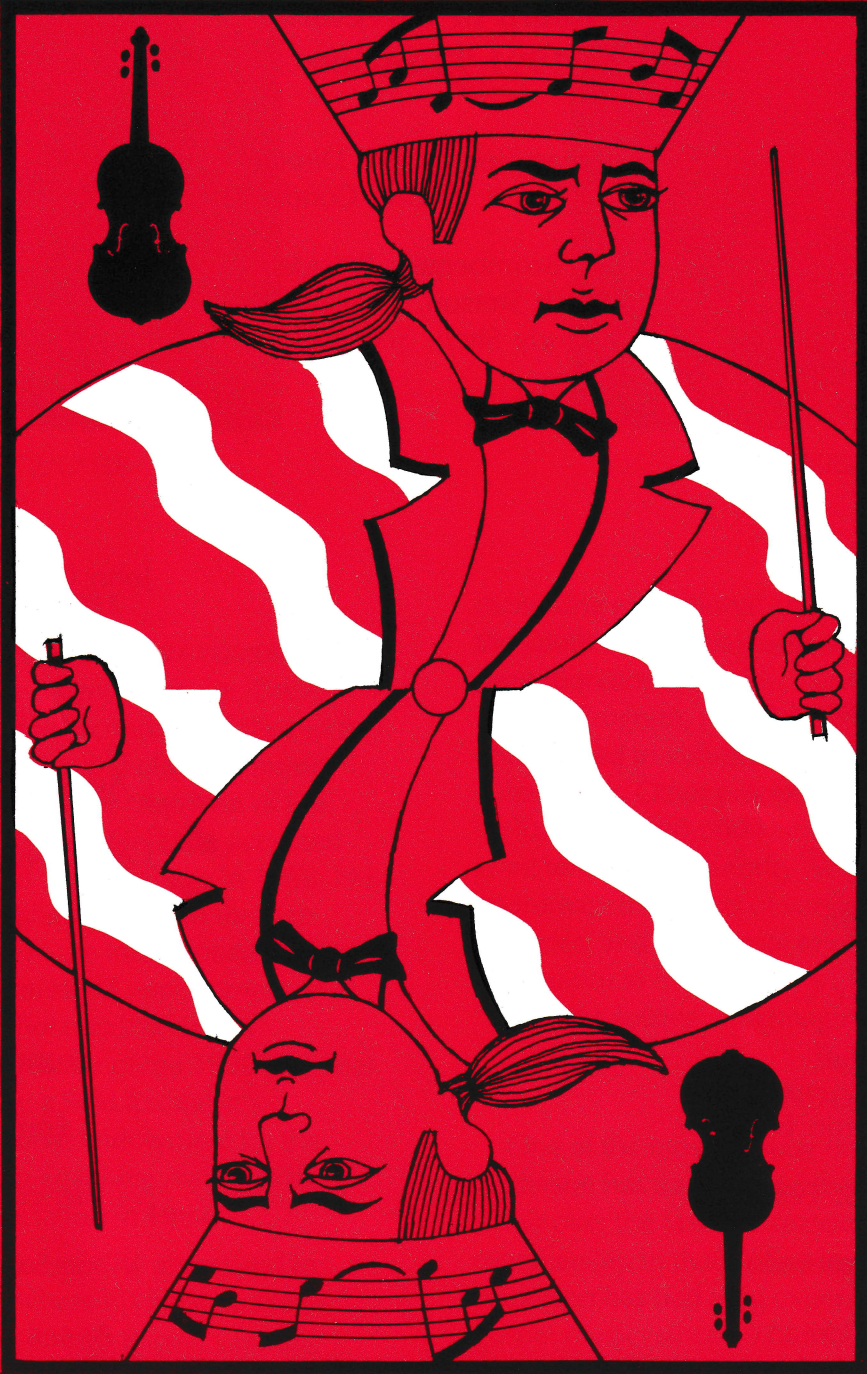


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*La Jolla*  
CIVIC UNIVERSITY  
SYMPHONY ORCHESTRA  
CHORUS

92



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**LA JOLLA CIVIC-UNIVERSITY SYMPHONY ASSOCIATION**  
**Board of Directors**  
**1991-92 Season**

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

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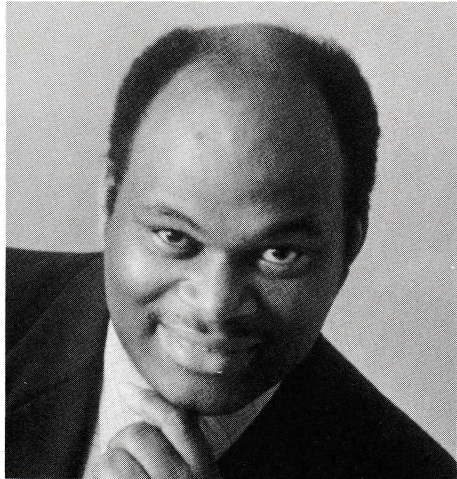
Patricia Smith

