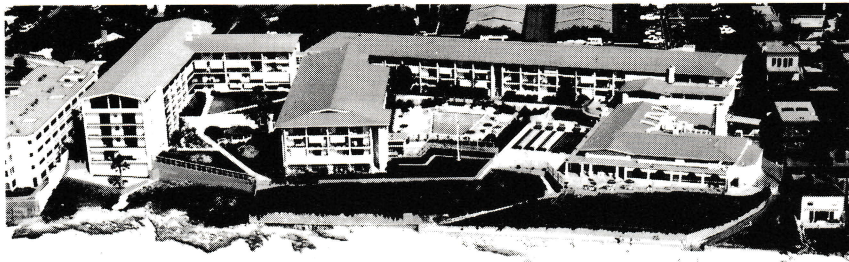


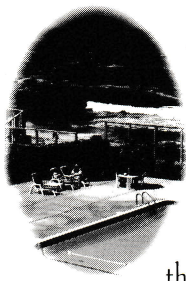


1993-94 Season

LA JOLLA
SYMPHONY
& CHORUS
Affiliated with UC San Diego



Make La Jolla Your Retirement Community.



At The White Sands of La Jolla beachfront living is spectacular and affordable. Where sandy beaches and tree-lined streets accentuate a thriving retirement community. A place to be with people who share your interests and a place to expand your personal horizons and goals. This has been our home for more than 35 years. Visit us, and see if you'd like to make it yours. Call for a tour or a brochure (619) 454-4201 or 1-800-892-7817.



The White Sands of La Jolla



A Southern California Presbyterian Home CA Lic. #370800641
7450 Olivetas Avenue, La Jolla, CA 92037

All Faiths Welcome

The Bishop's School Salutes the La Jolla Symphony & Chorus and the Arts

Bishop's believes participation in performing and fine arts is essential to a total education. Perhaps that is why 65 percent of the students at Bishop's participate in the dance, drama, music, and visual arts program.

The Bishop's School is a coeducational, college preparatory day school for grades 7 - 12.

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

LA JOLLA'S FINEST PRINTER

Salutes

LA JOLLA'S FINEST SYMPHONY & CHORUS

At *Infinity Press* we take pride in the quality workmanship that our customers have come to know. We are able to accommodate all of your needs, from graphic design and typesetting to 1-4 color printing and bindery services. Our slogan is as true today as it has always been, "WE CAN DO ANYTHING!"



INFINITY PRESS
565 Pearl Street Suite 102
La Jolla, CA 92037
619.551.9511 • Fax 619.551.0422

Where can I find a church committed to a free & responsible search for truth and meaning



Any one of the 7 **Unitarian Universalist** congregations of San Diego County — Coronado

- El Cajon • Poway • Rancho Bernardo • San Diego • Solana Beach
- Vista — where questions are always welcome: 298-9978

20 Years of Magic...

Choral Director David Chase Celebrates His 20th Season

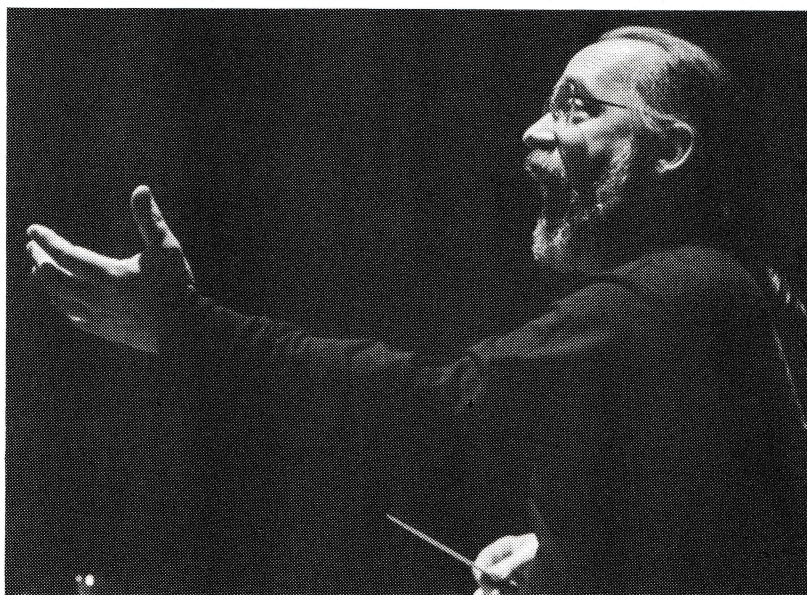
When David Chase came to San Diego in the fall of 1973 to become the director of the La Jolla Symphony Chorus, he brought with him vision, vitality, and sparkling musicianship, combined with an irresistible sense of humor, which lifted the Chorus out of the doldrums and into the light. Over the years, he, together with Tom Nee and sister organization, the La Jolla Symphony, found ways to enable the Chorus to grow in size, stature, and skill, and in the process created an ensemble which has carved a special place in the hearts of its audience and caused local critics to sit up and take notice.

