

Simply Scintillating Simply Scintillating
Simply Scintillating Simply Scintillating

L A J O L L A
S Y M P H O N Y
& C H O R U S

1995-96 SEASON



The Bishop's Challenge

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

- 72 teachers - 44 master's, 8 Ph.D.s
- Accelerated and Advanced Placement courses
- Performing and Visual Arts program
- 18 varsity sports teams
- Bus transportation available

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



THE BISHOP'S SCHOOL

7607 La Jolla Blvd., La Jolla, CA 92037
(619) 459-4021

A Simply Scintillating Season

SEPTEMBER 30 & OCTOBER 1

Ludwig van Beethoven
Symphony No. 2 in D Major
Choral Fantasy
Wellington's Victory

NOVEMBER 18 & 19

Bela Bartok
Rhapsody No. 1 for Violin and Orchestra
Three Village Scenes
Five Slavic Songs
Concerto for Orchestra

FEBRUARY 3 & 4 / 10 & 11

Carl Orff
Catulli Carmina

Featuring The California Ballet

Gian Carlo Menotti
The Unicorn, the Gorgon and the Manticore

MARCH 2 & 3

J. S. Bach / Gustav Mahler
Orchestral Suite

Antonio Vivaldi
Concerto for Recorder and Orchestra

Gustav Mahler
Symphony No. 5 in C# Minor

MAY 18 & 19

Bernard Rands
Tre canzoni senza parole

Robert Schumann
Symphony No. 1 in B-flat Major, "Spring"

Benjamin Britten
Spring Symphony

JUNE 23

Young Artists Concert

Special Non-Subscription Concert

DECEMBER 16, 1995, 3:00 p.m.

Handel
The Messiah Sing
Clairemont Lutheran Church
4271 Clairemont Mesa Boulevard

LA JOLLA
SYMPHONY
& CHORUS
Affiliated with UC San Diego

Financial strength... personal service.

Scripps Bank

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

Office Locations:

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

Member FDIC



**The Perfect Gift for
All Occasions.**



LJS&C Tribute Cards.

Call the business office today to place your order.

534-4637

Profiles



Virginia Eskin has performed as a soloist throughout the United States, Europe, and Israel. In addition to concerto performances with orchestras such as the San Francisco, Louisville, New Hampshire, and Utah Symphonies, the Buffalo Philharmonic, the Boston Classical, the Boston Pops, and the Israel Sinfonietta, she has performed with the Muir, Sarasota, and Portland String

Quartets and with members of the Guarneri Quartet. She is well-known for her many appearances at the Newport Music Festival (RI) and as a recitalist and chamber player at the Monadnock Music Festival (NH). Ms. Eskin has a number of recordings to her credit, many by American composers and by women, on the Northeastern, Leonardo, Genesis, Musical Heritage, Channel Classical, Koch International, and Cambria Labels.

She is a member of the adjunct faculty of Northeastern University, where she teaches undergraduate courses, and is a frequent guest on college campuses, bringing lectures and performances to Harvard, Kenyon, Georgia State, the University of Alabama, Bowdoin, Goucher, Wesleyan, the University of Washington and the American College in Athens. She appears regularly as co-host and performer on National Public Radio's "A Note to You."

Thomas Nee



Thomas Nee, one of the founders of UCSD's music department, became music director upon La Jolla Symphony founder Peter Nicoloff's departure (1967) and remains director of the orchestra today. A graduate of the University of Minnesota, Nee also studied at the University of Vienna and the Austrian State Academy in Vienna. He served as the assistant conductor of Minneapolis Symphony Orchestra under Antal Dorati and recently retired as the director of the New Hampshire Music Festival.

David Chase



Choral Conductor, David Chase has performed with the Robert Shaw Festival Chamber Chorus in Souillac, France, and was a fellow in the Melodius Accord Fellowship with Alice Parker in New York. A graduate of Ohio State University, Chase received his doctorate at the University of Michigan. In addition to his duties as La Jolla Symphony Chorus Choral Director, he currently serves on the Faculty of Palomar College, where he teaches music literature and theory. He also holds a lecturer appointment with the UCSD Department of Music.

