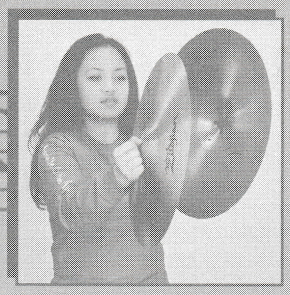
La Jolla Symphony & Chorus
2002 • 2003 Season



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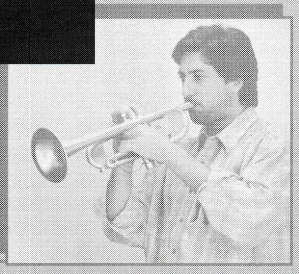
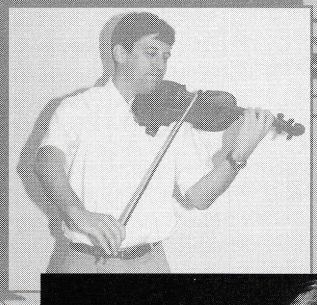
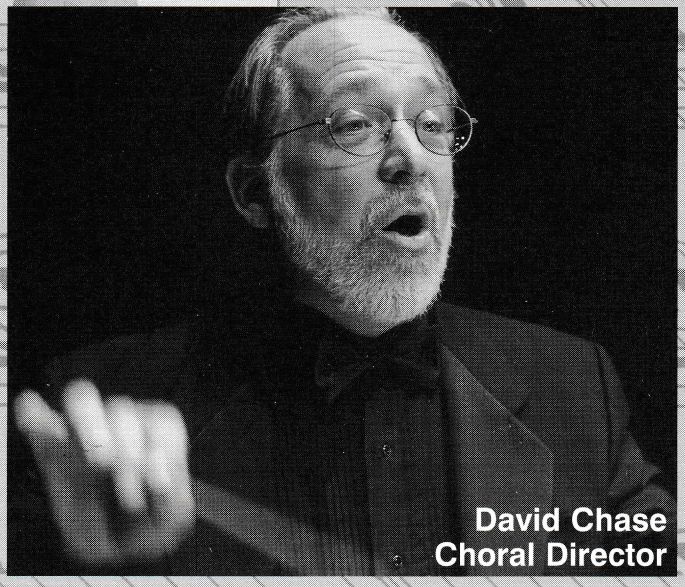
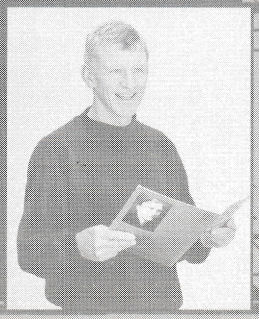
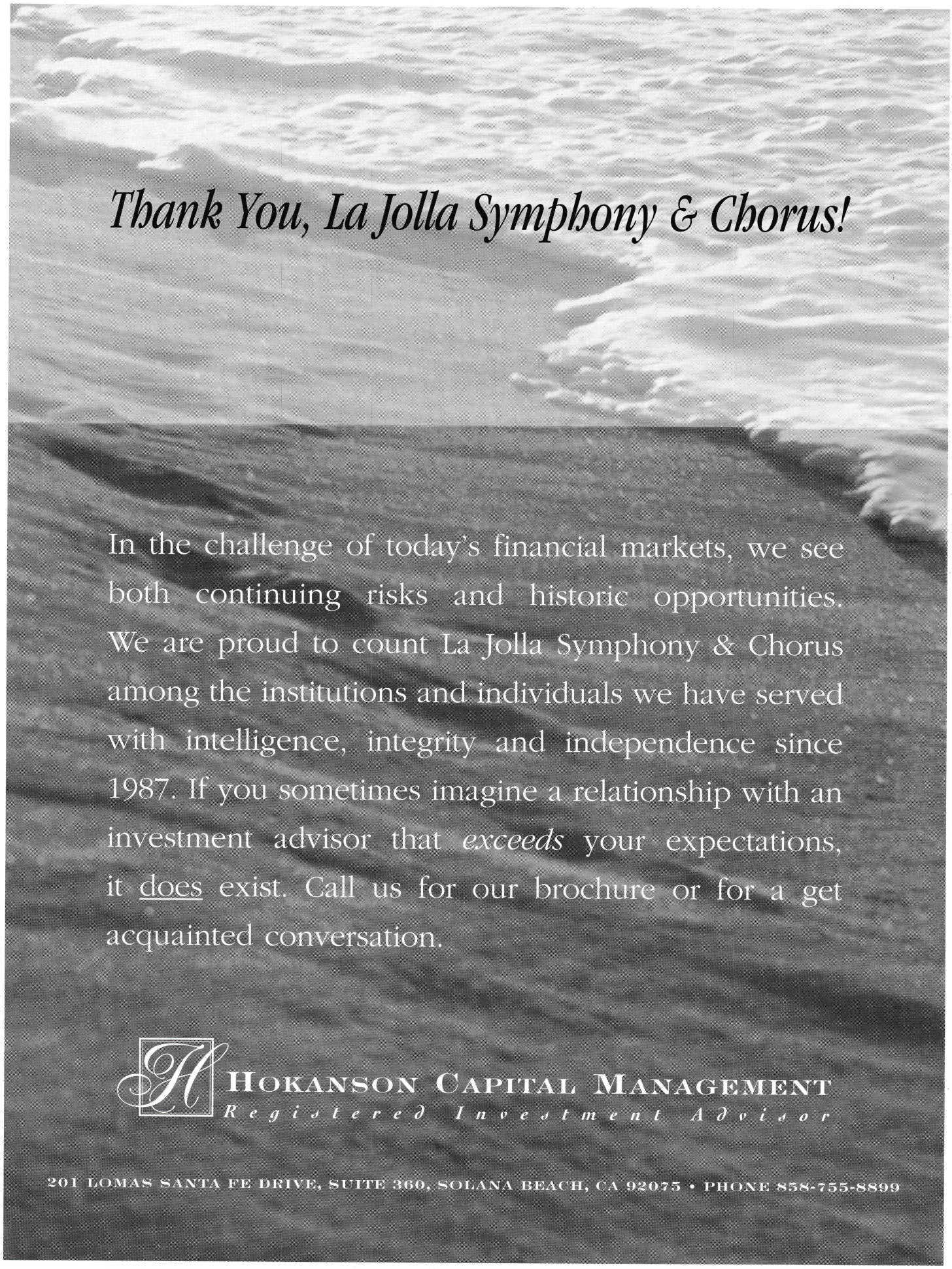






