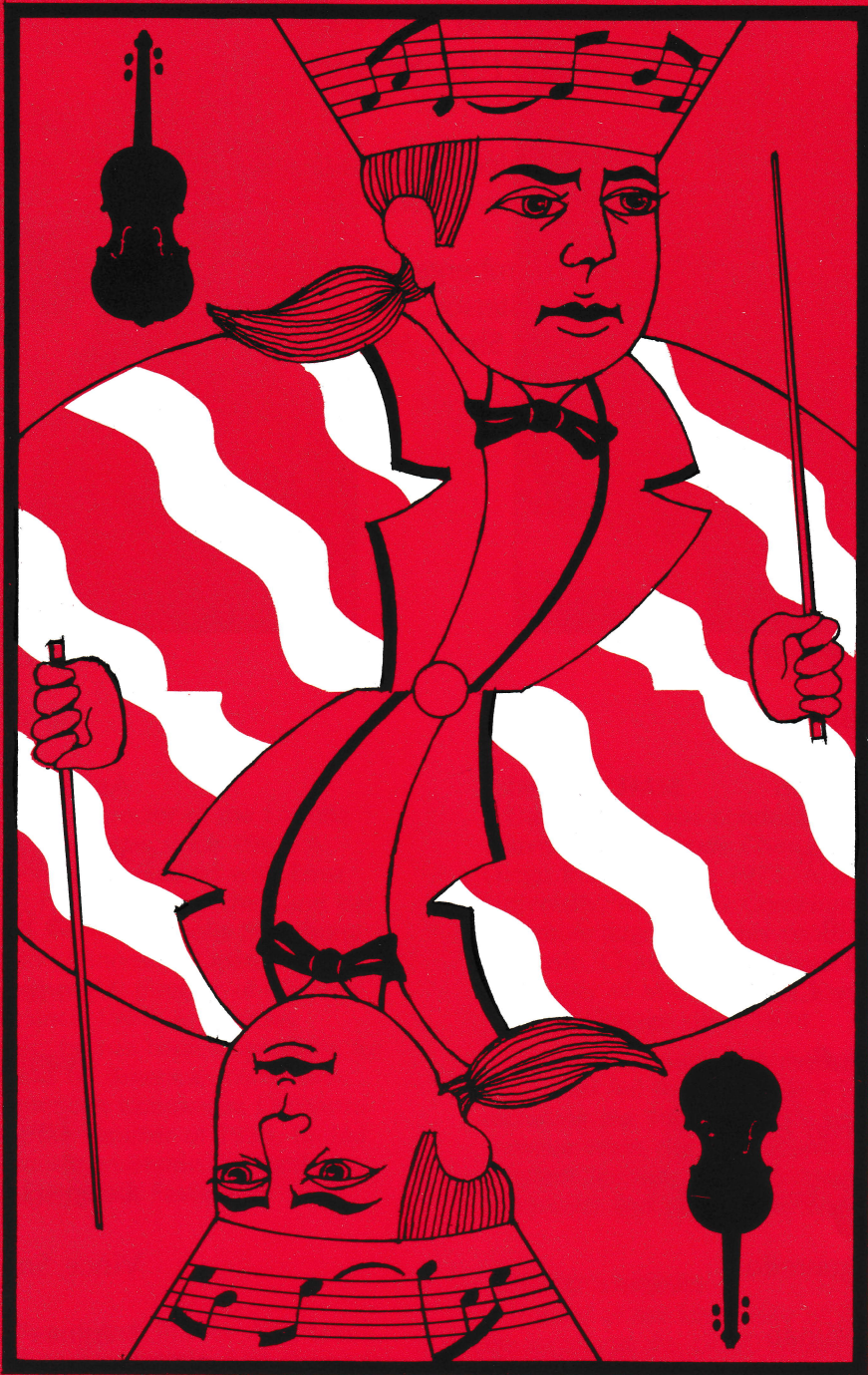


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La Jolla
CIVIC UNIVERSITY
SYMPHONY ORCHESTRA
CHORUS

