et choro: laudate eum in chordis et organo. Laudate eum in cymbalis bene sonantibus: laudate eum in cymbalis jubilationis: omnis spiritus laudet Dominum.

*Psalmus CL (Vulgate)*

(Alleluia.) Praise ye the Lord. Praise God in His Sanctuary: praise Him in the firmament of His power. Praise Him for His mighty acts: praise Him according to His excellent greatness. Praise Him with the sound of the trumpet: praise Him with the psaltery and the harp. Praise Him with the timbrel and dance: praise Him with stringed instruments and organs. Praise Him upon the loud cymbals: praise Him upon the high sounding cymbals. Let everything that hath breath, praise the Lord. Praise ye the Lord.

*Psalm CL (King James)*



**Administrative Staff**

William Morgan, Executive Director  
Cindy Collins, Executive Assistant  
Colleen Phillips, Development Director

**Artistic Staff**

Susan Ung, Orchestra Manager  
Beda Farrell, Chorus Manager  
Jude Weimeir, Production Assistant  
Ulrike Burgin, Orchestra Librarian  
Sue Ann Taggart, Chorus Librarian

The La Jolla Symphony & Chorus would like to thank

**ITALO SCANGA**

for generously creating  
the program guide's cover art for this season.

The piece, "Fortissimo" was made from a real music sheet, painted with gold primer, and then painted with acrylic paint. "The inspiration for the work comes from the language of the music sheets, for example 'fortissimo,' 'pianissimo' or 'con fuoco' (with fire)," Scanga said. "The language that describes the music gives me inspiration for the imagery. What does fortissimo or pianissimo mean? From language to music, I'm inspired to invent a visual statement."

S D E M S



**San Diego Early Music Society**

presents



Friday, November 19, 8:00 pm

**MUSICA AD RHENUM**

*Baroque Ensemble plays  
Bach and Handel*

Sunday, January 23, 8:00 pm

**JUDITH MALAFRONTE**

- Mezzo-soprano -

**ANDREW LAWRENCE-KING**

- Harp -

*17th-century Italian Music*



**At St. James by-the-Sea,  
La Jolla**

**Call (619) 291-8246**

**The Planets, Opus 32**

GUSTAV HOLST

Born September 21, 1874, Cheltenham

Died May 25, 1934, London



*M*ystic, visionary, and socialist, Gustav Holst was also fascinated by astrology, and that passion helped shape *The Planets*. Holst composed this seven-movement suite for large orchestra during the years 1914-16, when he was teaching

at St. Paul's Girls School in Hammersmith, a borough of London. The name *The Planets* can be misleading, and Holst's intentions in this work need to be understood carefully. Though each movement has the name of one of the seven known planets (Holst eliminated Earth, and Pluto was not discovered until 1930, eleven years after the first performance), Holst was not interested in depicting the planets themselves. Listeners should not expect an aural depiction of the frosty, windswept deserts of Mars or of the sun-baked surface of Mercury—this is emphatically not a *Grand Canyon Suite* or *La Mer* of outer space. Instead, Holst was interested in the *names* of the planets and the associations that went with them. But rather than being drawn to the mythological meanings of those names, Holst turned to their astrological associations. Only in certain cases do the mythological and astrological meanings agree (Mars and Mercury), and in some other cases they differ sharply. Jupiter, for example, was the king of the Roman gods, but he becomes for Holst simply "The Bringer of Jollity"; Neptune, the Roman god of the sea, becomes "The Mystic." The physical planets themselves supply only the loosest sort of unity to this massive work; Holst's daughter Imogen noted that once her father began to compose a work, "he let the music have its way with him."