David has led the Chorus on an exciting musical journey which has included a 1985 PBS television broadcast of Bach's *Mass in B-Minor*, American premiere performances of such works as Henry Brant's *Western Springs* and Peter and Martin Wesley-Smith's *Boojum!*, and a 1988 European Concert Tour. In 1991, the La Jolla Symphony Chorus was the only American adult choir invited to participate in the International Choral Kathaumixw in Powell River, British Columbia. It was through his personal friendship with Maestro Robert Shaw that the Chorus was asked to perform Bernstein's *Chichester Psalms* with Shaw in Symphony Hall in 1991.

In addition to conducting the La Jolla Symphony Chorus, David has been on the faculty of Palomar College since 1974. He is currently director of the Palomar Chorale and Chamber Singers and has at various times served as conductor of the Palomar Community Orchestra and Chairman of the Palomar College Music Department. With a Master's Degree from Ohio State University, he completed his Doctorate through the University of Michigan at Ann Arbor

in 1985. He and his wife Ann, herself a distinguished soprano soloist, have raised two children, Darren, 19, and Claire, 16, who both share their parent's musical gifts.

For the last twenty years, it has been the sheer force of David Chase's personality that has guided the Chorus. Nothing short of a love affair between chorus and conductor could keep so many members coming back, some for as



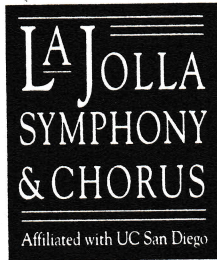
long as 20 years, or make amateur singers repeatedly endure the agony of the Chase Re-audition, or cause accompanist Victoria Heins-Shaw, a gifted pianist in her own right, to come every Monday night for almost 20 years to pound out notes at 3-hour rehearsals. Throughout his career, David has never lost

sight of the fact that people make music, and that behind every voice is a person with special needs and unique abilities. Realizing this, he has never taken himself or the music too seriously, and one is just as likely to hear laughter emanating from the rehearsal hall as singing. He understands that camaraderie and laughter lift the chorale spirit and enable it to make music.

There is sometimes a special magic, unique to the chorale experience, which takes place in that silent moment on stage just prior to performance, between a conductor and his chorus as he takes the podium, raises his hands, and all eyes meet. Chorus and conductor become one, and music happens.

Thank you, David, for twenty years of Magic.

...



Thomas Nee, Music Director
David Chase, Choral Director

HARVEY SOLLBERGER, Guest Conductor

Martha Hudson, Business Manager
Mandeville Auditorium
Saturday, May 14, 1994, 8 P.M.
Sunday, May 15, 1994, 3 P.M.

-
- REVUELTAS **Caminos**
- IVES **General William Booth Enters Into Heaven**

Philip Larson, Bass
- SOLLBERGER **Passages**
 I *Doubt*
 II *Illumination*

Patricia Minton, Soprano
Philip Larson, Bass
John Fonville, Flute
- INTERMISSION
- DVORAK **Symphony No. 9 in E Minor, Opus 95**
 "From the New World"
 Adagio; Allegro molto
 Largo
 Scherzo: Molto vivace
 Allegro con fuoco

The La Jolla Symphony and Chorus are members of the American Symphony Orchestra League, Chorus America, and the San Diego Theatre League.