92

LA JOLLA CIVIC-UNIVERSITY SYMPHONY ASSOCIATION
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1991-92 Season

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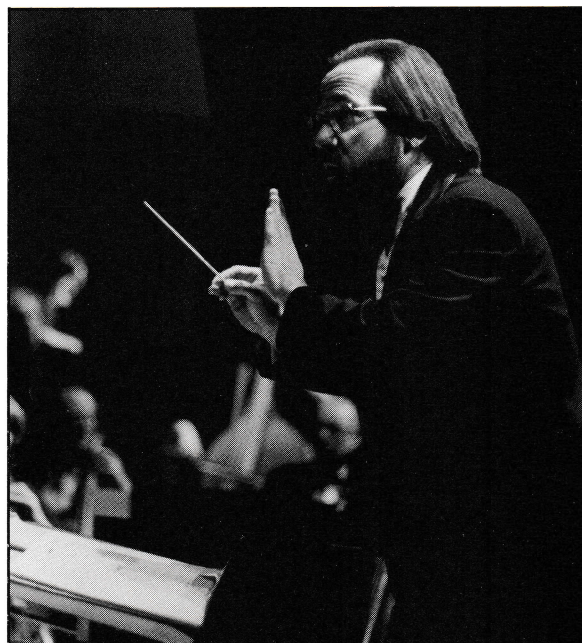
THOMAS NEE

THOMAS NEE

Thomas Nee has been music director of the La Jolla Civic-University Symphony Orchestra since 1967. A graduate of Hamline University, he studied with Ernst Krenek, Stefan Wolpe, and Hermann Scherchen and has been assistant conductor of the Minneapolis Symphony Orchestra and director of the Minnesota Opera Company. He has also been music director of the New Hampshire Music Festival since 1961. A vigorous proponent of modern music, he has been responsible for the premieres of many works by American composers, and in 1984 he led the American Composers Orchestra at Alice Tully Hall. During the summer of 1988, he led SONOR, the UCSD new music ensemble, in highly-acclaimed concerts at the Darmstadt Festival in Germany.

SUSAN LYNN DIXON

A graduate of UCLA with a degree in Fine Arts, Susan Lynn Dixon has performed opera, oratorio, and chamber music extensively throughout Southern California with such groups as the San Diego Opera, Pacific Lyric Theatre, and the UCLA and USC Opera Workshops. She has been a winner in the Orange County Met Auditions, a Musical Merit winner in San Diego, and a winner of the La Jolla Symphony Association's Young Artists Competition.



DAVID CHASE

DAVID CHASE

David Chase has conducted the La Jolla Civic-University Symphony Chorus since he moved to San Diego from Ohio in 1973. A graduate of Ohio State University, where his *Contemporary Arts Choral Ensemble* augmented his conducting duties in the School of Music, Chase later received his doctorate at the University of Michigan. He has been on the faculty of Palomar College since 1974.

During his tenure with the La Jolla Symphony Chorus, Chase has led the chorus in a number of new ventures, including the 1985 KPBS-TV broadcast of Bach's *B-minor Mass*, the CRI recording of Henry Brant's *Western Springs*, and performances with the San Diego Symphony and conductors Yoav Talmi and Robert Shaw.

PHILIP LARSON

Trained at the University of Illinois, Philip Larson is on the faculty of the UCSD Music Department, where he teaches and serves as director of the Concert Choir. As soloist, he has appeared with many organizations, including the San Diego Opera, SONOR, and the San Diego Chamber Orchestra. He appears regularly with trumpeter Edwin Harkins as part of the two-man contemporary performance ensemble called THE.

THE LA JOLLA CIVIC-UNIVERSITY
SYMPHONY ORCHESTRA & CHORUS

Thomas Nee, Music Director
David Chase, Choral Director

HOLIDAY CONCERT

Mandeville Auditorium
Saturday, December 7, 1991, 8 P.M.
Sunday, December 8, 1991, 3 P.M.