Vince Snodgrass

Agnes Toward

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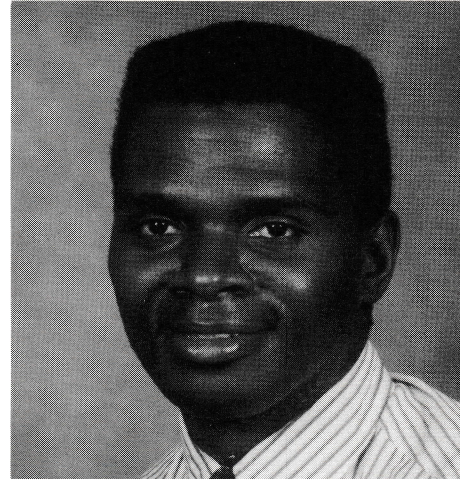
CECIL LYTLE

### CECIL LYTLE

An expert in the performance of late nineteenth century and early twentieth century music, Cecil Lytle is equally at home and technically skilled in the worlds of jazz, contemporary and classical music. After serving for four years as the chairman of the Department of Music at UCSD, Mr. Lytle accepted appointment as provost of Third College in 1988. His many achievements have been honored through such awards as first prize in the International Franz Liszt Piano Competition in 1970; appointment as a Senior Fulbright-Hays Scholar to the United Kingdom in 1979-1980; winner of the 1980 National Black Music Competition; a Solo Recitalist's Fellowship from the National Endowment for the Arts; and an Excellence in Teaching Award of the Alumni and Friends Association in 1984.

Mr. Lytle was born in Jersey City and raised in Harlem, New York City, where his father was the church organist for the Ebenezer Baptist Church. Accompanying the choir, he learned to play by ear, and by the age of ten he was directing the choir. At fifteen, he and his older brothers formed a jazz group and began performing in local New York City clubs. He received a B.A. in Music in 1967 from the University of Wisconsin at Madison.

Mr. Lytle is very interested in promoting a spirit of volunteerism and community service, as well as



KEN ANDERSON

### KEN ANDERSON

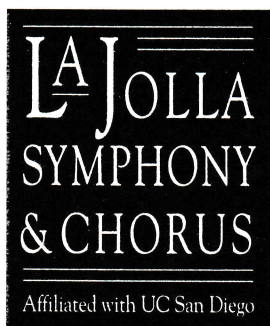
increasing educational and career opportunities for the youth of San Diego. To this end, he has institutionalized a Public Service Option to the Honors Program, in which Third College students are encouraged to volunteer their time and talents in the community. Other proposals currently under review include a \$5,000,000 National Science Foundation grant to create a Minority Access Center to coordinate the efforts of various community agencies, and a proposal to revise the Third College curriculum to include a world culture class entitled "Diversity, Justice, and Imagination."

One of the most popular instructors at UCSD, Ken Anderson has transformed the university's Gospel Choir over the last two seasons, increasing its membership in that period from 75 to 900. Mr. Anderson has had long experience with church and gospel music: since 1973 he has served as Director of Music at the Mt. Olive Church of God, and he currently teaches in the San Diego public schools. In 1989 he was named Musician of the Year by the National Association of Negro Musicians, and last fall he won critical praise for his portrayal of Jo the Loiterer in the La Jolla Symphony's production of Virgil Thomson's *The Mother of Us All*.

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

**AMERICAN PROGRAM**

Mandeville Auditorium  
 Saturday, April 11, 1992, 8 P.M.  
 Sunday, April 12, 1992, 3 P.M.

- |                     |   |
|---------------------|---|
| <b>COPLAND</b>      | <b>Fanfare for the Common Man</b>   |
| <b>PORTER</b>       | <b>Music for Strings</b><br><i>Allegro moderato</i><br><i>Andante molto sostenuto</i><br><i>Allegro giojoso</i>   |
| <b>GERSHWIN</b>     | <b>Rhapsody in Blue</b><br>Cecil Lytle, Piano   |
| <b>INTERMISSION</b> |   |
| <b>IVES</b>         | <b>Circus Band March</b>  |
| <b>CARTER</b>       | <b>Musicians Wrestle Everywhere</b>   |
| <b>STEVENS</b>      | <b>Songs from the Paiute</b><br><i>Winter</i><br><i>The Grass on the Mountain</i><br><i>The Rattlesnake</i><br><i>The River</i><br><i>Song for the Passing of a Beautiful Woman</i><br><i>Storm</i> |

**BRIEF PAUSE TO RE-SET STAGE**

- |                       |  |
|-----------------------|--|
| <b>IVES</b>           | <b>Psalm 90</b>  |
| <b>TWO SPIRITUALS</b> | <b>Steal Away</b><br><b>In His Care-O</b>  |
| <b>ELLINGTON</b>      | <b>Come Sunday</b>   |
| <b>GOSPEL</b>         | <b>Down by the River Side</b><br>Norma Johnson, Soprano<br>Cecil Lytle, Piano<br>Ken Anderson, Conductor |

**NOTES BY ERIC BROMBERGER**

**Fanfare for the Common Man**  
**AARON COPLAND**  
 Born November 14, 1900, Brooklyn  
 Died December 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, but 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 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 notes 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. Copland later 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.