NOTES BY ERIC BROMBERGER

Caminos

Sylvestre Revueltas
Born December 31, 1899,
Santiago Papasquiaro, Durango
Died October 5, 1940, Mexico City

Sylvestre Revueltas studied violin and composition as a boy in Mexico and then continued his studies in the United States from 1916 until 1920. He made a career in this country for some years, playing violin in orchestras in Texas and Alabama until 1929, when Carlos Chavez invited him to Mexico City as the assistant conductor of the Mexico Symphony Orchestra. Revueltas left that position in 1935, was active in the Republican cause in Spain during the Civil War there, and returned to Mexico, where he died at age 40 as a result of illness, depression, and alcohol.

As a composer, Revueltas was strongly attracted to Mexican folk music; noting his fondness for almost all music, he nevertheless specified that: "I prefer the music of the people of ranchos and villages of my native land." Revueltas' orchestral music reflects that passion: he does not quote actual Mexican folk tunes but instead writes themes in the *style* of Mexican folk music, then builds huge orchestral canvases from these simple materials. During the last decade of his brief life, Revueltas wrote a number of colorful and rhythmically powerful scores for huge orchestra; the most famous of these, *Sensemaya* (1938), depicts the killing of a tropical snake.

Caminos dates from 1934. That title means "Roads," and the piece has the parenthetical subtitle *Itinerarios*. Revueltas does not specify a particular route or itinerary—perhaps he means merely to invoke the idea of travel. *Caminos* introduces its thematic material immediately: it opens with a ringing trumpet call that will return throughout this music, followed immediately by a jaunty little tune for solo oboe. *Caminos* makes its points through primary colors and

animal excitement rather than subtlety—Revueltas often treats instrumental families as huge blocks of sound and sets them in violent contrast to each other. This score is also notable for its rhythmic complexity: the meter of the opening oboe tune is a simple 2/4, but in the course of *Caminos* Revueltas varies this considerably, not merely switching to other meters but sometimes injecting single measures of such unusual meters as 1/4 and 3/8 into that pulse. This evocative music drives to one last trumpet call, a great crescendo, and a gaudy final chord.

Revueltas scores *Caminos* for a huge orchestra. In addition to the standard strings and a large brass section, he asks for quadruple woodwinds, plus a percussion battery consisting of timpani, snare drum, field drum, xylophone, huehuetl (a Mexican folk drum), bass drum, tambourine, cymbal, wood block, tom-tom and gong.

General William Booth Enters into Heaven

Charles Ives

Born October 20, 1874, Danbury, CT

Died May 19, 1954, New York

In 1913, the American troubador-poet Vachel Lindsay wrote a poem titled "General William Booth Enters Heaven" about the founder of the Salvation Army, who had died the previous year. The following year, Charles Ives set a portion of that poem for solo voice and piano. Twenty years later, in 1934, American composer John Becker arranged this song for solo bass, chorus, and orchestra; he sent Ives his manuscript, and Ives made some corrections and suggestions, but the proposed version was not performed. The arrangement performed on these concerts is a compilation of Becker's orchestration and Ives' suggestions.

Lindsay clearly meant for his poem to be recited rather than read, and probably even sung or chanted, for the printed text of the poem contains italicized suggestions of the kinds of instruments that might accompany different stanzas (Ives characteristically ignored these suggestions). The poem pictures Booth rising up to heaven, followed by a motley assemblage

of those whom the Salvation Army served—this mass of damaged humanity enters heaven, where they are transformed and made beautiful. It is difficult to tell if Lindsay's exuberant poem is straight or if there is an element of satire in this portrait of resurrection; Ives edits the excerpt slightly, making some cuts and reordering the text.

Ives incorporates bits of the Salvation Army hymn "Are You Washed in the Blood of the Lamb?" but listeners will recognize his other sources: Lowell Mason's hymn "Fountain," "Onward Christian Soldiers," and even a whiff of "Reveille." There are many wonderful touches in Ives' setting, which is appropriately a march: the solemn bass drum that opens and closes the piece (reminiscent of Salvation Army street bands), the slithering accompaniment to the picture of the slum-dwellers joining the grand march, the trombone accompaniment at the appearance of Jesus. Throughout, Ives weaves snatches of familiar hymns — now enlivened by quirky rhythms and strange harmonies — as General Booth makes his triumphant entrance, and the march fades into silence.