David Chase
Choral Director

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FANFARE FOR AN UNCOMMON SEASON

MANDEVILLE AUDITORIUM, UCSD
SATURDAY, NOVEMBER 2, 2002, 8 P.M.
SUNDAY, NOVEMBER 3, 2002, 3 P.M.

HARVEY SOLLBERGER, CONDUCTING

COPLAND — **Fanfare for the Common Man**

STRAVINSKY — **Symphonies of Wind Instruments**

BARTÓK — **Music for Strings, Percussion, and Celesta**

Andante tranquillo
Allegro
Adagio
Allegro molto

INTERMISSION

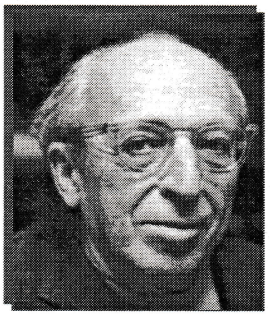
BEETHOVEN — **Symphony No. 5 in C Minor, Opus 67**

Allegro con brio
Andante con moto
Allegro
Allegro

This concert has been underwritten in part by a generous contribution from Eric and Pat Bromberger

Program Notes
by Eric Bromberger

Fanfare for the Common Man
AARON COPLAND
Born Nov. 14, 1900, Brooklyn
Died Dec. 2, 1990, North Tarrytown, New York



When the United States was plunged into World War II in December 1941, Aaron Copland—then 41—tried to enlist in the army. That could not be arranged, and he turned instead to composing music on American themes as his contribution to the war effort. First came his *Lincoln Portrait* (February-April 1942), and during the summer he composed the ballet *Rodeo*. At this same time, conductor Eugene Goossens of the Cincinnati Symphony commissioned fanfares from ten composers to be performed during the 1942-43 season. Copland was asked to contribute a fanfare for that November but could not finish in time, and the premiere was put off until the following March.