La Jolla Symphony & Chorus Board of Directors 1995-96 Season

Thomas Nee
Music Director

David Chase
Choral Director

EXECUTIVE OFFICERS

Thomas D. Baze.....President
Colin Bloor.....Vice President
Gregory Priddy.....Treasurer
Diane Salisbury.....Secretary

Board Members

Carol Beam
Colin M. Bloor
George Cole
Sharon Dami
Jennifer Jeffries
Glenna Hazleton
David Parris
Jeanne Saier
Diane Salisbury
Jan Sharpless

Student Members

Tom Alexander
Michel Gulick
Jason Wong

Ex-Officio

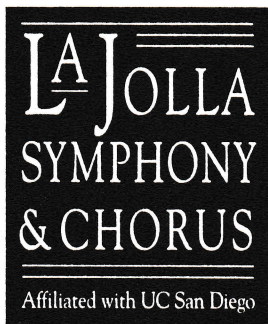
Eric Bromberger
Cheryl Brown
Rand Steiger

Honorary Members

Eloise Duff
Anita Figueredo
Glenna Hazleton
Will Ogdon
Patricia Smith

Staff

Martha Taylor Hudson.....Business Mgr.
Wendy Keller.....Asst. Mgr.



Thomas Nee, Music Director
David Chase, Choral Director

ALL-BEETHOVEN FANTASY CONCERT
Saturday, September 30, 1995, 8 P.M.
Sunday, October 1, 1995, 3 P.M.
Mandeville Auditorium, UCSD

Three Military Marches

No. 1 in F Major, WoO 18
No. 2 in F Major, WoO 19
Zapfenstreich, WoO 20

Symphony No. 2 in D Major, Opus 36

Adagio molto: Allegro con brio
Larghetto
Scherzo: Allegro
Allegro: molto

INTERMISSION

Piano Sonata in F-sharp Major, Opus 78

Adagio cantabile; Allegro ma non troppo
Allegro assai

Virginia Eskin, Pianist

Choral Fantasy in C Minor, Opus 80

Virginia Eskin, Pianist
The La Jolla Symphony Chorus

Wellington's Victory, Opus 91

Battle
Victory Symphony

About the Concert

Notes By Eric Bromberger

Three Military Marches

LUDWIG VAN BEETHOVEN

Born December 16, 1770, Bonn
Died March 26, 1827, Vienna

In the spring of 1809 Napoleon's armies laid siege to Vienna and occupied the city for six months. Most of Vienna's nobility fled, and Beethoven--who remained behind--took refuge during the bombardment in a cellar and kept a pillow clasped over his ears. With foreign troops walking the streets and the sound of distant cannons echoing above the city, a warrior spirit was very much in the air that year, and it appeared in Beethoven's music in quite different ways. That spirit inflames one of Beethoven's finest works, the "*Emperor*" *Concerto*, composed in the first part of 1809; the unusual grandeur and sweep of this music led Alfred Einstein to describe it as "the apotheosis of the military concept" in music. At another extreme, Beethoven also composed three brief marches for military band, and these marches open this concert.

The three marches remained in manuscript for over a decade, and Beethoven did not get around to publishing them until 1823, when he was composing the *Ninth Symphony*. At that time, he referred to them as "Turkish music," a sort of spirited and exotic music full of the sound of drums and cymbals that had a vogue in Vienna during the late eighteenth century (Mozart's opera *Abduction from the Seraglio* and his "*Turkish*" *Violin Concerto* incorporate some of these sounds). Beethoven called all three marches by the name he gave the last--*Zapfenstreich*--which translates as "tattoo," a form of military signal summoning troops back to their barracks at night.