When he began composing *The Planets*, Holst was convinced that he would never be able to arrange a performance, so rather than feeling constrained by the limits of a normal symphony orchestra, he added many unusual instruments: he wrote for an ideal orchestra rather than for the one he thought he might have. *The Planets* calls for an orchestra of four flutes, two piccolos, alto flute in G, three oboes, bass oboe, english horn, three clarinets, bass clarinet, three bassoons, contrabassoon, six horns, four trumpets, three trombones, tenor tuba, bass tuba, two harps, celeste, organ, six timpani, a massive percussion battery (triangle, side drum, tambourine, cymbals, bass drum, gong, bells, glockenspiel, and xylophone), plus the usual strings. And then, much to the composer's pleasure and surprise, Balfour Gardiner, a wealthy patron of the arts, learned of this score and arranged a private run-through with a professional orchestra. On September 29, 1918, Holst heard this music come to life for the first time.



**Mars, the Bringer of War** An insistent 5/4 meter, tapped out by the wood of the bows, opens *Mars* and continues throughout, either clicking lightly in the background or hammering full-blast into the listener's consciousness. Trumpet calls announce the arrival of the god of war, and his violence saturates this entire movement, rising to the massive chords that bring the movement to its grinding close. Many early listeners believed that this movement depicted World War I, but Holst noted that he began *Mars* during the early summer of 1914 and had it complete before the guns began to sound that August, so this music is neither descriptive nor prophetic.

**Venus, the Bringer of Peace** *Venus*—pure, cool, and precise—brings complete contrast, a draught of clear water after the fire and smoke of the opening movement; silvery violin solos contribute to this movement's mood of calm.

**Mercury, the Winged Messenger** Though *Mercury* is placed third in the suite, it was the last movement to be composed and is—musically—the most complex. *Mercury* is a scherzo, and its complexities rise from the fact that Holst mixes his rhythms and tonalities daringly: in this movement, for example, the first and second violin sections play in different keys. While complex, the movement is also a lot of fun, with its portrait of the messenger whirling and swirling on his rapid way.

**Jupiter, the Bringer of Jollity** Though his subject is nominally the king of the gods, Holst is a good deal more earthbound in his intentions here, describing his *Jupiter* as "one of those jolly fat people who enjoy life." The movement is in rondo form, and right at the center comes a stately melody

that has become a virtual symbol of English pomp and ceremony (Holst later used this tune to set the text "I Vow to Thee, My Country"). A charming story: at the first run-through of *The Planets*, the cleaning-women in the hall were so struck by this theme that they set aside their mops and buckets and began to dance.

**Saturn, the Bringer of Old Age** This movement, Holst's own favorite, opens with eerie, empty chords and soon leads to madly-tolling bells that signal the passage of time, but a noble chorale for trombones (Holst's own instrument) establishes a mood of acceptance and serenity.

**Uranus, the Magician** One of the most brilliant sections of the suite, *Uranus* has been compared to *The Sorcerer's Apprentice*, though Holst did not know Dukas' music when he wrote *The Planets*. Here is a portrait of a musician going through all his tricks. The movement opens with a four-note motto that will recur in many forms; near the end, the magician vanishes in a puff of smoke, the four-note motto thunders out, and the music ends in silent mystery.

**Neptune, the Mystic** Like *Mars*, *Neptune* is in 5/4, but spiritually it is far removed from the violence of the opening movement. Holst takes an artistic risk here, choosing to end quietly after all the brilliance that has preceded this last movement. Mysterious and icy swirls of sound hover at the edge of this solar system, and the orchestra remains at a *pianissimo* dynamic throughout. At the end, a six-part women's chorus sings a wordless text offstage, repeating the final measure until, in Holst's words, "the sound is lost in the distance" and the audience is left at the silent edge of infinite space. ☾

## Proud to Support the La Jolla Symphony & Chorus



X-BACH 540 AM Stereo,  
Southwestern Cable's Music Choice - Channel 53,  
and on Cox Communications Stereo 92.3 FM.