## Music for Strings QUINCY PORTER

Born February 7, 1897, New Haven  
Died November 12, 1966,

The descendant of old New England stock (one of his ancestors was Jonathan Edwards), Quincy Porter graduated from Yale, where he studied with Horatio Parker, who had taught Charles Ives a generation earlier. Porter studied composition in Paris with Vincent d'Indy and in this country with Ernst Bloch and then made his career as a performer (he was a violist) and an educator, teaching at the Cleveland Institute, Vassar, the New England Conservatory, and Yale. He won a number of awards, including a Guggenheim Fellowship and the Pulitzer Prize in 1954. Porter was a fairly prolific composer, particularly of chamber music: he wrote nine string quartets between 1922 and 1958, two violin sonatas, a string sextet, and many other chamber works, as well as works for the stage and for orchestra and a number of songs.

Porter's *Music for Strings* dates from the summer of 1941, when he was teaching at the New England Conservatory. Scored for full string orchestra, the brief *Music for Strings* is in three movements. The energetic opening *Allegro moderato* is built on two theme-groups: the first is vigorous and full of staccato attacks, while the second—marked *cantando*—is more lyric and flowing. Much of the writing is in fourths, a characteristic sound of American music during these years, and a viola solo rises from the busy texture just before the close. Muted throughout, the *Andante molto sostenuto* is built on quiet chordal melodies; the violas rise high above the other voices before a *pianissimo* cadence on the opening material. The finale, marked *Allegro gioioso* ("Fast and joyful"), skips along happily on a 12/8 meter. The basses open with a pizzicato vamp that will recur in a variety of forms, and the melodic line jumps quickly between the higher voices before the movement—its energy dissipated—concludes quietly.

## Rhapsody in Blue GEORGE GERSHWIN

Born September 28, 1898, Brooklyn  
Died July 11, 1937, Beverly Hills

If—as Dvorak insisted—American classical music would have come from uniquely American roots, then *Rhapsody in Blue* is probably the piece of American classical music. In it, Gershwin combined the European idea of the piano concerto with American jazz and in the process created a piece of music that has become famous throughout the world: in addition to its many recordings by American orchestras, *Rhapsody in Blue* has been recorded by orchestras in England, Germany, Australia, and the Soviet Union. The composer was aware that *Rhapsody in Blue* might become a kind of national piece; he said that during its composition, he "heard it as a sort of musical kaleidoscope of America—of our vast melting pot, of our unduplicated national pep, of our blues, our metropolitan madness."

Classical purists argue that this is not a true piano concerto, and jazz purists argue that it is not true jazz. Of course both are right, but none of that matters—*Rhapsody in Blue* is a brilliant success on its own terms. Gershwin was right to call this one-movement work a *rhapsody*, with that term's suggestion of a form much freer than the concerto. Soloist and orchestra are not so tightly integrated as in a concerto, and the *Rhapsody* tends to be episodic: the piano plays alone much of the time, giving way to orchestral interludes—only rarely does Gershwin combine all his forces.

Gershwin wrote the *Rhapsody* in the space of less than a month early in 1924. He was only 25. Because he was uncertain about his ability to orchestrate, that job was given to Ferde Grofe, who would later compose the *Grand Canyon Suite*. At the premiere on February 12, 1924, Gershwin was soloist with a small jazz ensemble, but performances today almost always use Grofe's version for full orchestra.

The *Rhapsody* has one of the most famous beginnings in all of music: the

clarinet trill that suddenly spirals upward in a seductive, almost sleazy glissando leads directly into the main theme, which will recur throughout. The various episodes are easy to follow, and this music requires little detailed comment. One should note, though, Gershwin's ability to move so smoothly from episode to episode—the changes in tempo and mood seem almost effortless. Also noteworthy is the big E-major string tune marked *Andantino moderato con espressione*; near the end Gershwin gives this theme to the brass and transforms its easy flow into a jazzy romp that ends in one of the most ear-splitting chords ever written.

## Circus Band March

CHARLES IVES

Born October 29, 1874,  
Danbury, Connecticut  
Died May 19, 1954, New York City

Like Mark Twain, another great American artist, Charles Ives drew much of his inspiration from the life he saw around him in small-town nineteenth-century America. One of the recurring scenes in the work of both men is the small-town celebration: the arrival of circus or steamboat, the parade, picnic, prayer or camp meeting. Just as the arrival of a Mississippi River steamboat was a major event for the boys of Twain's Hannibal, the arrival of the circus—with its inevitable parade—in Ives' Danbury signalled a holiday for local children.