Text from

General William Booth Enters into Heaven

Booth led boldly with his big bass drum -
(Are you washed in the blood of the lamb?)
The Saints smiled gravely and they said: 'He's come.'
(Are you washed in the blood of the lamb?)
Walking lepers followed, rank on rank,
Lurching bravos from the ditches dank,
Drabs from the alleyways and drug fiends pale-
Minds still passion-ridden, soul-powers frail: -
Vermin-eaten saints with moldy breath,
Unwashed legions with the ways of Death -
(Are you washed in the blood of the lamb?)

Every slum had sent its half-a-score
The round world over. (Booth had groaned for more.)
Every banner that the wide world flies
Bloomed with glory and transcendent dyes.
Big-voiced lasses made their banjos bang,
Tranced, fanatical they shrieked and sang: -
Are you washed in the blood of the lamb?
Hallelujah! It was queer to see
Bull-necked convicts with that land make free.
Loons with trumpets blew a blare, blare, blare
On, on upward thro' the golden air!
(Are you washed in the blood of the lamb?)

Jesus came from out the court-house door,
Stretched his hands above the passing poor.
Booth saw not, but led his queer ones there
Round and round the mighty court-house square.
Then, in an instant all that blear review
Marched on spotless, clad in raiment new
The lame were straightened, withered limbs uncurled
And blind eyes opened on a new, sweet world.

Soloists...

Patricia Minton

Soprano Patricia Minton debuted with San Diego Opera in 1991 as Annina in *La Traviata* and returned in 1992 to sing Marianne Loitmetzerin in *Der Rosenkavalier* and in 1994 as ethereal voice in the U.S. Premiere of *Rappacini's Daughter*. She apprenticed with SDO in 1987 as Rosina and Berta in *The Barber of Seville* and in 1991 as Lauretta in Bizet's one-act, *Dr. Miracle*. She also is a regular chorister for SDO's international season.

Ms. Minton teaches voice privately and at the Bishop's School in La Jolla where she is soloist at Fourth Church of Christ, Scientist.

Philip Larson

Philip Larson, bass baritone, received his graduate degree from the University of Illinois in 1970. He came to UCSD in 1972 as one of the original Rockefeller Fellows at the Center for Music Experiment. He has been a member of the New Music Choral Ensemble, Group for New Music, Pomerium Musicae, The Bach Aria Group and the Extended Vocal Techniques Ensemble, as well as a frequent soloist with SONOR, the contemporary music ensemble of UCSD.

Larson has been recording since 1968; his latest recordings include *Voicespace* by Roger Reynolds on Lovely Records and *Sierra* by Robert Erickson on CRI. He is an Associate Professor in the Department of Music at the University of California, San Diego.

John Fonville

John Fonville, who joined the UCSD faculty in 1983, is well known for his virtuosity as a flutist. From 1968 to 1973 he served as flutist with the Memphis Symphony Orchestra and the Memphis Opera Orchestra. After earning a DMA degree at the University of Illinois, Fonville became a lecturer there before joining the faculty at the State University of New York, Oswego in 1978. He performs regularly as a solo flutist throughout the United States and Europe, and also tours with the Tone Road Ramblers, a contemporary music ensemble based in the Midwest.

Fonville's most recent solo recordings include *Transfigured Wind II* by Roger Reynolds, on New World Records, and *Quoq* by Robert Erickson, on CRI, due for release later this month.



Harvey Sollberger, *Passages* Composer

Passages

Harvey Sollberger

Born May 11, 1938, Cedar Rapids, Iowa

(This note was supplied by the composer.)

"Passages" was begun in April, 1990, and completed in August of the same year. The first performance was given in the Church of Santa Maria sopra Minerva in Rome on September 26, at a festival of sacred music, *Incontri di Musica Sacra Contemporanea*. "Passages" thus sprang to life under the sorrowful gaze of Michelangelo's "Christ en route to Golgotha" (loincloth added for "decency") whilst in the foreground bustling RAI television technicians added an inescapably Felliniesque touch with their unselfconscious comings and goings during the performance. How did I, secular humanist product of the Midwest that I am, end up writing sacred music for a Roman festival sponsored in seemingly equal parts by a group of maverick psychoanalysts (Contro), leftist politicians, and the Roman Catholic Church?

To understand this would be to understand both Italy and me and the (perhaps) fatal attraction that exists between us. Suffice it to say that I was there at the right time, serving in late 1989 and early 1990 as resident composer at the American Academy in Rome (hard duty that, with wine, pasta, and stylish *signorine* abounding as well as the likes of Harrison Salisbury and Ernst Kitzinger for dinner mates). I, too, had the advantage of an "ally" (very important in Roman life) in the form of a former student now established in the city and a friend of people in the Contro Circle. The preceding year's festival had featured all Italian composers with a lone German.