Copland composed a brief fanfare for brass and percussion, but was unable to think of a suitable title. He considered *Fanfare for a Solemn Ceremony, Fanfare for the Day of Victory, Fanfare for the Spirit of Democracy*, and several others before settling on *Fanfare for the Common Man*. In his autobiography, Copland noted how that name at first mystified Goossens, who wrote to the composer: "Its title is as original as its music, and I think it is so telling that it deserves a special occasion for its performance. If it is agreeable to you, we will premiere it 12 March 1943 at income tax time."

The *Fanfare*—whatever its name—has of course become one of Copland's best-known works, played around the world. Thunderous percussion attacks launch the arcing trumpet fanfares, which are quickly joined by the rest of the brass. In 1946 Copland used the *Fanfare* in a slightly revised form as the introduction to the last movement of his *Third Symphony*, and the *Fanfare* has been heard since at presidential inaugurations, as a television signature tune, at groundbreaking ceremonies, and on many other occasions.

Symphonies of Wind Instruments

IGOR STRAVINSKY
Born June 17, 1882, Oranienbaum
Died April 6, 1971, New York City


Sketch of Stravinsky by Picasso.

Stravinsky composed his *Symphonies of Wind Instruments* during the summer of 1920, which he spent in a fishing village in Brittany. The music was written as the result of a request from the *Revue Musicale*, which had asked a number of composers for short pieces in memory of Claude Debussy, who had died two years before. Stravinsky had been friends with Debussy, although his own music had been a source of mixed pleasure to the older composer. Stravinsky noted that

> While composing my *Symphonies* I naturally had in mind the man to whom I wished to dedicate them. I used to wonder what impression my music would have made on him, and what his reaction would have been. I had a distinct feeling that he would have been rather disconcerted by my musical idiom...
>
> According to my idea, the homage that I intended to pay the memory of the great musician ought not to be inspired by his musical thought; on the contrary, I desired to express myself in a language which should be essentially my own.

What emerged from Stravinsky's wish to remember Debussy was a brief (nine-minute) piece for wind instruments only. The *Symphonies of Wind Instruments* remains one of Stravinsky's less-known works, as the composer knew it would be:

> I did not, and indeed I could not, count on any immediate success for this work. It is devoid of all the elements which infallibly appeal to the ordinary listener and to which he is accustomed. It would be futile to look in it for any passionate impulse or dynamic brilliance. It is an austere ritual which is unfolded in terms of short litanies between different groups of heterogeneous instruments.

Stravinsky's choice of title should be understood carefully, for it does not denote a series of small symphonies in the formal sense of that term. Rather, *symphonies* should be understood in its literal sense: the playing together of a group of instruments. Stravinsky said that what he meant by the title was "the togetherness of wind instruments."

This music is scored for what might be called a symphony orchestra minus its strings and percussion: the 24-member ensemble consists of three flutes, alto flute, two oboes, English horn, two clarinets, alto clarinet, three bassoons (the third doubling contrabassoon), four horns, two trumpets in C, trumpet in A, three trombones, and tuba. The work divides into three sections played without a break, and the opening and closing sections are built on a slow chorale. Stravinsky's description of the *Symphonies* as "an austere ritual" is accurate: throughout, the music is somber and subdued, its gravely ceremonial tone appropriate to its function as a memorial.

Stravinsky revised the *Symphonies* in 1947, making some small changes that involve instrumentation and metrical notation. At these concerts, the original version of 1920 is performed.