Musically, all are in the duple meter one expects in a march, and all are in two strains, though the final march has a trio section. The first of the marches did double service for the composer, who dedicated it to Archduke Anton of Vienna, older brother of Beethoven's pupil Archduke Rudolph: it was performed during the summer of 1810 at ceremonies marking the birthday of Empress Maria Ludovika, when it was used as the music for a carousel. As a result, Beethoven, with perhaps a hint of deprecation, spoke of this march as "horse music."

Choral Fantasy in C Minor, Opus 80

On December 22, 1808, Beethoven presented one of the strangest and most remarkable concerts ever given. The program consisted of the premiere performances of the *Fourth* and *Fifth Symphonies*, the first public performance of the *Fourth Piano Concerto*, various movements from the *Mass in C Major*, and an aria. Apparently Beethoven felt that this was not enough music, so he hurriedly composed the *Choral Fantasy* as the concluding work. The concert lasted a very long time, the weather in Vienna three days before Christmas was freezing, and one of Beethoven's friends who stayed for the entire concert offered this devastating assessment "There we sat from 6:30 till 10:30 in the most bitter cold, and found by experience that one might have too much even of a good thing."

The *Choral Fantasy* is a very strange piece of music. It opens with a long section for piano alone; Beethoven had not written this out in time for the first performance and simply extemporized it at the piano. The orchestra enters, and there follows a set of variations on a theme Beethoven had written over ten years earlier. Listeners will quickly detect a kinship between this theme and the main theme of the finale of his *Ninth Symphony*, which would not be composed until 1824. The chorus enters only in the final minutes of the *Choral Fantasy*. Its anonymous text is full of flowery praise for the power of music and the arts to inspire mankind, and the combination of solo piano, chorus, and orchestra is meant to mirror the fusion of all arts.

A curious hybrid, the *Choral Fantasy* looks several directions at once. The quasi-improvisational piano part at the beginning looks back to the style of playing that had helped Beethoven establish his reputation when he arrived in Vienna sixteen years earlier in 1792. But the choice of an inspirational--almost ecstatic--text for chorus and orchestra and the use of the same theme looks *ahead* sixteen years to one of the great achievements of Beethoven's final years, the *Ninth Symphony*.

Choral Fantasy

Schmeicheld hold und lieblich
klingen
Unser Lebens Harmonien,
Und dem Schonheitssinn entschwingen
Blumen sich, die ewig bluhn,
Fried' und Freude gleiten freundlich
Wie der Wellen Wechselspiel;
Was sich drangte rauh und feindlich,
Ordnet sich zu Hochgefuhl.

Wenn der Tone Zauber walten
Und des Wortes Weihe spricht,
Muss sich Heerliches gestalten,
Nacht und Sturme werden Light,
Auss're Ruhe, inn're Wonne
Herrschen fur den Glucklichen.
Doch der Kunste Fruhlingssonne
Lasst aus beiden Licht entstehn.

Grosses, das in's Herz gedrungen,
Bluht dann neu und schon empord,
Hat ein Geist sich aufgeschwungen,
Hall't ihm stets ein Geisterchor.
Nehmt denn hin, ihr schonen Seelen,
Froh die Gaben schoner Kunst
Wenn sich Lieb' und Kraft vermahlen,
Lohnt dem Menschen Gotter-Gunst

Beguiling, sweet and lovely is the
resonance
Of our life's harmonies,
And awareness of beauty begets
Flowers which bloom eternally.
Peace and joy move in concord
Like the rhythm of waves;
All that is alien and uncouth
Is sublimated.

When the magical sound holds sway
And the sacred import is clear,
Beauty is necessarily formed,
Night and tempest turned to light.
Peace without and bliss within
Reign for the lucky one.
Yet the spring sunshine of the arts
Draws light from both.

The greatness which permeates the heart
Blooms again with fresh beauty.
When the spirit exalts,
A spirit chorus reverberates for ever.
Then take with joy, o noble spirits,
The gifts of high art
When love and power unite,
Almighty grace endows mankind.