- GABRIELI-GHEDINI *Aria della Battaglia*
- VAUGHAN WILLIAMS *Fantasia on Greensleeves*
- RESPIGHI *Trittico Botticelliano*
 La Primavera
 L'adorazione dei Magi
 La nascita di Venere
- BACH-STOKOWSKI *Toccatà and Fugue in D Minor*

INTERMISSION

- PANUFNIK *Winter Solstice*
 Susan Lynn Dixon, Soprano
 Philip Larson, Bass
 American Premiere
- SWEELINCK *Hodie Christus Natus Est*
- PINKHAM *Christmas Cantata*

NOTES BY ERIC BROMBERGER

Aria della Battaglia
GIOVANNI GABRIELI
Born 1554, Venice
Died 1612, Venice

For many years organist at St. Mark's in Venice, Giovanni Gabrieli became interested in the stereophonic possibilities of that cathedral – it has opposed choir lofts – and wrote a great deal of antiphonal music for winds that is still frequently performed. His *Aria della Battaglia*, however, is not an antiphonal work. Instead, this martial-sounding music (the title means *Aria of Battle*) is scored for a wind ensemble that performs as one unit; the music itself makes sharp contrast between tempo, dynamics, and individual instrumental groups within the ensemble.

There is evidence that Gabrieli may have based this music on a vocal work by French composer Clement Jannequin (c.1475-c.1560), famous for his music with imitative effects (Jannequin in fact wrote a work called *La Guerre*). The present arrangement, by Italian composer Giorgio Ghedini (1892-1965), is for an ensemble of modern instruments: three flutes, two oboes, english horn, three clarinets, bass clarinets, three bassoons, four horns, three trumpets, three trombones, and tuba.

Fantasia on Greensleeves
RALPH VAUGHAN WILLIAMS
Born October 12, 1872, Down Ampney
Died August 26, 1958, London

The old English folksong "Greensleeves" (mentioned by Shakespeare in *The Merry Wives of Windsor*) has been heard in many settings on many different texts, ranging from lovesongs to political ballads to hymns to dances and to Christmas and New Year's carols (and even to some obscene variants). Vaughan Williams had a passion for English folk music, and he first used the "Greensleeves" tune in 1912 when he included it in the incidental music he composed for a production of Shakespeare's *Merry Wives* at Stratford-upon-Avon. When he composed his opera *Sir John in Love* (based on *The Merry Wives*) during the years 1924-8, Vaughan Williams used the tune once again: it is sung by Mistress Ford in Act III. In 1934, this

setting was arranged for small orchestra (flute, harp, and strings), and in this version it has become one of Vaughan Williams' best-known works.

Trittico Botticelliano

OTTORINO RESPIGHI

Born July 9, 1879, Bologna

Died April 18, 1936, Rome

Many composers have written music inspired by paintings – the opportunity to take a static arrangement of color, shape, and space, and transform that frozen moment into dynamic music-drama has been difficult to resist. In the nineteenth-century, such works were usually written as virtuoso vehicles for pianists: Liszt wrote some pieces inspired by the Italian masters, and Mussorgsky composed his *Pictures at an Exhibition*, based on paintings by his friend Viktor Hartmann. But in this century, particularly after seeing the range of color Richard Strauss had discovered in the virtuoso orchestra, composers have turned to the orchestra for their painting-inspired music. Some of these works have become accepted parts of the repertory: Rachmaninoff's *Isle of the Dead*, after the spooky painting by Arnold Böcklin, and Hindemith's symphony *Mathis der Maler*, based on paintings from Matthias Grünewald's Isenheim altarpiece. More recent examples include Martinů's *Frescoes of Piero della Francesca* and Gunther Schuller's *Seven Studies on Themes of Paul Klee*.