CLASSICAL MUSIC FOR ALL OF SAN DIEGO

# The 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

## **VIOLIN I**

David Ryther,  
Concertmaster  
Carol Bietz  
Pat Bromberger  
Monica Brooks  
Gary Brown  
David Buckley  
Peter Clarke  
Pat Gifford  
Christine Han  
Susanna Han  
James Kang  
Stephanie Ostreich  
Ina Page  
Jeanne Saier

## **VIOLIN II**

Evon Carpenter, Principal  
Eric Bromberger  
Edward Cho  
Edward Earl  
Victoria Eicher  
Joan Forrest  
Marguerite Hemmingson  
Paul de la Houssaye  
Igor Korneitchouk  
Tracie Lee  
Spencer Louie  
Catherine Thompson

## **VIOLA**

Daniel Swem, Principal  
Thomas Aiken  
Franklin Au  
Tiffany Chew  
Loie Flood  
Jennifer Floyd  
Anne Gero-Stillwell

Zena Hindiyen  
William Lindley  
Inku Nam  
Sheila Podell  
Kenneth Ruud  
Joshua Steele  
Nancy Swanberg  
Susan Ung, Co-Principal

## **CELLO**

Peter Farell, Principal  
David Auh  
Xiaomang Ba  
Ulrike Burgin  
Max Fenstermacher  
Carol Tolbert  
Adriana Valdez  
Erica Wilson

## **BASS**

Christine Allen, Principal  
Jim Lewis  
Michelle Lou  
Bryan Lowe  
Pat Shaw  
Ben Wanicur  
Chris Williams

## **FLUTE**

Joanna Spratt, Principal  
Carol Lam  
Erica McDaniel  
Jesse Schiffman

## **PICCOLO**

Kris Bohling  
Ivo Meinhold

## **ALTO FLUTE**

Kris Bohling

## **OBOE**

Carol Rothrock, Principal  
Jack Cozen-Harel  
Frank Swann

## **ENGLISH HORN**

Kathy Ringrose

## **BASS OBOE**

Ron Fox

## **CLARINET**

Sue Collado, Principal  
Emma Dannin  
Gail Ingraham

## **BASS CLARINET**

Steve Shields

## **BASSOON**

Tom Schubert, Principal  
Bill Propp  
Jim Swift

## **CONTRABASSOON**

Amylia Barnett

## **HORN**

Mike McCoy, Principal  
Scott Avenell  
Karen Bittner  
Cindy DeSimone  
John Dutton  
David Murray  
Jonathan Rudin

## **TRUMPET**

Jeff Nevin, Principal  
Josh Jerge  
Chris Marsden  
Bruce Mills  
Barry Perkins  
Mark Rasmussen  
Jerry Sussman

## **TROMBONE**

Ted Bietz, Principal  
Andrew Moreau  
Bill Phoenix

## **EUPHONIUM**

Monique Churchill

## **TUBA**

Ken Earnest

## **PIANO**

Kian Freitas  
Shannon Wettstein

## **ORGAN, CELESTE**

John Mark Harris

## **HARP**

Carol Coe Pugh  
Donna Vaughn

## **TIMPANI**

Geoffrey Brooks

## **PERCUSSION**

Christine Huang, Principal  
Kelly Alvarez  
Morris Palter  
Ingrid Skei  
Brian Snyder

CALIFORNIA BANK | TRUST



# BANKING

*It's All About Relationships*

It's truly personalized service  
from experienced  
San Diego bankers  
who know your business.

It's a higher level of  
decision-making authority  
for faster answers and  
more flexible solutions.

Give us a call and  
find out how well it works.



Cindy Lehman  
Vice President/Manager  
Hillcrest Branch  
3737 Fifth Avenue  
San Diego  
(619) 542-5068

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



# Don't Throw Away That Ticket Stub!

Apply your ticket to tonight's performance towards the price of a season subscription and ensure that you don't miss a single concert of the La Jolla Symphony & Chorus's exciting 1999-2000 season, *A Universe to Explore!*



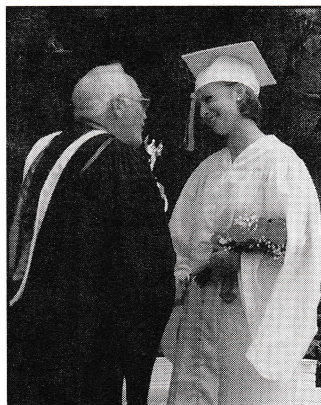
- Save up to **28%** over single ticket prices.
- Reserve the seats you want for the entire season.\*
- Get first priority for seating next season.