Wellington's Victory, Opus 91

Like many other Europeans, Beethoven changed his opinion of Napoleon a number of times. When Napoleon seemed the champion of human rights and political reform, Beethoven had planned to dedicate the "*Eroica*" *Symphony* to him, but when Napoleon declared himself emperor in 1804 Beethoven angrily ripped the title page from the manuscript of the symphony and blotted Napoleon's name off it. Beethoven's views became even more sour when Napoleon's troops shelled and occupied Vienna in 1809, yet in 1823--two years after Napoleon's death--Beethoven was willing to express a grudging admiration for him.

In the fall of 1813, Beethoven's friend Johann Nepomuk Maelzel, inventor of the metronome, came to him with a sketch of a piece of music celebrating the victory of the English forces under Wellington over French forces at Vittoria in Spain on June 21 of that year (and *not* the victory of Wellington over Napoleon at Waterloo, which would not take place until 1814). Caught up in the enthusiasm over Napoleon's defeat, Beethoven completed and orchestrated the music that became known as *Wellington's Victory*. There remains some uncertainty about how much of the score each composer was responsible for.

At its premiere on December 8, 1813, in a concert that included the premiere of the *Seventh Symphony*, *Wellington's Victory* was a smashing success with the Viennese audience, also ready to enjoy Napoleon's defeats. The music was repeated frequently, and these performances brought Beethoven much fame and a great deal of money. It is ironic that this pot-boiler (no other word quite describes it) should have been so successful. Seduced by the acclaim and the income, Beethoven cranked out several similar works--cantatas and choral pieces on patriotic themes, ironically much influenced by French styles in music--that he hoped would bring him similar success. After several pieces in this manner (all now mercifully forgotten), Beethoven recognized the sterility of the style and abandoned it.

Musically, *Wellington's Victory* is no better than it has any right to be, but it has proven popular on festive occasions, particularly in the sort of presentation that includes uniformed troops, cannons, and fireworks. The music begins with drumrolls and fanfares from the opposing armies: *Rule, Britannia* for the English and *Malbrouck's s'en va-t-en guerre* for the French (this tune is known, less gloriously, in its English version as *The Bear Went over the Mountain*). These exchanges go on for some time before the rousing battle is joined, the French are defeated, and their fanfare tune, now quiet and rather crestfallen, slinks off in a minor key. There follows the longest section, the *Victory Symphony*, which offers some fugal treatment of *God Save the King* before the triumphant conclusion.

Wellington's Victory represents a very particular kind of program music: the depiction of a battle using the national music of the respective armies. As such, it is the spiritual father of Tchaikovsky's *1812 Overture*, which celebrates another victory over Napoleon, and Shostakovich's "*Leningrad*" *Symphony*, in which Russian music casts out the music of the Nazi invaders.

Symphony No. 2 in D Major, Opus 36

Beethoven liked to get away from Vienna during the summer, and in April 1802 he took rooms in the village of Heiligenstadt, which had fields and forests where he could take long walks. Beethoven remained there a long time, not returning to the city until October, but his lengthy stay had nothing to do with the beauty of the setting. That summer the composer finally had to face the dark truth that his hearing was failing, that there was no hope, and that he would eventually go deaf; evidence suggests that he considered suicide that summer. Yet from these depths, Beethoven wrote some of his most genial music, a fact that should warn us not to make easy connections between a creator's life and his art. Chief among the works that he completed that despairing summer was the *Symphony No. 2 in D Major*, as sunny a piece of music as he ever wrote.