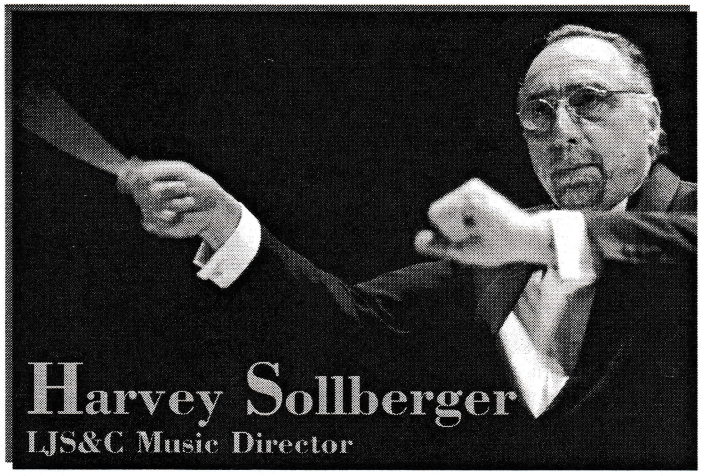


Photo: Chris Juracka

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.

Vision Statement 2002

My vision for the La Jolla Symphony Orchestra has at its core the idea of a great community symphonic organization. Call it homegrown music, if you will. The term "great" is often equated with "professional", but it has much more to do with the spirit, passion, conviction, and intensity with which musical results are achieved. With proper planning, support and leadership, music-making at the highest level is not only possible but is achievable. As I stated in a letter published in the Los Angeles Times "implicitly at issue here...is whether classical music in our country is to be the exclusive preserve of a few virtuoso orchestras playing for big-city audiences and CD connoisseurs, or whether this music can be a living and vital force at the neighborhood and community level. With all due respect to the big boys (and girls) of the orchestra world, the La Jolla Symphony affirms the importance of continued lively and high-quality music-making right in its own backyard."

Our own "backyard" consists not just of the UCSD Community, but all of San Diego County. The La Jolla Symphony is diversity in action, with participants across a wide range of ages, professions and backgrounds united in the common goal of bringing great and original symphonic music to life in our city and county for the benefit of all.

In this context, choice of repertoire plays a considerable role in defining our identity and mission as a musical organization. 18th and 19th century Europe gave the orchestra its wonderful traditional (or "mainstream") repertoire, which we continue to celebrate. Meanwhile, though, the orchestra as a medium has become host to a far broader and more diverse range of expression than ever before. Our goal, in this respect, is to fully engage these new musical worlds—even as we preserve and continue to re-discover the riches of the past—educating and challenging ourselves and our public in the process. As we do so, I expect to see the La Jolla Symphony Orchestra & Chorus taking its message more directly and effectively to a broader public, thus raising its profile in the community and fulfilling its artistic and social mission to the fullest degree possible.

Music for Strings, Percussion, and Celesta

BÉLA BARTÓK

Born March 25, 1881, Nagyszentmiklos, Hungary
Died September 26, 1945, New York City

When the young Swiss conductor Paul Sacher met Bartók in the early 1930s, he was—like everyone else—swept away by the force of the composer's presence. In a famous description, Sacher said of Bartók: "His being breathed light and brightness; his eyes burned with a noble fire." Sacher was so impressed by a performance of Bartók's *Fifth String Quartet* that he asked the composer for a new work for the tenth anniversary of his Basle Chamber Orchestra.

Bartók was interested. At 55, he had written no purely orchestral music since his *Dance Suite* of 1923. This particular commission limited him to a small orchestra, but Bartók restricted his forces even more precisely—he chose to write only for the string and percussion sections of the orchestra. Working rapidly over the summer of 1936 (he composed this work directly into full score), Bartók completed the piece he called *Music for Strings, Percussion, and Celesta* on September 7. Sacher had twenty-five rehearsals before the very successful premiere in Basle on January 21, 1937, which Bartók attended. The American premiere, with John Barbirolli leading the New York Philharmonic, followed in October, 1937, but it was not until after World War II (and the composer's death) that the *Music* came to be regarded as one of Bartók's finest works and—in its intensity and distinct sound-world—one of the most influential works of this century.