The year I appeared was, it seems, 'the year of the American,' and through our mutual friend my tapes reached Contro who invited me to compose for them. From the beginning it was clear to me that my work did not have to be "cattolico" or sectarian; it would qualify as "sacred" so long as it dealt with matters "transcendente." I was happy to work under these conditions, flexing my muscles for chorus and orchestra and having, as well, a good excuse for a return ticket to Rome.

As for the piece itself, I resolved to write something which would speak of America to Europeans, an America quite other than that already known so well there through the work of those great American artists, Madonna and Michael Jackson. For a while I thought of setting the poetry of Emily Dickenson (Emily could take Madonna with one hand tied behind her back) but rejected it as too personal for so "public" a piece. It was in Whitman and Thoreau that I found the tone I was seeking, a tone linking the individual to nature and the cosmos in a kind of egoless communion. The final piece fell into place in the City Lights Bookstore in San Francisco where I discovered and scribbled on the back of an envelope the Modoc Indian vision quest text that concludes "Passages."

To my mind, "Passages" is about transcendence: the rising out of the ego or limited self. The argument is presented in two parts. "Doubt" in the first movement and "Illumination" in the second, the whole process digested and encapsulated in the dense, emblematic five lines of the vision quest song which concludes the work. For me, "song" becomes a metaphor for an image of spiritual transcendence achieved after harrowing doubts, illusions, and transformations; one's "song" achieved, one "walk(s) here," rooted in the world but, in Stefan George's words, "feeling the breath of other planets."

Read the texts. How these separate statements come together to form a coherent whole is something that only the music can finally express, "explain," or achieve. It is the music, finally, which must be the catalyst, the harrowing alchemist's flame which tempers and melds these words into a coherent vision of what lies beyond words.

Texts for *Passages*

When I Heard the Learn'd Astronomer

When I heard the learn'd astronomer;
When the proofs, the figures, were ranged in columns
before me;
When I was shown the charts and the diagrams, to add,
divide, and measure them;
When I, sitting, heard the astronomer, where he lectured
with much applause in the lecture-room,
How soon, unaccountable, I became tired and sick;
Till rising and gliding out, I wander'd off by myself,
In the mystical moist night-air, and from time to time,
Look'd up in perfect silence at the stars.

— Walt Whitman

Divine Service in the Academy Hall

In dark places and dungeons these words might perhaps strike root and grow, but utter them in the daylight and their dusky hues are apparent. From this window I can compare the written with the preached word: within is weeping, and wailing, and gnashing of teeth; without, grain fields and grasshoppers, which give those the lie direct.

The human soul is a silent harp in God's quire, whose strings need only to be swept by the divine breath to chime in with the harmonies of creation. Every pulse-beat is in exact time with the cricket's chant, and the tickings of the death-watch in the wall. Alternate with these if you can.

— Henry David Thoreau

Subscribe Now to Our Gala 40th Season

and Save up to \$24 Over Single Ticket Prices!

The La Jolla Symphony & Chorus announces its 1994/95 season program including South American choral music, exciting guest conductors, a world premiere, and special guest artists.



Maria Guinaud
Guest Conductor

November 19/20, 1994

Appalachian Spring

Aaron Copland

Ballet: *The Seasons*

John Cage (1947)

"Winter" from *The Seasons*

Franz Joseph Haydn

April 8/9, 1995

St. Matthew Passion

J.S. Bach

May 27/28, 1995

Tambourines

Libby Larson

Piano Concerto in G Major

Maurice Ravel

New World a-Comin'

Duke Ellington

Symphony No. 2 in D Major

Jean Sibelius



Nicholas Reveles
Guest Artist

December 10, 1994

The Messiah sing

Handel

(non-subscription concert)

June 25, 1995

Young Artists Concert

January 28/29, 1995

Latin American Choral Music

February 11/12, 1995

Symphony, Opus 21

Anton Webern

Piano Concerto in C Major

W.A. Mozart

Symphony No. 2 in D Major

Johannes Brahms



Cecil Lytle
Guest Artist

Season brochures are available in the concert lobby.