Ives wrote *The Circus Band* in 1894, when he was only twenty. This very brief piece—it lasts only two minutes—tries to capture the dizzy, insane flavor of kids watching a circus band make its noisy way down the local main street. A frequent feature of Ives' music is the collision of two or more different kinds of music (the two bands marching past each other in *Three Places in New England*, each playing a different piece, is the most famous example). *The Circus Band*, though an early work, already shows Ives' fascination with such a scene. Here we look in for one very brief moment on a nearly-forgotten bit of Americana as Ives captures the



excitement of a circus parade with music full of color, interrupted rhythms, and all the frenzy of children's exhilaration. Ives liked this music well enough that he arranged it in several forms: originally a song for voice and piano, it was also set for chorus and orchestra and for solo piano.

### **Musicians Wrestle Everywhere**

ELLIOTT CARTER

Born December 11, 1908, New York

Elliott Carter wrote *Musicians Wrestle Everywhere*—which he called a “Madrigal for Five Mixed Voices”—in 1945. This was a period of transition for Carter. By the end of World War II, he was moving away from an idiom that had been influenced by Stravinsky's neo-classicism and Copland's Americana toward a more complex style, characterized by overlapping rhythms and complicated textures—some of these were already evident in his *Holiday Overture* of 1944.

For the madrigal, Carter chose a poem by Emily Dickinson about the transcendental power of music, originally written about 1860. To the standard four-part chorus, Carter added a second soprano part and also wrote an optional accompaniment for strings; the string part—which doubles the vocal lines—is omitted at these performances. While *Musicians Wrestle Everywhere* does not approach the extraordinary complexity of Carter's later style, already there are signs of the direction his music would take: overlapping phrases, rhythmic density, and the obscuring of downbeats. For all these signs of the complexity to come, *Musicians Wrestle Everywhere* has a key signature (F major) and concludes with a triumphant final statement that trails off into inaudibility on a C-major triad. The madrigal's first performance took place in New York City on February 12, 1946.

### **Songs from the Paiute**

HALSEY STEVENS

Born December 3, 1908,

Scott, New York

Died January 20, 1989, Long Beach

Halsey Stevens received his

bachelor's and master's degrees from Syracuse and later studied with Ernst Bloch at Berkeley. In 1948 he joined the faculty of the School of Music at USC where he taught until his retirement. Stevens was a scholar as well as a composer: his 1952 biography of Bela Bartok remains the standard work on that composer.

Stevens wrote his *Songs from the Paiute* in 1976 as part of the bicentennial celebration; they are scored for chorus, four flutes, and timpani. Stevens' title needs to be understood carefully—these songs are settings of freely-adapted poems of the Paiute Indians of California rather than settings of actual Indian melodies. In a note in the score, the composer says: “The musical setting does not draw upon any pre-existing ethnic motives; and the composer has deliberately refrained from writing ‘Indian Music.’ The use of flutes and drums, however, may subconsciously have been suggested by the use of instruments of these families in certain Amerind music.”

*Songs from the Paiute* were first performed at a concert at Furnace Creek in Death Valley—where the Paiute Indians once flourished—on December 18, 1976.

### **Psalm 90**

CHARLES IVES

Ives drafted a setting of Psalm 90 in 1894, when he was a freshman at Yale, but did not finish it. Unfortunately, he lost the manuscript, and the music remained—unfinished—in his head for the next thirty years. In 1924, at the age of 50, he returned to the project, reconstructed it as best he could from memory, and in the process essentially recomposed it. Ives' wife reported that this was the only one of his works he was satisfied with.

Ives scored this setting for eight-part chorus, organ, and bells. It opens with a four-bar organ introduction, and Ives typically gives each of the opening chords a name: *The Eternities*, *Creation*, *God's wrath against sin*, *Prayer and Humility*, and *Rejoicing in Beauty and Work*. Some of the setting is sung, some chanted, and there are

occasional passages for solo voices. The seventeen brief verses are treated in a variety of ways, often with sharp dynamic contrasts marking the end of one and the beginning of the next. Ives specifies that he wants the chorus' first phrase to sound: “As evolution, quiet, unseen and unheeded, but strong, fundamentally,” and at the end the voices fade over the sound of bells, which Ives says must sound: “As church bells, in distance.”

### **Two Spirituals: Steal Away In His Care-O**

### **Come Sunday**

DUKE ELLINGTON

Born April 29, 1899, Washington D.C.

Died May 24, 1974, New York

### **Gospel: Down by the River Side**

This program of American music concludes with a brief selection of music from this country's long tradition of religious choral music. The first two works are spirituals, a form of choral music that developed about the middle of the eighteenth century in both white and black churches—the spiritual's metrical freedom set it apart from the more constrained church hymn. Black spirituals achieved worldwide fame when they were sung by the touring Fisk Jubilee Singers in the 1870s.