Historians have been unanimous in finding Beethoven's first two symphonies conservative, but to contemporary listeners the *Second Symphony* sounded audacious enough. After the premiere in Vienna on April 5, 1803, a reviewer complained that "the first symphony is better than the [second] because it is developed with a lightness and is less forced, while in the second the striving for the new and surprising is already more apparent." That critic makes an acute point: while the *Second Symphony* remains very much in the mold of the symphonies of Mozart and Haydn, it represents clear progress beyond the limits of Beethoven's well-behaved *First Symphony*. These advances are evident in its span (some performances of the *Second* stretch to nearly forty minutes), its bright sonority (Beethoven chooses D major, a particularly resonant key for the strings), and its atmosphere of non-stop energy. The *Second Symphony* may take the form of an eighteenth-century symphony, but there surely are "new and surprising" elements throughout this buoyant score.

The slow introduction begins with a great explosion: the orchestra has a unison D, marked *fortissimo*, and then moves through an unexpected range of keys, its rhythms growing increasingly animated as it proceeds. At the *Allegro con brio*, Beethoven introduced as his main theme a figure that seems almost consciously athematic: there is nothing melodic about this figure for lower strings that rushes ahead, curving around a sixteenth note turn as it goes. Yet built into this simple figure is a vast amount of energy, and much of the development will grow out of the turn. The second subject, innocent and good-natured, arrives in the wind band. Beethoven develops both these ideas, but the turn-figure dominates the movement, including a muttering, ominous modulation for strings at the end of the development (was this one of the places that bothered that early critic?). The movement drives to a wonderful climax, the sound of trumpets stinging through a splendid mass of orchestral sound, and the turn-figure propels the music to a close on the same unison D that opened the movement.

The second movement, *Larghetto*, is not really a slow movement in the traditional sense, but a moderately-paced sonata-form movement built on a profusion of themes. Beethoven develops these lyric ideas at luxurious length--this is the longest movement in the symphony. The *Scherzo* erupts

with another unison D, and out of this explosion leap three-note salvos. Beethoven seems unusually alert here to *where* these sounds are coming from: the three-note cannonades jump up from all over the orchestra. By contrast, the trio brings a gentle tune, but the remarkable thing about both scherzo and trio is that each opening statement is quite brief, while the second strains are long and take the music through unexpected harmonic excursions.

The finale opens with an abrupt flourish. Yet from this brief figure Beethoven generates most of the last movement, deriving much of the music from the flourish's opening F#-G slide and its concluding drop of a fifth. Full of boundless energy and good spirits, this rondo offers a flowing second theme for lower strings (Beethoven marks it *dolce*) and a genial tune for woodwinds over chirping string accompaniment. But the opening flourish always returns to whip this movement forward and to give the music its almost manic character, and the symphony drives to a conclusion that is--one last time--a ringing D for full orchestra.

Piano Sonata in F-sharp Major, Opus 78

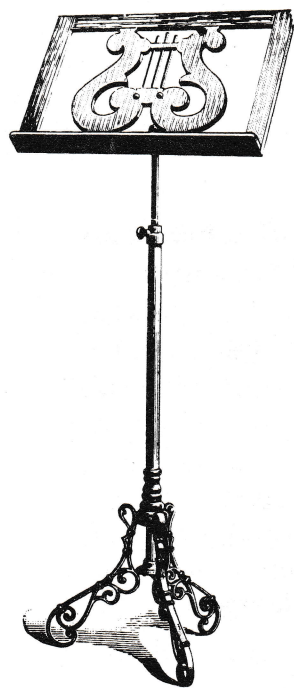
Like the marches that opened this program, the *Piano Sonata in F-sharp Major* dates from 1809, but Beethoven completed it in October, when the French occupation was nearing an end. It had been four years since he wrote his last piano sonata, the dramatic "*Appassionata*" *Sonata* of 1805, and to mark his return to the form Beethoven composed a sonata that could hardly be more different. Everything about the *Sonata in F-sharp Major* is original: it is extremely brief (nine minutes long), it is in only two movements, and its gentle mood is far from the conflict that drives the "*Appassionata*." Beethoven dedicated it to his friend the Countess Therese von Brunswick, whose husband Franz had received the dedication of the "*Appassionata*."