It was natural that Ottorino Respighi, a cultured man who was much in love with the Italian Renaissance (and heavily influenced by Strauss' tone poems), should turn to masterpieces of Italian painting for the inspiration of one of his own orchestral works; doubtless Ravel's dazzling orchestration of Mussorgsky's *Pictures* in 1922 had an influence on him as well. But when Respighi composed his *Trittico Botticelliano* ("Botticelli Triptych") in 1927, he used not the huge orchestra of Ravel's orchestration or of his own *Pines* and *Fountains of Rome*, but a chamber orchestra. He chose three paintings of Sandro Botticelli (c.1440-1515), a Florentine artist famous for his use of color and his paintings on mythological and religious subjects, and wrote a three-movement orchestral score that is all the more effective for being modest in scope and restrained in manner. This is not to

suggest that the *Trittico Botticelliano* is dull or muted music. Far from it. But the use of a small orchestra brings a restraint and focus to this score, which is a welcome change from the overheated opulence of Respighi's Roman tone poems.

The first movement, based on Botticelli's painting *Spring*, is full of swirling motion as the season comes to powerful life. In Botticelli's painting, Venus, Mercury, and dancing graces stand on striking black grass, while above their heads the trees burst with flowers and oranges. Respighi's delicate writing for winds here contrasts with powerful fanfares and canonic writing, and the music reaches a climax full of trills and shimmering sounds as the power of spring unfolds. Botticelli's *Adoration of the Magi* features the Virgin with the Child in her lap at the center of the painting; before and below her are figures in robes of rich reds, blues, and browns. The music begins with lonely bassoon and oboe solos, like the sound of shepherd's pipes. Soon comes a long melody, clearly based on the old hymn "O come, O come, Emanuel/And ransom captive Israel," and this develops nobly; Respighi includes a number of exotic sounds, depicting the three kings from the Orient. The music rises to a climax, then falls away to end quietly on the lonely bassoon theme from the beginning, now under high string chords. The final movement is based on one of the most famous of all paintings, *the Birth of Venus*, in which the goddess of love rises from the sea on a shell. The music begins with gently-rocking string chords (the lapping of foamy waves?), and this lulling sound continues throughout. This movement too is full of shimmering sounds, but here the music remains calm, almost radiant. It rises to an ecstatic climax, which gives way to sudden silence; the rocking accompaniment resumes, and the music moves to a glowing close.

Toccatà and Fugue in D Minor, BWV565 JOHANN SEBASTIAN BACH

(arr. Stokowski)

Born March 21, 1685, Eisenach

Died July 28, 1750, Leipzig

Bach was known in his own day not as a composer but as a virtuoso organist, and if one is to judge by his music for organ he must have been a

brilliant performer indeed. The *Toccatà and Fugue in D Minor*, composed between 1703 and 1707 when Bach was about 20, is one of his most famous works. The title *toccatà*, from the Italian word for "touch," refers to a keyboard piece designed to show off the performer's dexterity and brilliance, and Bach's powerful *Toccatà*, which flies across the range of the organ, does just that. The fugue that follows is derived from material in the *toccatà*, and after the wild exuberance of the opening section the fugue brings a world of order, precision, and reassurance. At the end of the fugue, though, Bach brings back the *toccatà* in all its wild glory for a knock-out close.

At these concerts, Bach's original organ work is performed in a transcription for orchestra by Leopold Stokowski. Stokowski (1882-1977) is best remembered for his attention to orchestral sound (it was he who created the famous "Philadelphia sound") and for the many liberties he took with the printed score: he often reorchestrated entire passages to make them sound "better." The most famous (or notorious, depending on your point of view) of these liberties were his transcriptions for full orchestra of organ works by Bach. Stokowski, originally trained as an organist, recognized the sonic possibilities of Bach's organ music, and his many transcriptions for orchestra played an important role in making this unfamiliar music known to audiences during the first half of this century.

But these transcriptions, so popular two generations ago, appear suspect in this age of textual purity and interest in original instruments, and one almost has to apologize for performing them. The orchestration of the *Toccatà and Fugue in D Minor* has come to seem one of the most extreme examples of Stokowski's excess, symbolized by its lead position in Walt Disney's *Fantasia*, itself a symbol of artistic corruption to modern purists.