Bartók arrived at this abstract and functional title only after some uncertainty: this is *Music* for precisely-defined forces. It is also a work of real originality. One seminal theme gives shape to all four movements, the players are distributed across the stage in exact locations so that *where* the sounds come from is an important part of the music, and Bartók generates a world of sounds never heard before. Even the composer could be surprised by what he had written: during rehearsals he wrote to his wife "A couple of spots sound more beautiful and startling than I had imagined. There are some very unusual sounds in it!" Yet for all this originality, the *Music for Strings, Percussion, and Celesta* is composed in some of the most traditional of classical forms, which Bartók handles with crisp control. This close fusion of the new with the traditional is one of the most impressive features of the *Music*, a work that appeals powerfully to the mind, to the ear, and also to the heart—from the dark opening, Bartók leads us across a varied landscape to as exciting and cathartic a finale as he ever wrote.

Bartók chooses that most disciplined of forms—the fugue—for the first movement. The somber fugue subject (announced by muted violas and developed exclusively by the strings) divides into four brief rising-and-falling phrases. While this theme is rooted in A minor, it is of such tight compass—and such chromatic freedom—that any sense of a home key is quickly obliterated. Bartók changes meter almost every measure during this fugue, and so the sense of a downbeat or natural phrase unit is also obliterated. The composer himself provided a program note for the premiere in which he noted the strictness of his fugue: each succeeding even-numbered entry is up a fifth from the previous, each odd-numbered entry is down a fifth. His control is absolute—there are no interludes, no counterthemes, and the fugue reaches its climax on E-flat, harmonically the furthest point possible from the opening A, as timpani, cymbals, and bass drum contribute to the intensity. The music breaks off in silence, and the return is almost more impressive than the fugue itself. Bartók reduces his fugue theme to fragments, inverts them, and telescopes their entries. Over the icy sound of celesta, the fugue glides to its final measures, where various fragments try to take hold and collapse. The music winds into silence as two violin sections offer a mirror-image cadence that slowly and precisely lands on a unison A, the point at which the fugue began. Mere words do not begin to get at the impact of this music, which is powerful precisely because it is so controlled: it begins in near silence, and Bartók gradually unleashes a searing energy that flames to life, then re-controls it, and—like a genie driven back into its lamp—this music vanishes at just the spot it had come to life.

After such intensity, some release is necessary, and Bartók changes everything in the second movement. Now he treats the two string orchestras antiphonally (they had been tightly woven together in the first movement) and deploys the rest of his percussion, which had sat silent through the fugue. Here is another quite traditional structure—a sonata-form movement in C major—and Bartók quickly has the music ricocheting across the stage as the two string orchestras take bits of it up in turn. Only gradually does the ear recognize that their sharply-inflected music is a variation of the opening fugue subject. Every sonata-form movement needs a second subject, and here it shows up in the classically-correct dominant, G major (Haydn and Mozart would have approved). The structure of this movement is crystalline: Bartók seals off the exposition with four ringing G-major chords and a timpani salvo that sweeps upward into nothing (surely a wry joke) before proceeding into a development that includes a muted fugato on the movement's opening theme. The recapitulation—as clearly defined as in any Haydn symphony—transforms the opening 3/4 and 2/4 meters into 3/8, and the movement concludes riotously as the two string orchestras fire bits of the main theme back and forth across the stage. This movement—full of energy, humor, and sounds in motion—is just plain fun to hear.

Once again, everything changes with the *Adagio*, one of the classic examples of the Bartók "night-music movement" (though it should be noted that—in its dark colors and somber expression—the *Music's* opening fugue is also a

night-music movement). The form here is a great deal more fragments of the fugue theme. Here, more than in any other movement, Bartók explores the range of sounds available within his choice of instruments. The *Adagio* opens with the clink of solo xylophone, which gives way to the uneasy swoop of timpani glissandos. The violas' *parlando* entrance (imitating the rhythms and sounds of speech) launches the sequence of episodes, which runs from icy swirls through great snapped-off chords for full forces. The *parlando* theme returns at the end, and the xylophone and timpani draw the music to a barely-audible close.