The opening movement has a brief slow introduction that establishes the sonata's gentle character: Beethoven specifies that it should be *Adagio cantabile*. And when the movement eases forward at the *Allegro ma non troppo* on a chordal main theme the mood remains calm; at three different points in this movement Beethoven reminds the pianist that the playing should be *dolce*. Even the development, which moves briefly into a minor key, is unconflicted, and Beethoven generates some lovely sounds with rippling passagework in the piano's ringing upper register. He asks for a repeat of both exposition and development, and the movement closes on a cadence built of fragments of the main theme.

Less than three minutes long, the concluding *Allegro vivace* is a sort of rondo based on two alternating themes: the strongly-inflected figure at the opening and a pattern of non-stop sixteenth-notes, Beethoven moves fluidly between these ideas, and this pleasing movement is over almost before one knows it.

Beethoven was quite fond of this sonata, perhaps because it was so different from his others. It remained one of his favorites throughout his life, and to the pianist Carl Czerny he once exclaimed: "People always talk about the *C-sharp Minor Sonata* (the "*Moonlight*"). I have written far better things. The *F sharp Major Sonata* is something very different!"

The pre-concert music in the lobby and auditorium was provided for your enjoyment by the La Jolla Symphony members listed below



BEETHOVEN

Sextet Opus 71

Adagio; Allegro

Adagio

Menuetto

Rondo

Sue Collado (Clarinet)
Steven Shields (Clarinet)
Thomas Schubert
(Bassoon)
Karen Park (French Horn)
Scott Avenal (French Horn)

Serenade, Opus 25

Entrata, allegro

Tempo ordinario d'un

Minuetto

Allegro scherzando vivace

Adagio; Allegro vivace

disinvolto

Joanna Spratt (Flute)
Tom Alexander (Violin)
Loie Flood (Viola)

You're Invited to a Sneak Preview



San Diego's patrons of the arts are invited to preview our new arts center during an Open House from 1 to 3 P.M. on Saturday, October 28.* Country Day's new arts facility will provide venues for a wide range of theatrical, musical and dance productions, art shows and special events.

As an integral part of our students' daily curriculum, the arts are *always* in the spotlight at La Jolla Country Day School. Our extensive arts program begins in nursery, continues through 12th grade, and includes:

- Visual arts — Ceramics, sculpting, drawing, painting, printing, photography, computer graphics
- Vocal music — Chorus, madrigals, touring groups
- Instrumental music — String, band and orchestral
- Choreography — Introduced in third grade and culminates in full-scale Broadway musical productions
- Drama — Acting/directing classes, performances in our outdoor amphitheater and two indoor theaters

* Our new double-size gymnasium and state-of-the-art science rooms will also be open for campus visitors.
Refreshments and entertainment will be provided.

LA JOLLA COUNTRY DAY SCHOOL
9490 Genesee Avenue • 453-3440



The La Jolla Symphony Orchestra

Founded in 1954 by Peter Nicoloff

Thomas Nee, Music Director

Ted Bietz, President
Ulrike Burgin, Librarian

Violin I

Nancy Hill, Concertmaster
Jeanne Saier, Assoc. Concertmaster
Tom Alexander ✓
Regina Derango
Pat Gifford
Sonya Hintz
Paul de la Houssaye
Kathryn Kim
Jeffrey Tsai
Ted Tsai
Jason Wong

Violin II

Gary Brown ⊗
Carol Bietz
Bronwen Bromberger
Eric Bromberger
Sam Cowley
Edward Earl
Ann Gero-Stillwell
Judy Gaukel
Nicole Kirchen
Igor Korneitchouk

Viola

Daniel Swem ⊗
Karen Childress-Evans
Loie Flood
William Lindley
Bryce Newall
Claire Neurath
Aron Nussbaum
Sheila Podell
Nancy Swanberg
Connie Weyhenmeyer