Be all that as it may, the fact remains that Stokowski's transcription – with its ringing brass and lush string sound – is a wonderfully effective setting of Bach's music, full of power and a range of color that the organ can only suggest. Who is to say with certainty that if Bach (himself a great transcriber) were to reappear today he would not hear this transcription and – to the horror of

modern purists – love every supercharged moment of it?

Winter Solstice

ANDREZJ PANUFNIK

Born September 24, 1914, Warsaw
Died October 27, 1991, London

Composer and conductor Andrezj Panufnik, who died only five weeks ago, studied at the Warsaw Conservatory and later with Felix Weingartner in Vienna. He fled Poland for political reasons in 1954 and settled in England; he became a British citizen in 1961 and was knighted in January of 1991. Panufnik's works include ten symphonies, concertos, chamber music, and vocal settings. His *Winter Solstice*, which receives its American premiere at these concerts, was written in 1972. The composer prepared a program note for *Winter Solstice*, from which the following has been adapted:

"When I was asked to compose a Christmas choral work, my mind could not help turning immediately toward the fascinating dualism between paganism and early Christianity, particularly the close parallel between the celebration of Christ's birth – the Son of God, and the pagan celebration for the birth of their god – the Sun – both events taking place at the same time of the year.

The text for this work was specially written for me according to my requirements, to give me full opportunity to express musically this dualism between Christianity and paganism. The cantata has five movements [performed without break]:

i) *Mistletoe Carol*: The Christians sing a mistletoe carol of Christmas cheer. The pagans meanwhile express their pious feelings towards the mistletoe, the healer of all ills and bringer of fertility...

ii) *Chant of the Earth Mother*: This is a kind of *arioso*, sung by soprano solo on a background of trombone chords, while from time to time, the male voices and timpani break in with recitation of different names by which the Earth Mother has been known in various primitive religions...

iii) *Nativity of the SO(u)N*: Christians and pagans are simultaneously celebrating the Nativity, both filled with religious exultation. Though they seem to begin alike, fervent debate rapidly ensues, and they remain divided about

the vital point – 'the Son of God' or 'the Sun, our God'. The movement starts with the two choruses' mutual outburst: 'The Son/Sun is born!' Here the two groups are very clearly divided: voices clashing and brass instruments emphasizing the conflict.

iv) *Sermon of St. Augustine*: This movement is based on St. Augustine's Christmas Sermons, and it starts with his own words: 'Worship not the sun, but Him who made the sun!' It is sung by the baritone solo on the chords of the trumpets, with the female voices (Christians) like a congregation supporting his declamation...

v) *Hymn for the New Year*: The Christians and pagans at last find really common ground in their prayers for the New Year. They share their aspirations, their seasonal joy and their wish to celebrate...

The performers are divided into two groups, a good distance apart, each with their own quite defined dramatic roles: the Christians, represented by female voices and baritone solo (St. Augustine), 3 trumpets and glockenspiel – and the pagans, by male voices, solo soprano (the Earth Mother), 3 trombones and timpani. The two groups have their own characteristics in musical language, at the same time reflecting each other musically just as they do in their parallel religious celebrations."

Hodie Christus Natus Est

JAN PIETERSZON SWEELINCK

Born May 1562, Deventer
Died October 16, 1621, Amsterdam

A contemporary of Shakespeare, Sweelinck spent his entire career in Amsterdam, where he composed a large body of work consisting primarily of vocal pieces. His *Hodie Christus Natus Est* is a typical Latin motet: each line of the Latin text becomes an individual section with its own melodic and rhythmic motives. This particular motet has been held in great esteem for centuries because of its jubilant spirit and the fact that it is integrated around one recurring theme.