Or call 534-4637
to receive your
brochure by mail.



Young Artists Sparkle in LJS&C Competition

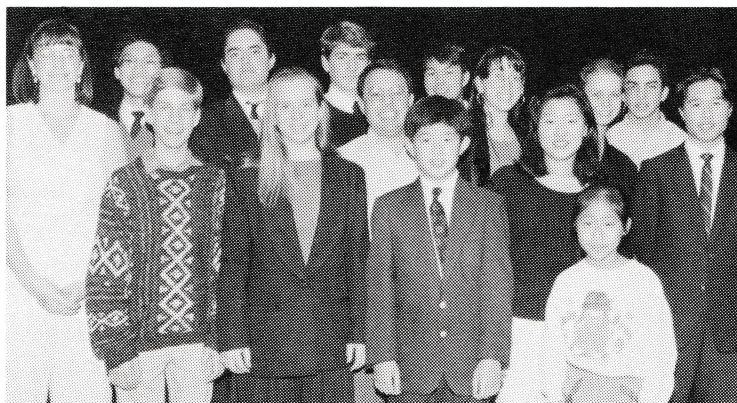
Over 90 instrumentalists and vocalists competed in this year's Young Artists Competition making it the biggest and most exciting turnout ever. Audience and judges alike were impressed with the level of talent exhibited by these young musicians.

Founded thirty-eight years ago by Dr. Clifford Graves, then president of the La Jolla Symphony & Chorus, the Young Artists Competition was the first of its kind in San Diego. Since inception it has supported thousands of San Diego-area young musicians with the chance to have their performances evaluated by professional judges. As part of this community outreach effort, the competition also encourages participation from young artists from Baja California.

Outstanding competitors receive cash awards to help with their musical education. First-place winners perform with the orchestra in a special Young Artists Concert held at the end of the LJS&C's regular season.

The competition is directed and organized by LJS&C's Thomas Nee and David Chase, with the help of chairpersons Jeanne Saier, Glenna Hazelton, and Ann Cohu. This year's winners can be seen on Sunday, June 5 at 3 p.m. when they perform with the LJS&C in Mandeville Auditorium. Don't miss it!

Individuals, companies and corporations interested in supporting this special community outreach program should contact the LJS&C business office at 534-4637 regarding underwriting opportunities.



Photos by Pat Clifford

Winners include: (from left) Kerry Pound, Keith Hsiueh, Alexander Russell, Fernando Landeros, Claire Chase, Peter Jacobsen, Benny Weintraub, Kenneth Hsiueh, Matthew Fei, Nicole Bayer, Isabelle Laforet, Sally Yeh, Cheryl Norman, Joseph LaRosa and Eric Chan.



Performing with the LJS&C Orchestra in June are (l. to r.) Claire Chase, flute; Nicole Bayer, cello; and Tom Roy, Tenor.



Vocal winners are (l. to r.) Christine Phelps, Tom Roy, Jessica Kathryn Cooper, and Shouna Shoemake.

LJS&C Presents...
Young Artists Concert
Sunday, June 5
3:00 p.m.
Mandeville Auditorium

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,
Associate Concertmaster
Tom Alexander*
Carol Bietz
Victoria Bietz
Judy Gaukel
Pat Gifford
Paul de La Houssaye
Katherine Kim
Sara Prah
Robyn Rothschild
Brian Smith
Ted Tsai
Jason Wong*

Violin II

Gary Brown, *Principal*
Eric Bromberger
David Cooksley
Thien Dang
Mark Doering
Joan Forrest
Stephanie Harris
Igor Korneitchouk
Vebeka Kramer
Leon Su
Felix Sui
Faith Widmann

Viola

Daniel Swem, *Principal*
Karen Childress-Evans
Anne Gero-Stillwell
Michael Lauw
Dale Lewis
William Lindley
Nathan Phillips

Cello

Viola Brown, *Principal*
Spencer Beitz

Karen Brinton
Ulrike Burgin
Curtis Chan
Jennifer Dolkas
Eunjoo Lee
Natika Smith
Carol Tolbert

Bass

Christine Allen, *Principal*
Nancy Aguilar
Scott Bietz
Ben Green
James Lewis
Richard Watling