Cello

Karen Brinton ⊗
Marilyn Belgique
Ulrike Burgin
Viola Brown
Curtis Chan
Max Fenstermacher
Elena Linde
Brandea McQuerter
Jamie Scheu
Carol Tolbert
Katherine Yoon

Bass

Scott Blietz ⊗
Nancy Aguilar
Ben Green
James Lewis
Richard Watling

Flute/Piccolo

Joanna Spratt ⊗
Kari Reynolds
Janet Parrish-Whittaker

Oboe

Heather Marks ⊗
Kathryn Ringrose

Clarinet

Sue Collado ⊗
Steven Shields

Bassoon/Contrabassoon

Thomas Schubert ⊗
James Swift
William Propp

Horn

Karen Park ⊗
Scott Avenal
Judy Moss
David Newton

Trumpet

Glen Whitehead ⊗ ✓
Daniel Arovos
David Bithell
Margaret Meier
Jeff Nevin ✓
Connie Weyhenmeyer

Trombone

Ted Bietz ⊗
Stephan Gerstl
Nathan Becker

Tympani & Percussion

David Shively ⊗ ✓
Loie Flood
Ferdie Gesang
Noah Heldman
Eric Bierwagen
Kathy Offerding
Michael Sklar

⊗ indicates Principal
✓ indicates Hurst Scholarship

The La Jolla Symphony Chorus

David Chase, Conductor

Victoria Heins-Shaw, Accompanist
Kenneth Bell, Assistant to the Conductor
Sharon Hublit, Manager
Sharon Dami, President.
Perry Anne Mack, Librarian
Jay Sacks, Treasurer

Soprano

Connie Almond
Kimberley Anderson
Frances Castle
Anne Chase ✓
Marguerite Close
Sharon Dami
Elinor Elphic
Beda Farrell
Marty Hambright
Sharon Hublit
Karen Johns
Hima Joshi
Karen Kakazu
Perry Anne Mack
Julie MacNeil
Martha Neal-Brown ★
Marie Nelson
Debby Park
Judy Prothero
Vaijayanthi Rangarajan
Kay Sasser
Aimee C. Savey
Bobette Stewart
Anupama Taranath

Alto

June Allen
Mary Blackwood
Andrea Booth
Kim Burton
Lisa Caylor

Divya Chander
Robin DeBosky
Michele Dixon
Catherine Espinoza
Sally Gall
Victoria Heins-Shaw
Michelle Jolly
Wendy Keller
Monica Kieffer
Jean Lowerison
Kathleen Norris
Barbara Peisch
Eve Personette
Maggie Robershaw
Valerie Rubins
Jan Sharpless
Carol Slaughter
Vivien Steger
Sue Ann Taggart
Evelyn Tecoma
Jennifer Thomas-Carini ✓
Ruth Turner
Amee Wood ★

Tenor

Brian Andersen
George Anderson
Wesley N. Bass, Jr.
Colin M. Bloor
Chuck Carver
Max Chodos ✓
Walt Desmond ★

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

Bass

Kenneth Bell ✓
Roland Blantz
John Desch
Elliott Friedman
Shane Hubler
Craig Klampe
Aaron Kromhout
Kazuyuki Kuchitsu
David McNair
Andrew Park
Ray Park
Rich Parker
Lyle Personette
Stewart Shaw ★
Ted Struck
John West

✓ staff singers
★ section leader

CONTRIBUTORS

The La Jolla Symphony & Chorus Association Board of Directors expresses its deep gratitude to the Department of Music at UC, San Diego for the generous support and assistance it continues to provide. The Association would also like to acknowledge the generosity of its Chief Benefactress, Therese Hurst, who upon her death in 1985 left her estate to the Association, providing a substantial endowment.

The Board of Directors also wishes to thank the following individuals, foundations, and organizations for their contributions in support of the 1995 -96 season.