Take your ticket stub to the membership table in the East Room, across the hall from the auditorium, and our volunteers will sign you up for an entire year of wonderful music.

**OR**

Call the Association office by December 11, 1999 at (858) 534-4637 to handle your pro-rated subscription by phone.

\*Seating based on availability



## At Bishop's... Education opens doors

**A**long with one of the finest educations, Bishop's students receive a solid foundation. Recent graduating class achievements:

- 3 National Merit Scholarship recipients, 7 National Merit finalists, 16 commended students.
- 100% graduating to 4-year colleges or universities.

Founded in 1909, Bishop's is a co-educational college preparatory school for grades 7-12. For a catalog and campus visit, please call the Office of Admission.



THE  
BISHOP'S  
SCHOOL

7607 La Jolla Boulevard  
La Jolla, California 92037

www.bishops.com

**Call for testing & application deadlines (858) 459-4021 ext. 255**

*La Jolla  
Symphony & Chorus*

# Board of Directors

1999-2000

— ● —

Diane Salisbury, *President*  
Joseph P. Bicknell, *Vice President*  
Rev. John Benbow, *Secretary*  
David Parris, *Treasurer*  
Dr. Colin Bloor, *Past President*

Thomas Baze  
Carol August Butler  
Luz Maria Davila  
Kishor Doshi  
Thomas Emery  
Dirk Metzger  
Jeff Nevin  
Nolan Penn  
Jay Sacks, Esq.  
Nancy Swanberg

**EX-OFFICIO**  
Eric Bromberger  
Cheryl Brown  
David Chase  
John Fonville  
Thomas Nee  
Harvey Sollberger

**HONORARY**  
Eloise Duff  
Anita Figueredo  
Glenna Hazelton  
Will Ogdon  
Jeanne Saier  
Patricia Smith

# The 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

Sue Ann Taggart, Librarian

## SOPRANO

Sonya Bartow  
Landra Brown  
Susan Brown  
Frances Castle\* c  
Christine Chong\*\* c  
Gally Dean  
Anna Dille c  
Linor Elphick  
Beda Farrell  
Samantha French  
Clare Friedman  
Sabiola Ghebresillassie  
Ilena Luz Gomez  
Marty Hambright  
Julia Horn c  
Linda Houby  
Mollie Ingram c  
Jessica Iverson c  
Karen Johns  
Michelle Jolly  
Sharon Jones c  
Hima Joshi c  
Karen Kakazu  
Dana Krehmke  
Jennifer Lee c  
Joann Lee  
Stephanie Little c  
Catalie Mayer c  
Lauren Milligan  
Nancy Moore  
Martha Neal-Brown  
Debby Park  
Donali Peter\*\* c  
Lorena Provencio c  
Tikki Rashkin  
Kristen Saroyan  
Mitzi Sobash

Bobette Stewart c  
Jeanne Stutzer  
Mary Ellen Walther  
Susan Wey  
Valerie York c

## ALTO

June Allen  
Kathy Archibald  
Sara Bright  
Kay Bryant c  
Kim Burton c  
Divya Chander c  
Carolyn Chase  
Karen Erickson  
Raha Esmaeli-Tehrani  
Cheryl Kettnich  
Monica Kieffer  
Sharon Kipfer  
Dana Lane  
Jana LeMay c  
Susan Light-Taggart c  
Jacqueline Lizar  
Jean Lowerison  
Carolyn Moores  
Ellie Mout  
Linda Musengo c  
Kathy Offerding  
Barbara Peisch  
Debbie Peterson  
Rebecca Ramirez\*\* c  
Valerie Rubins  
Marianne Schamp  
Jan Sharpless  
Janet Shields  
Carol Slaughter