Flute

Kerry Pound, *Principal*
Kari Reynolds
Joanna Spratt

Piccolo

Kari Reynolds

Oboe

Paul Hartl, *Principal*
Heather Marks
Jessica Plotin
Kathryn Ringrose

English Horn

Kathryn Ringrose

Clarinet

Sue Collado, *Principal*
Gareth Guest
Lisa McNeill
Steve Shields

Bassoon

Thomas Schubert, *Principal*
James Swift
Kara Vuicich

Contrabassoon

Mark Doering

French Horn

Billy Bartley, *Principal*
Joaquin Arroyo
David Hughes
Chris Jagard
David Newton

Trumpet

Glen Whitehead, *Co-Principal*
Jeff Nevin, *Co-Principal*
Daniel Arovas
William Krinsky

Trombone

Ted Bietz, *Principal*
Fred Biven
Jon Borodach

Tuba

Ken Earnest

Timpani and Percussion

Noah Heldman, *Principal**
Patti Cudd
James Effros
Ferdie Gesang
Jeanne Pocha
Michael Sklar

Assistant Conductor

Theodore Bietz

*Recipient of Therese Hurst
Scholarship

The La Jolla Symphony Chorus

David Chase, Conductor

Victoria Heins-Shaw, Accompanist

Sharon Hublit, Manager

Sharon Dami, President

Jay Sacks, Treasurer

Marie Nelson, Librarian

Soprano

Helen Blackham
Heather Carter
Frances Castle
Anne Chase**
Marguerite Close *
Sharon Dami
Sally Dean
Elinor Elphick
Beda Farrell
Clare Friedman
Priti Gandhi
Marty Hambright
Sharon Hublit
Karen Johns
Karen Kakazu
Julie MacNeil
Martha Neal-Brown
Marie Nelson
Linda Orr
Debby Park
Diana Peattie
Viola Röhling
Nancy Schiffer
Rebecca Scully
Bobette Stewart
Kim Vesco
Amy Wepsic
Shawn Yoshimoto

Alto

June Allen
Katherine Archibald
Mary Blackwood
Andrea Booth
Kim Burton
Lisa Caylor

Sylvia Cseke
Janet Eastwood
Catherine Espinoza
Sally Gall
Victoria Heins-Shaw
Kristine Johnson
Michelle Jolly
Wendy Keller
Eve Lewis
Jean Lowerison
Julie McConnell
Sawako Nakanasa
Kathleen Norris
Diana Proud
Valerie Rubins
Jan Sharpless
Beth Skinner
Carol Slaughter
Joy Sworder
Sue Ann Taggart
Jennifer Thomas**
Beatrice Tice
Jane Wolgemuth
Amee Wood *
Leslie Yarborough

Tenor

Brian Andersen
George Anderson
Colin M. Bloor
Charles Carver
Max Chodos**
Walter Desmond*
Russell Glasser
Michael Goodman
David Jorstad
Ralph Keeling

Tom Leathem
James McNally
Joe Mundy
Issac Namme-Galindo
Mike Nelson
Dan O'Shea***
Rod Ramos
Jay Sacks
Hal Skelly
Jon Sorenson
Stanley Woo
Bill Ziefle

Bass

Kenneth Bell**
Peter Brown
Alex Chow
John Desch
Elliot Friedman
Paul Friedman
Garry Gippert
Michel Gulick
Shane Hubler
Peter Jorgenson
Craig Klampe
Brian Lee
Jeremy Mc Eligot
Phil Nader
Ray Park
Kevin Pounds
Brian Rohrer
Stewart Shaw*
Randy Stewart
Ted Struck

*Section Leader

**Staff Singer

***Assistant to the Conductor

CONTRIBUTORS

The La Jolla Symphony & Chorus Association Board of Directors is grateful to the Music Department of UC, San Diego for the generous support and assistance it continues to provide the La Jolla Symphony & Chorus. 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 wishes to thank the following individuals, foundations, and organizations for their contributions in support of the 1993 - 94 season.