Season Underwriter

UCSD Department of Music

Concert Underwriter

Beda & Jerry Farrell

Patrons

Dr. & Mrs. Colin M. Bloor
Dr. & Mrs. Robert Galambos
Dr. & Mrs. Don B. Leiffer
Mr. & Mrs Donald MacNeil

Sponsors

Tom Baze
Mrs. Willard T. Cudney
Dr. Michael Latz & Dr. Joan Forrest
David and Thelma Parris
Tracy & June Rodgers
Jeanne Saier
Marie Tuthill

Contributors

Mr. & Mrs. Kenneth Anderson
Capt & Mrs. Charles Bishop, USN
Ret
Hugh & Marjorie Bradner
Viola Brown
Mrs. Eva Bruhl
Dr. & Mrs. Russell Duff
Austin Faricy
Dr. David Noel Freedman
Dr. Maryalys K. Hill
Mr. & Mrs. Norman Kroll
Bob Lowell
David & Kathryn Ringrose
Valerie & Alex Rubins
Mr. & Mrs. F.N Spiess

Donors

Ray & Agnesmarie Abbott
Henry & Susan Anthony
Chuck Arthur
George & Ulrike Burgin
Charles Cotton
Nancy J. Homeyer
Thor and Marion Hval
Hugh D. Moore
Clayton Morehead
Joseph & Lolita Morici
Edwin W. Nystrom

Mr. & Mrs. Andrew Polarek
Pearl & Allen Reiter
Richard & Glenda Rosenblatt
Diane Salisbury
David D. Smith
Norma Sullivan
John & Lynn Vondracek
Sally Woodward

Associates

Mr. & Mrs. George Anderson
Eugenie Carlstead
Stanley Flores
Pat Gifford
Robert & Sonia Hamburger
F.E. Harrison
Arthur Kircheimer
Velma and Joseph Krueger
James Lauth
Judith A. Meyers
Bertha & Lester Myers
Mr. & Mrs. Maurice Pincus
Georgi Price
Pearle Tolizin
Dr. & Mrs. J.R. Vastine
Heather & Charles Williams
Carl L. Wright

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 Dr. UCSD 0361, La Jolla, CA 92093-0361.

Donor categories are: **Season Underwriter** (\$5,000-+), **Concert Underwriter** (\$1000 - \$4,999), **Patron** (\$500 - \$999), **Sponsor** (\$250 - \$499), **Contributor** (\$100 - \$249), **Donor** (\$50 - \$99), and **Associate** (\$25 - \$49). Please phone the office at 534-4637 to make corrections or additions to the list of contributions. This list is current as of September 22, 1995.

Chorus & Orchestra Auditions

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

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

For more information on our audition schedule, please call:

Orchestra Auditions: 534-4637

Chorus Auditions: 481-2107

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

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

Mail to: 7450 Olivetas Ave. La Jolla CA 92037

Name _____

Address _____

City _____ State _____ Zip _____

Telephone (_____) _____

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



LJS-95

Discover the vitality of retiring just steps from the water.



The White Sands

OF LA JOLLA

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

Make a Fashion Statement!

Look great while supporting the La Jolla Symphony & Chorus with a "Simply Scintillating" season t-shirt. On sale in the lobby during concert intermissions.



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

First UU / Hillcrest	298-9978
Palomar UU/Vista	941-4319
San Dieguito UU/ Solana Beach	755-9225
Inland N. County UU/ Rancho Bernardo	738-4651
Chalice UU Church, Poway	679-1916
Summit UU / East County	463-4676
Coronado UU	435-9481
UU Fellowship of Friends	278-9753

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



Our Mailing Address Is:
La Jolla Symphony & Chorus
9500 Gilman Drive
UCSD 0038
La Jolla, CA 92093-0038

SanDiego HOY

"San Diego's ONLY Spanish language DAILY newspaper."



660 Bay Blvd. Suite 201
Chula Vista, C.A. 91910
(619) 420-2237

Benny Ricardo
Benny Ricardo International Voice for ESPN.