Out of the silence, the finale—a rondo built on dance episodes—explodes to life. Once again, Bartók returns to the antiphonal presentation of the second movement, and the opening violin dance rips along the asymmetric rhythms of Bulgarian folk-music (accented 3+3+2). A passage marked *Presto strepitoso* ("fast and noisy") rushes the *Music* to its climax: beneath a high harmonic A, the opening fugue subject—now opened out to a somewhat more diatonic form—returns, and Bartók expands this into a grand statement: the theme that had been so somber in the first movement now rises up to assume a heroic, almost romantic, form. Bartók invokes a little of the third movement's spooky chromaticism before the main theme of the finale dances the *Music for Strings, Percussion, and Celesta* to its exuberant close.

Symphony No. 5 in C Minor, Opus 67
LUDWIG VAN BEETHOVEN
Born December 16, 1770, Bonn
Died March 26, 1827, Vienna

No one can remember the first time he heard Beethoven's *Fifth Symphony*—this music is so much a part of us that we seem to be born knowing it. The *Fifth* surrounds us: as background music for chocolate and motor oil commercials, as the symbol for Victory in World War II, as the stuff of jokes. Even children who know nothing about classical music sing its opening four notes on playgrounds. Those four notes are the most famous in classical music, and Beethoven's *Fifth* is certainly the most famous symphony ever written.

Music so white-hot in intensity, so universal in appeal, cries out for interpretation, and over the last two centuries many have been ready to tell us what this symphony "means." To some, it is Fate knocking at the door. To one nineteenth-century critic, it told the story of a failed love affair. Others see it as the triumph of reason over chaos and evil. Still others have advanced quite different explanations. But engaging as such interpretations are, they tell us more about the people who make them than about the music itself. The sad truth is that this music is so over-familiar that we have almost stopped listening to it: the opening rings out, and our minds go on automatic pilot for the next thirty minutes—we have lost the capacity to listen to the *Fifth* purely as music, to comprehend it as the astonishing and original musical achievement that it is.

Beethoven made the first sketches for his *Fifth Symphony* in 1804, soon after completing the *Eroica*, but did not begin work in earnest until after finishing the *Fourth* in 1806. Most of the composition took place in the summer of 1807, and the score was completed that fall. The first performance took place on December 22, 1808, six days after Beethoven's 38th birthday.

The stark opening of the *Allegro con brio*, both very simple and charged with volcanic fury, provides the musical content for the entire movement. That (seemingly) simple figure saturates the first movement, giving it extraordinary unity. Those four notes shape the main theme, generate the rhythms, and pulse insistently in the background—they even become the horn fanfare that announces the second theme. One of the most impressive features of this movement is how short it is: of Beethoven's symphonies, only the Haydnesque *First* has a shorter first movement. The power unleashed at the beginning is unrelenting, and this movement hammers to a close with the issues it raises still unresolved.

The *Andante con moto* contrasts two themes. Violas and cellos sing the broad opening melody in A-flat major; Beethoven reportedly made eleven different versions of this theme before he got the one he wanted. The second subject, in heroic C major, blazes out in the brass, and Beethoven sim-

ply alternates these two themes, varying each as the movement proceeds. The third movement returns to the C-minor urgency of the beginning. It seems at first to be in scherzo-and-trio form, with lower strings introducing the sinuous opening idea. But horns quickly sound the symphony's opening motto, and the movement never quite regains its equilibrium: the trio, with lumbering fugal entries in the strings, subtly incorporates the opening rhythm as well. At just the point where one anticipates a return to the scherzo comes one of the most famous—and original—moments in music.

Instead of going back, Beethoven pushes ahead. Bits of the scherzo flit quietly over an ominous pedal, and suddenly the final movement—a triumphant march in C major—bursts to life: this dramatic moment has invariably been compared to sunlight breaking through dark clouds. Beethoven's scoring here reminds us of something easy to overlook—his concern with instrumental color. The march theme is announced by a full orchestra that includes three trombones (their first use in a symphony), and Beethoven employs a piccolo and contrabassoon to good effect here as well. Near the middle of this movement, Beethoven brings back some of the scherzo, which briefly—and darkly—slows progress before the triumphant march bursts out again to drive the symphony to its close. The coda itself is extremely long, and the final cadence—extended almost beyond reason—is overpowering.