The gospel hymn evolved about a century after the spiritual and by the end of the nineteenth century had largely replaced it in popularity. Jazz had developed as a parallel instrumental form to the spiritual, and the gospel is in effect the spiritual transformed by the influence of instrumental jazz: where the spiritual was a *capella*, the gospel usually has instrumental accompaniment and features solos—“Down by the River Side” has both piano accompaniment and a soprano solo.

Ellington's *Come Sunday* is a short piece on a religious text by Ellington himself. A deeply religious man, Ellington composed a number of jazz settings of sacred texts, especially in the final years of his career.



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**ELLIOTT CARTER *Musicians Wrestle Everywhere***

Musicians wrestle everywhere —  
All day — among the crowded air  
I hear the silver strife —  
And — waking — long before the morn —  
Such transport breaks upon the town  
I think it that "New Life"!  
It is not Bird — it has no nest —  
Nor "Band" — in brass and scarlet — drest—  
Nor Tamborin — nor Man —  
It is not Hymn from pulpit read —  
The "Morning Stars" the Treble led  
On Time's first Afternoon!  
Some say — it is "the Spheres" — at play!  
Some say that bright Majority  
Of vanished Dames — and Men!  
Some — think it service in the place  
Where we — with late — celestial face —  
Please God — shall Ascertain!

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**HALSEY STEVENS *Songs from the Paiute***

**Winter**

The red clouds of sunset are drifting  
Like down on the peaks of the mountains.  
The feathers of the reed are lying on the ground,  
And the quail are perched in the pines.

**The Grass on the Mountain**

Oh, long, long  
The snow has possessed the mountains.  
The deer have come down and the bighorn.  
They have followed the sun to the south  
To feed on the mesquite pods and the bunch grass.  
Loud are the thunder drums  
in the tents of the mountains

Oh, long long have we eaten chia seeds  
And dried deer's flesh of the summer's killing.  
We are wearied of our huts  
And the smoky smell of our garments.  
We are sick with desire of the sun  
And the grass on the mountain.

**Storm**

On the peak of the mountain  
The eagle is dancing,  
The tempest is roaring.  
At morn the eagle will cry  
On the farther shore of the hills  
And a rainbow will be in the sky.

**The Rattlesnake**

Crawling along, crawling along,  
Through rocky canyon  
Crawling along.  
Through stony land, close to a rock,  
With head erect  
You crawled along,  
Wriggling and crawling along.

**The River**

The edge of the sky is the home of the river.  
In the blue water the trout wags its tail.

**Song for the Passing of a Beautiful Woman**

Go thy way in comeliness!  
Strong sun across the sod doth make  
such quickening as thy countenance.  
Pursue thy unguessed errand and pass by.  
I am more worth for what thy passing wakes,  
Great races in my loins to thee that cry!  
My blood is redder for thy loveliness.  
Prosper; be fair; pass by, pass by!

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## CHARLES IVES *Psalm 90*

Lord, thou hast been our dwelling place  
in all generations  
Before the mountains were brought forth,  
or ever thou hadst formed the earth and the world,  
from everlasting to everlasting thou are God.

Thou turnest man back to the dust,  
and sayest, "Turn back, O children of men!"  
For a thousand years in thy sight  
are but as yesterday when it is past,  
or as a watch in the night.

Thou dost sweep men away; they are like a dream,  
like grass which is renewed in the morning;  
in the morning it flourishes and is renewed;  
in the evening it fades and withers.

For we are consumed by thy anger;  
by thy wrath we are overwhelmed.  
Thou hast set our iniquities before thee,  
our secret sins in the light of thy countenance.

For all our days pass away under thy wrath,  
our years come to an end like a sigh.

The years of our life are threescore and ten,  
or even by reason of strength fourscore;  
yet their span is but toil and trouble;  
they are soon gone, and we fly away.

Who considers the power of thy anger,  
and thy wrath according to the fear of thee?  
So teach us to number our days  
that we may get a heart of wisdom.  
Return, O Lord! How long?  
Have pity on thy servants!  
Satisfy us in the morning with thy steadfast love,  
that we may rejoice and be glad all our days.  
Make us glad as many days as thou has afflicted us,  
and as many years as we have seen evil.  
Let thy work be manifest to thy servants,  
and thy glorious power to their children,  
Let the favor of the Lord our God be upon us,  
and establish thou the work of our hands upon us,  
yea, the work of our hands establish thou it.

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## THE 1992 - 93 SEASON!

The La Jolla Symphony Association is pleased to announce details of its 1992 - 93 season and to invite you to subscribe. Highlights include an appearance by the Metropolitan Brass Quintet of Cleveland, the American premiere of *Boojum!*—a witty and delightful theater-piece based on the *Alice in Wonderland* story, two distinguished soloists, and our usual mix of established masterpieces and unusual music. Ticket prices have not been increased for next season, and those who subscribe before June 30 will receive a significant discount off the already-low subscription price.