Season Underwriter

City of San Diego

Concert Underwriter

The Hon. William H. Woodward Fund
Jerry and Beda Farrell

Patrons

Dr. and Mrs. Colin M. Bloor
Dr. and Mrs. Robert Galambos
Dr. and Mrs. Don B. Leiffer
Robyn and Jeff Rothschild
Jan and Barry Sharpless

Sponsors

Eric and Pat Bromberger
Gary and Susan Brown
Mrs. Willard T. Cudney
Dr. Joan Forrest
Paul Friedman
Glenna Hazelton
David and Thelma Parris
Tracy and June Rodgers
Valerie and Alex Rubins
Jeanne and Milton Saier
Marie Tuthill

Contributors

Daniel and June Allen
Mr. and Mrs. Kenneth Anderson
Captain and Mrs. Charles Bishop
Hugh and Marjorie Bradner
Mrs. Eva Bruhl
Gisele Ben-Dor
Dr. and Mrs. Russell Duff
Prof. Austin Faricy
Marion B. Green
Marty Hambright
Marlene Kral
Mr. and Mrs. Donald MacNeil
Marjorie Prescott
David and Kathryn Ringrose

Donors

Henry and Susan Anthony
Garrett Bowles

George and Ulrike Burgin

Mildred Cleveland

George A. Cole

Diane M. Curran

Joseph and Vivian Doering

Col. and Mrs. Donald Flood

Mr. and Mrs. Julian B. Grafa

Robert N. and Sonia Hamburger

Alta M. Headley

Mrs. Edward L. Hill

Nancy J. Homeyer

Mr. and Mrs. Norman Kroll

Charlotte and Howard Lund

Henry Metzger

Clayton W. Morehead

Dorothy Quinn

Pearl and Allan Reiter

Richard and Glenda Rosenblatt

Faustina Solis

Tel-A-Bridge GB Corp.

John and Lynn Vondracek

Associates

Ray and Agnes Marie Abbott

Chuck Arthur

Joy Authur

Thomas D. Baze

Joris Gieskes

Thor and Marion Hval

Gladys Kohn

Velma and Joseph Krueger

Gertrude Leeman

Margaret MacFarland

Dr. Nina Mojaver

Hugh D. Moore

Bertha and Lester Myers

Mr. and Mrs. Maurice Pincus

Mr. and Mrs. Andrew Polarek

Mr. and Mrs. F.N. Spiess

Pearl Tolzin

Dr. and Mrs. J.R. Vastine

Sandra Vinnedge

Lynn Warner

Heather and 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 UCSD Box 0038, La Jolla, CA 92093-0038. Donor categories are Season Underwriter (\$5,000+), Concert Underwriter (\$1000-\$4,999), Patron (\$500 - \$999), Sponsor (\$250 - \$499), Contributor (\$100 - \$249), Donor (\$50 - \$99), and Associate (\$25 - \$49). Please phone the office at 534-4637 to make corrections or additions to the list of contributors. This list is current as of April 30, 1994.

The La Jolla Symphony & Chorus Association is funded in part by the City of San Diego under a program managed by the Commission for Arts and Culture.



**Board of Directors
1993-94 Season**

Thomas Nee, *Music Director*
David Chase, *Choral Director*

David Parris, *President*
Gary Brown, *Vice President*
Thomas Huckabee, *Treasurer*
Victoria Hobbs, *Secretary*

Colin Bloor
Eric Bromberger
Sharon Dami
Jennifer Jeffries
James Lauth
Rita Rowan
Jeanne Saier
Jan Sharpless
Diane Salisbury
Agnes Toward
Jason Wong

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

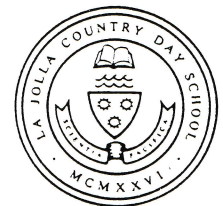
Mailing Address:

La Jolla Symphony & Chorus Association
UCSD Box 0038
La Jolla, CA 92093-0038
Telephone: (619) 534-4637
Fax: (619) 534-8502

**Children Are Always
Center Stage at
La Jolla Country Day School**

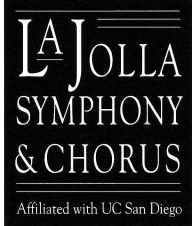


- Nursery - 12th Grade
- Co-Educational
- College Preparatory



La Jolla Country Day School is known throughout the country for its academic excellence, and is chosen by its families for the caring for and building of the self-esteem and happiness of each child.

**To find out how you can
become an advertiser in the
LJS&C Program Guide,
contact the business office
and request a 1993-94 rate
card. Call us at 534-4637**



Affiliated with UC San Diego

UCSD
Box 0038
La Jolla
CA
92093-0038