No matter how familiar this symphony is, no matter how overlain it has become with extra-musical associations, the music remains extraordinary. Heard for itself, free of the cultural baggage it has acquired over the years, Beethoven's *Fifth Symphony* is as original and powerful and furious today as it was when it burst upon an unsuspecting audience on a cold winter night in Vienna nearly two centuries ago.❁

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Founded in 1954 by Peter Nicoloff

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Thomas Nee, *Music Director Emeritus*

Susan Ung, *Personnel Manager*
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Ryan Beard
John Lacy
Jon Rudin

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Jeff Nevin, Principal
Ken Fitzgerald
Chris Marsden

Trombone
Ted Bietz, Principal
Tucker Dulin
Bill Phoenix

Tuba
Kenneth Earnest, Jr.

Timpani
Geoffrey Brooks

Percussion
Sean Peisert
Celine Yohemas

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Piccolo
Erica McDaniel

Alto Flute
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Jim Swift

Contrabassoon
Tracey Scholtemeyer

Horn
Mike McCoy, Principal
Jeanne-Marie Erwin, Assistant
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Trumpet
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Ken Fitzgerald
Chris Marsden

Trombone
Ted Bietz, Principal
Tucker Dulin
Bill Phoenix

Tuba
Kenneth Earnest, Jr.

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2. Gudrun Noe, Carol Bietz
3. Jeanne Saier
   Pat Bromberger
4. Natalie Schenker

Violin II
1. Susanna Han
   Jennifer Marciniak
2. David Busch
   Jessica Yuen
3. Evon Carpenter
   Devin Shea
4. Jorge Soto

Violin III
1. David Buckley, Pat Gifford
2. Ina Page
   Patricia McCormick
3. Igor Korneitchouk,
   Marguerite Jayasimha
4. Joan Forrest

Violin IV
1. Gary Brown, Corrie Covell
2. Aaron Hart
   Eric Bromberger
3. Victoria Eicher
   Frank Von Delft
4. Tracy Lee

Viola I
1. Susan Ung, Jennifer Ke
2. Cynthia Snyder
   Sheila Podell
3. Eryn McChesney
   Andrew Valdini

Viola II
1. Dan Swem
   Nancy Swanberg
2. Loie Flood
   Katrina Sullivan
3. Anne Gero-Stillwell

Cello I
1. Peter Farrell, Uli Burgin
2. Janet White, Clara Lee
3. Erica Wilson

Cello II
1. Max Fenstermacher
   Carol Tolbert
2. Ben Pfeifer
   Sam Horodezky
3. Hewon Kim

Contrabass I
1. Christine Allen
2. Jim Lewis

Contrabass II
1. Chris Williams
2. Michelle Lou
3. Evona Wascinski

Timpani
Geoffrey Brooks

Percussion
Nick Hennies
Sean Peisert
Celine Yohemas

Harp
Donna Vaughan

Piano
Andrew Infanti
Luciane Cardassi

Celesta
Luciane Cardassi

Beethoven ~ Symphony No. 5

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Peter Clarke, Concertmaster
David Buckley, Assistant Concertmaster
Carol Bietz
Pat Bromberger
Evon Carpenter
Victoria Eicher
Pat Gifford
Marguerite Jayasimha
Patricia McCormick
Gudrun Noe
Ina Page
Julie Park
Jeanne Saier
Natalie Schenker
Frank Von Delft

Violin II
Gary Brown, Principal
Susanna Han, Assistant Principal
Eric Bromberger
David Busch
Corrie Covell
Paul de la Houssaye
Edward Earl
Joan Forrest
Judy Gaukel
Aaron Hart
Igor Korneitchouk
Tracy Lee
Jennifer Marciniak
Devin Shea
Jorge Soto
Jessica Yuen