### BEETHOVEN

Saturday, November 21, 1992, 8 P.M.  
Sunday, November 22, 1992, 3 P.M.

**Ives** *Thanksgiving Day*  
**Beethoven** *Piano Concerto No. 4*  
Aleck Karis, Piano  
**Elgar** *Enigma Variations*

### METROPOLITAN BRASS QUINTET

Saturday, December 5, 1992, 8 P.M.  
Sunday, December 6, 1992, 3 P.M.

A selection of favorite brass music by one of America's outstanding quintets will make this year's holiday concert a special event.

### BOOJUM!

Saturday, January 23, 1993, 8 P.M.  
Sunday, January 24, 1993, 3 P.M.

**Wesley-Smith** *Boojum!*

The Association continues its tradition of offering unusual music when it presents the American premiere of Australian composer Martin Wesley-Smith's *Boojum!*

### COPLAND

Saturday, March 13, 1993, 8 P.M.  
Sunday, March 14, 1993, 3 P.M.

**Ward-Steinman** *Antares*  
**Copland** *Clarinet Concerto*  
Sheryl Renk, Clarinet  
**Brahms** *Symphony No. 3*

### TCHAIKOVSKY

Saturday, May 22, 1993, 8 P.M.  
Sunday, May 23, 1993, 3 P.M.

**Rouse** *Bump*  
**Beethoven** *Calm Sea and Prosperous Journey*  
**Borodin** *Polovetsian Dances*  
**Tchaikovsky** *Symphony No. 4*

### YOUNG ARTISTS CONCERT

Sunday, June 6, 1993, 3 P.M.

**You may subscribe or pick up a form during intermission in the lobby. Phone 534-4637 for further information.**

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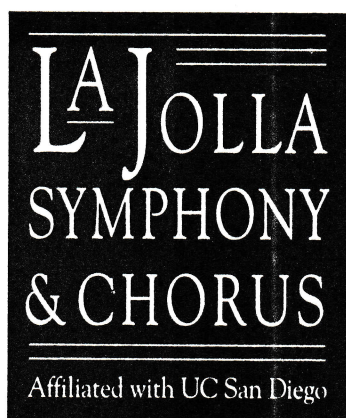
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## OUR NEXT CONCERT: DONA NOBIS PACEM

Our next program features the first appearance ever of the San Diego Master Chorale at these concerts. The Master Chorale and the La Jolla Symphony Chorus will join the Orchestra for a performance of Ralph Vaughan Williams' anti-war cantata *Dona Nobis Pacem*, premiered in the years just before the outbreak of World War II. Also on the program is Mussorgsky's *Pictures at an Exhibition*, performed not in Ravel's familiar orchestration but in a recent—and very Russian-sounding—version by pianist-conductor Vladimir Ashkenazy. The concert opens with Dvorak's rousing *Carnival Overture*. Tickets may be reserved by phoning the Association off at 534-4637.

SATURDAY, MAY 23, 1992, 8 P.M.

SUNDAY, MAY 24, 1992, 3 P.M.



The La Jolla Symphony and Chorus are non-profit organizations, administered by the La Jolla Symphony Association with generous assistance from the Music Department of UC, San Diego. The Administrative Assistant is Ms. Kristine Henyey. Mailing address:

La Jolla Symphony Association  
UCSD Box 0038  
La Jolla, CA 92093-0038  
Telephone: (619) 534-4637  
FAX: (619) 534-6774

## YOUNG ARTISTS CONCERT TICKETS

Subscribers are reminded that while the Young Artists Concert on June 7 is not a subscription event, any subscriber who wishes to attend can receive a free ticket by redeeming the voucher sent out with season tickets. But this redemption must take place before May 24. After that, all remaining tickets will be released for sale to the general public. Call the Association office if you have questions.



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# The La Jolla Symphony Chorus

## David Chase, Conductor

Victoria Heins-Shaw, *Assistant Conductor/Accompanist*

Heidi Lynn, *Assistant Conductor*

Beda Farrell, *Manager*

Karen Johns, *President*

Jay Sacks, *Treasurer*

Marie Nelson, *Librarian*

### Soprano

Rena Bever  
Helen Blackham  
Frances Castle  
Marguerite Close  
Elizabeth Cooper  
Sharon Dami  
Sally Dean  
Laura De Jarnett  
Elinore Elphick  
Beda Farrell  
Virginia Garland  
Marty Hambright  
Holly Hawker  
Sharon Hublit  
Paula Janssen  
Karen Johns  
Linda Johnson  
Karen Kakazu  
Janet Lewis  
Julie MacNeil  
Annika Malmberg  
Martha Neal-Brown  
Marie Nelson  
Karen Newman  
Christina Nolte  
Kitty Pappas  
Judy Prothero  
Anne Quaintance  
Julia Roath  
Karen Schooley  
Bobette Stewart  
Jennifer Tow  
Kimberly Vesco  
Mary Ellen Walther  
Janet White