Kay Smith  
Sue Ann Taggart c  
Martha Jane Weaver\*\* c  
Jill Williams  
Cecilia Wong  
Amea Wood\*

## TENOR

Brian Andersen  
George Anderson  
Wesley Bass, Jr.  
Colin Bloor  
Charles Carver  
Max Chodos\*\*  
Walter Desmond\*  
Todd Dickinson  
Eric Elliott  
Jacob Garcia  
David Jorstad  
Tom Leathem  
Jason Mahan  
Casey McKinley  
Jim McNally  
Joe Mundy  
Brian Pugh  
Jay Sacks  
Stefan Schermerhorn\*\*  
Dennis Travers  
Bill Ziefle

## BASS

Kenneth Bell\*\*  
Matthew Bennett  
Paul Blair  
Roland Blantz

Jackson Borges  
C. Peter Brown  
John Carpenter  
John Desch  
Paul Friedman  
Jeff Hay  
Richard Hilt  
Jukka Ilmavirta  
Peter Jorgensen  
Michael Kaehr  
David Kempton  
John Knoll  
Tim Marks  
Jeremy Martin  
Tim Michel  
Philip Nader  
John E. Noyes  
James Palecek  
Rich Parker  
Erick Rarick  
Stewart Shaw\*  
Steve Shields  
Hal Skelly  
Christopher Sokolov  
Christopher Stephens\*\*  
Randy Stewart  
Ted Struck  
Geoffrey Turnbull  
Lance Wetli  
Bob Williams

\* Section Leader

\*\* Staff Singer

c *The Planets*  
women's chorus

# Contributors

The Board of Directors wishes to thank the following individuals, foundations, and organizations for their contributions in support of the 1999-2000 season.

## SEASON UNDERWRITERS \$5,000

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

## BENEFACTOR \$1,500+

International Society for  
Heart Research  
American Section  
Newton Learning Corporation  
Dr. & Mrs. Nolan Penn

## PATRON \$1,000+

California Bank & Trust  
Gerald & Beda Farrell  
Marconi Integrated Systems  
Louis & Jane Weinstock

## SPONSOR \$500+

Gary & Susan Brown  
Dr. & Mrs. Paul  
Friedman  
Dr. & Mrs. Robert  
Galambos  
James & Lois Lasry  
Janet & Barry Sharpless  
Henry & Irene Weber

## CONTRIBUTOR \$250+

Angelika & Thomas Baze  
Joseph Phelps Bicknell  
Grace B. Cudney  
Mr. & Mrs. Kishor Doshi  
Susan H. Dramm  
Russ & Eloise Duff  
Thomas Emery  
Dr. & Mrs. Frank Dwinell  
Drs. Joan Forrest &  
Michael Latz  
Amy F. Green  
Dr. Maryalys K. Hill  
Nancy & Michael Kaehr  
Robert Kritchevsky  
Tom & Mary Nee  
David & Thelma Parris  
Erika Richman  
Jeanne & Milton Saier  
Diane Salisbury  
Dr. David D. Smith

## DONOR \$100+

Mr. & Mrs. George  
Anderson  
Mr. & Mrs. Kenneth  
Anderson  
Henry & Susan Anthony  
Mr. & Mrs. Merle J.  
Bevis Jr.  
Captain & Mrs. Charles  
Bishop

Gregory Brown &  
Martha Neal-Brown  
Uli & George Burgin  
Eva Maria Bruhl  
Diane W. Carnes  
Ramona & Joe Colwell  
Charleen & Donald Flood  
Julian B. Grafa & Sarah  
A. Markarian  
Alexa Hirsch  
Nancy J. Homeyer  
Robert B. Johnson  
Robert & Nancy Katzman  
Norman Kroll  
Steele & Patricia Lipe  
Estelle & Hamilton Loeb  
Robert Lowell & Magda  
Santonastasio  
Albert Mikkelsen  
B.R. Modisette  
Edwin Nystrom  
Judy Perry  
Dr. Helen Ranney  
Jack & Sue Roesch  
Richard & Glenda  
Rosenblatt  
Valerie & Alex Rubins  
Robert Sandeno  
Stewart Scherr  
Elie & Polly Shneour  
F.N. & S.W. Spiess  
Ted Tsai  
Melvin & Neha Voigt  
John & Lynn Vondracek