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Susan Ung, Principal
Daniel Swem, Assistant Principal
Loie Flood
Jennifer Floyd
Anne Gero-Stillwell
Jennifer Ke
William Lindley
Eryn McChesney
Sheila Podell
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Katrina Sullivan
Nancy Swanberg
Andrew Valdini

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Peter Farrell, Principal
Max Fenstermacher, Assistant Principal
Ulrike Burgin
Curtis Chan
Jana Comstock
Sam Horodezky
Hewon Kim
Clara Lee
Ben Pfeifer
Carol Tolbert
Janet White
Erica Wilson

Contrabass
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Christopher Williams

Flute
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Piccolo
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Tom Schubert, Principal
Jim Swift

Contrabassoon
Tracey Scholtemeyer

Horn
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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

Contributors

The La Jolla Symphony & Chorus Association Board of Directors expresses its deep gratitude to the Department of Music at UC, San Diego for the generous support and assistance it continues to provide. The association would also like to acknowledge the generosity of its Chief Benefactress Therese Hurst, who upon her death in 1985 left her estate to the association providing an endowment. The Board of Directors also wishes to thank the following individuals, foundations, and organizations for their contributions in support of the 2002-2003 season.

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This list is current as of October 23, 2002.

California Arts Council

LA JOLLA SYMPHONY & CHORUS
Affiliated with UC San Diego

ANNOUNCING
THE LA JOLLA SYMPHONY & CHORUS
2002•2003 SEASON!

Fanfare for an Uncommon Season

NOVEMBER 2/3, 2002

Copland—*Fanfare for the Common Man*
Stravinsky—*Symphonies of Wind Instruments*
Bartok—*Music for Strings, Percussion and Celesta*
Beethoven—*Symphony No. 5*

Maestro Sollberger kicks off our 48th Season with a program that showcases the different sections of the orchestra in three twentieth-century classics, then concludes with an all-time favorite, **Beethoven's** *Fifth Symphony*.

Bach Mass in B Minor

DECEMBER 7/8, 2002

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

Vienna 1911

FEBRUARY 8/9, 2003

Strauss—*Der Rosenkavalier Suite*
Schoenberg—*The Song of the Wood Dove*
Webern—*Six Pieces, Opus 6*
Mahler—*Symphony No. 10: Adagio*

From one of the great moments and places in the history of music, a program that offers the diversity of prewar Vienna: **Strauss'** opulent suite from *Der Rosenkavalier*, **Schoenberg's** moving *Song of the Wood Dove*, and the heartbreaking *Adagio* from **Mahler's** unfinished final symphony.

Mozart and Modern

MARCH 15/16, 2003

Mozart—*Overture to Don Giovanni, K.527*
Wieniawski—*2nd Violin Concerto*—***featuring Lauren Mindoro, Young Artists Competition Winner***
Reynolds—*Symphony/Vertigo*
Mozart—*Vesperae Solennes de confessore, K.339*

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

Bruckner

MAY 3/4, 2003

Debussy-Peterson—*Songs*
Bruckner—*Symphony No. 3 in D Minor*

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

Take Me Out to the Ball Game

JUNE 7/8, 2003

Varèse—*Tuning Up*
Boretz—*Un (-): 1*
Justice—*Sunday Afternoons*
Carter—*Anniversary*
Ives-Schuman—*Variations on America*
Crawford-Seeger—*Rissolty Rossolty*
Nee Commission Winner—*A Choral Piece*
Wm Schuman—*Casey at the Bat*

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

Special Non-Subscription Concerts

Christmas Messiah Sing

DECEMBER 14, 2002—2 P.M.

Handel—*Messiah*

A favorite! Join our annual sing of the Christmas portion of the *Messiah* for the holidays. Presented in the beautiful St. Elizabeth Seton Catholic Church, Carlsbad.

44th Annual Young Artists Competition
Winners' Showcase Concert

FEBRUARY 23, 2003—2 P.M.

This concert features talented, promising singers and instrumentalists.

Programs and artists subject to change without notice.
For more information: www.lajollasymphony.com

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