### Alto

June Allen  
Katherine Archibald  
Andrea Booth  
Alice Bryant  
Carolyn Chase  
Helen DeStigter  
Catherine Espinoza  
Kathy Gentz  
Victoria Heins-Shaw  
Kristine Johnson  
Michelle Jolly  
Wendy Keller  
Julie Lalor  
Cathy Lea  
Eve Lewis  
Heidi Lynn  
Rhonda Neufeld  
Valerie Rubins  
Gail Seymour  
Carol Slaughter  
Susan Stamnes  
Sue Ann Taggart  
Wendy Tenuta  
Amee Wood\*  
Helen Woodward

### Tenor

Brian Andersen  
George Anderson  
Kenneth Anderson  
Brian Blackham  
Colin Bloor  
Bob Brislin  
Alexander Brown

Charles Carver  
Walter Desmond\*  
Charles Finn  
David Hutches  
Marcus Jeffrey  
David Jorstad  
Torre Knowler  
Alex Leonard  
Jeremy McEligot  
Jay Sacks  
Bill Ziefle

### Bass

Jim Aswegan  
Peter Brown  
Paul Burkhart  
John Desch  
Enrique Enguidanos  
Paul Friedman  
Gary Gippert  
Fred Goya  
Ron Hardy  
Jeff Hay  
Peter Jorgensen  
Ron Kaufmann  
Douglas Lynn\*  
Phil Nader  
Sam Oh  
Ray Park  
Lyle Personette  
Brian Rohrer  
Leonard Schaper  
Stewart Shaw  
Randy Stewart  
John Yuen

\*Section Leader

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# The La Jolla Symphony Orchestra

Founded in 1954 by Peter Nicoloff

## Thomas Nee, Music Director

Ted Bietz, *President*

Ulrike Burgin, *Librarian*

### Violin I

- Erik Ulman  
*Concertmaster*  
Carol Bietz  
Annette Birkenmeier  
Sam Cowley  
Moira Coyne  
Peter Dayan  
Regina Durango  
Brenda Flowers  
Pat Gifford  
Dina Miyoshi  
Lynne-Marie Rossé  
Robyn Rothschild  
Jeanne Saier  
Doris Strother  
Ted Tsai  
Laurence Wilson

### Violin II

- Gary Brown\*
- Ilana Amos
- Eric Bromberger
- Ronald Brown
- David Cooksley
- Martha Denham
- Sarah Dolkas
- Joan Forrest
- Stephanie Harris
- Henry Hecking
- Joshua Hsu
- Judy Illeman
- Igor Korneitchouk
- Harrison Li
- Sandra Ling
- Barbara Sagen
- Faith Widmann

### Viola

- Conrad Bruderer\*
- Laura Burnett
- Amy Harline
- William Lindley
- Kathryn Martin
- Helen Pataki

- Sheila Podell
- Ilsa Scheer
- Cynthia Snyder
- Anne Stillwell
- Megumi Taniguchi
- Loie Wheeler

### Cello

- Viola Brown\*
- Ulrike Burgin
- Curtis Chan
- Jennifer Dolkas
- Aileen Estacio
- Karen Feit
- Marsha Heinkele
- Wendy Nielsen
- Tracy Rodgers

### Bass

- Oliver Shirley\*
- Mary Broughall
- Martin Chandler
- Jim Lewis
- James McGarrah
- Paul Tamalunas
- George Woodall

### Flute

- Valerie Chereskin\*
- Janet Parish-Whittaker\*
- Margaret Bowles
- Joanna Spratt