## ASSOCIATE \$50+

Leona Adler  
Muriel Alpren  
Vivian M. Dempsey  
Georgiana Doerr  
B.L. Dower  
James A. Giannestras  
Robert M. & Sonia  
Hamburger  
Rosalyn Ann Hewertson  
Joe Juliano

Arther & Esther  
Kirchheimer  
Rosemary B. Matthews  
Richard McKirahan  
Judith A. Meyers  
Hugh Moore  
Clayton Morehead  
Joseph & Lolita Morici  
Mary Nohrden  
John & Ernestine Peak  
Mildred Pilot  
Sylvia Rath  
Mary Rose & Len Pellettri  
Edith Strauss-Kodmur  
Sylvia Troy & Wallace  
Rindskopf  
Sally Woodward

## FRIEND

Margery Abinanti  
Alan Billotte  
Robin & Kay Bithell  
Esther Boxer  
Phillys B. Burns  
Bobbi Chiffos  
Miles & Lucy Christy  
Bonnie & John Cooke  
Litzie Friedman  
Patricia Gifford  
Warren Heyer  
Genevieve Johnson  
George & Carol Ann  
Lattimer  
Elizabeth McBride  
Bertha Meyers  
Mr. & Mrs Maurice Pincus  
Joan Severson  
Ann & John Silber  
Kathryn Small  
Elli Sorensen  
Dorothy M. Stetson  
Emily Stowell  
Aida Valdez  
Carl Wright  
Elke Wurzel

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.

Please phone the office at (858) 534-4637 to make corrections or additions to the list of contributors.

This list is current as of October 25, 1999.

Financial Strength...  
Personal Service  
San Diego's Premiere  
Relationship Bank

# Scripps Bank

*The Tradition of Service Continues*

San Diego's Largest Locally Owned  
and Managed Bank

Named a "Premier Performing  
Bank" by the Findley Reports

**La Jolla Main Office:**  
7817 Ivanhoe Avenue  
La Jolla

**(858) 729-2500**

Member FDIC

Equal Housing Lender

## Take center stage!



Sing a song • Compose an opera • Star in a musical  
Direct a play • Explore drama history • Learn a madrigal  
Master the violin • Program a light board

Pre-School to 12<sup>th</sup> Grade



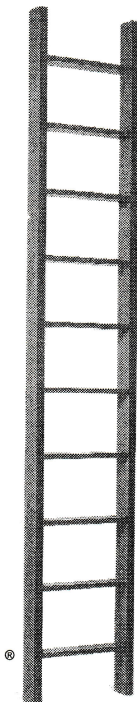
### La Jolla Country Day School

(858) 453-3440 • [www.ljcds.org](http://www.ljcds.org)



**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
Chalice UU/ Inland N. County	674-5528
Summit UU/East County	463-4676
Coronado UU	435-9481



We are proud to support the

**1999-2000  
La Jolla Symphony  
& Chorus Season.**

**CITY NATIONAL BANK**

**The way up®**

**1-800-281-5656**

Member FDIC

# Remember when you created the home of your dreams?



Here at The White Sands of La Jolla retirement community, people are creating wonderful lives for themselves. They're free of the burdens of home maintenance. They're meeting friends, taking classes, pursuing their passions. They've found the freedom they've always wanted in our beach-front neighborhood, and the peace of mind that comes with our continuum of care. So call us today at (858) 454-4201 to find your dream home in the sand.

The  
**WHITE  
SANDS**  
of LA JOLLA

7450 Olivetas Avenue  
La Jolla, CA 92037  
[www.scphs.com](http://www.scphs.com)



Owned and operated by Southern California Presbyterian Homes, a non-denominational, not-for-profit company serving seniors through quality retirement housing since 1955. DSS #372000641