### Piccolo

- Margaret Bowles

### Oboe

- Kathryn Ringrose\*
- Paul Hartl
- James Proulx

### Clarinet

- Sue Collado\*
- Gareth Guest
- Lisa McNeil
- Steve Shields

### Bass Clarinet

- Steve Shields

### Saxophone

- Gareth Guest
- Steven Shields

### Bassoon

- Thomas Schubert\*
- William Propp

### French Horn

- Chris Jagard\*
- Mark Yarbrough\*
- David Hughes
- David Newton
- Derek Vlasek

### Trumpet

- Joe Dyke\*
- Daniel Arovas
- Larry Gonzales

### Trombone

- Ted Bietz\*
- Matthew Cushing
- John Cuthbertson

### Tuba

- Ken Earnest

### Timpani and Percussion

- John Flood\*
- Jimmy Chung
- Thea Perrino
- Michael Sklar

\*Indicates principal

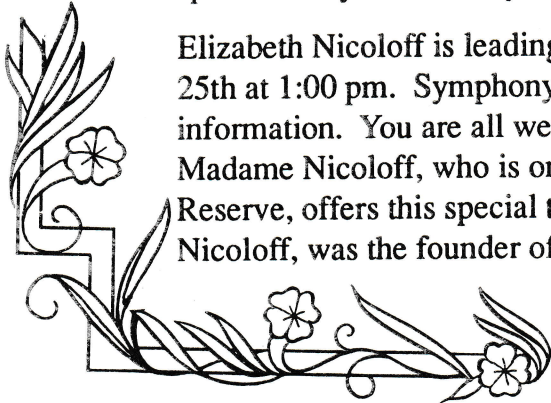
- Recipient of  
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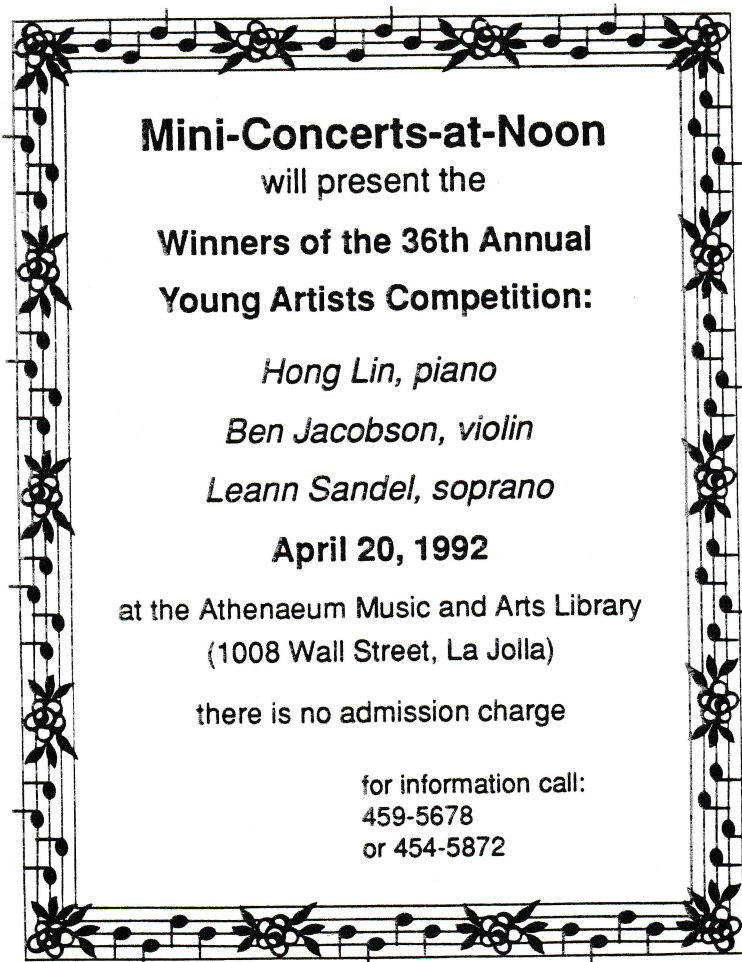
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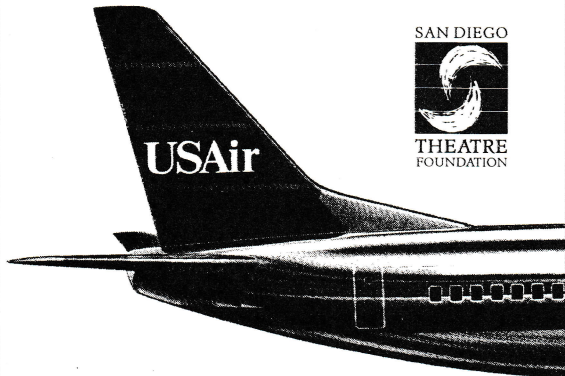


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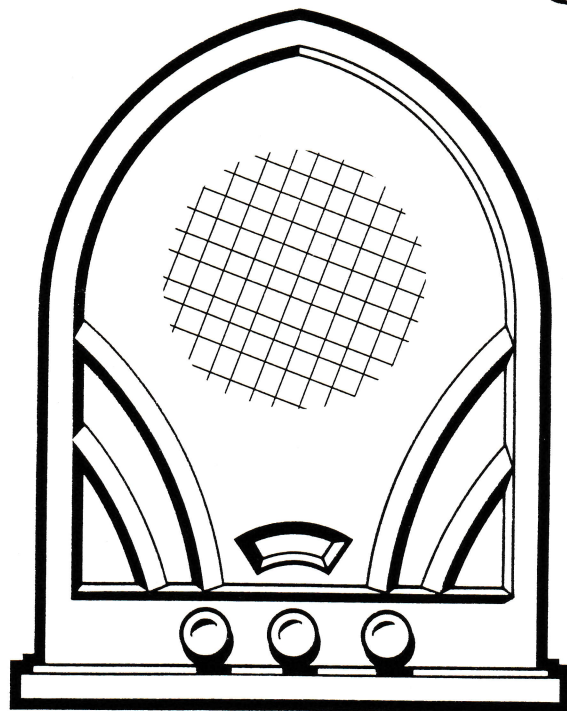
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