Christmas Cantata

DANIEL PINKHAM

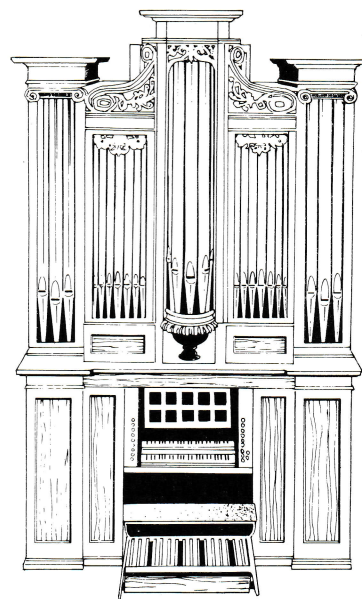
Born June 5, 1923, Lynn, Massachusetts

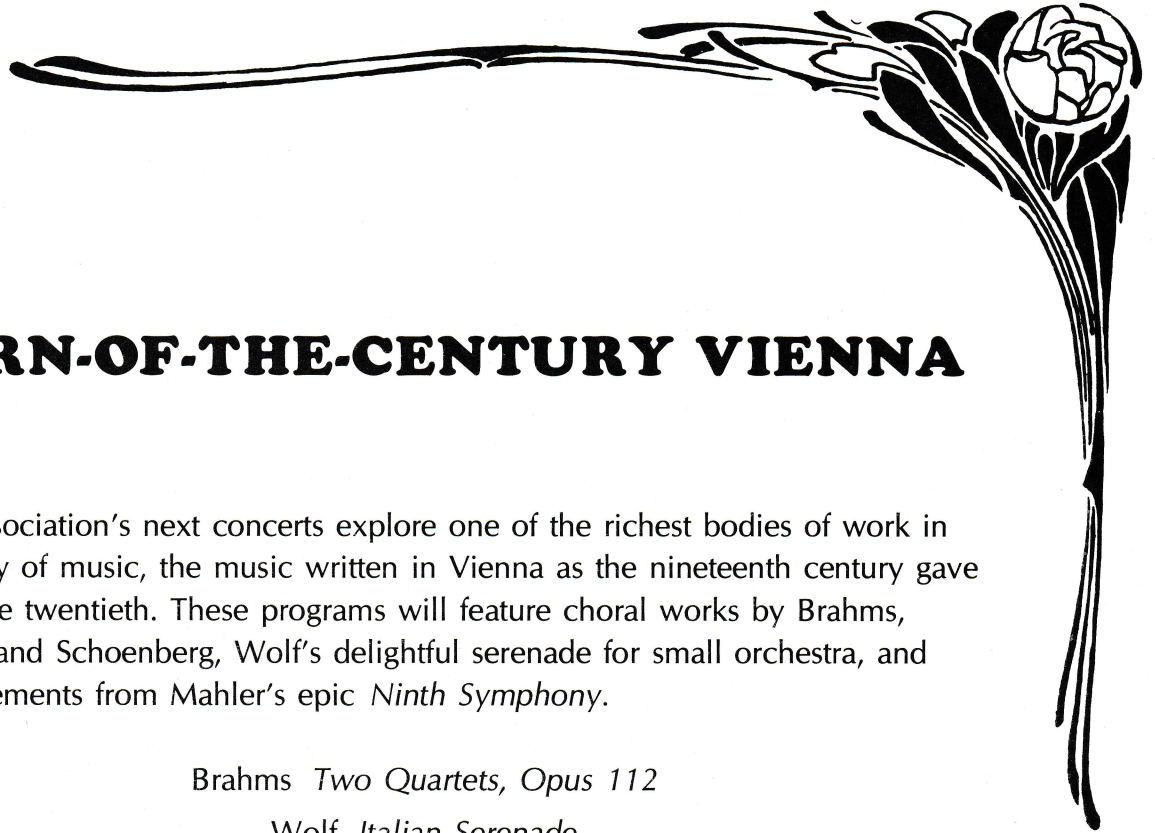
Daniel Pinkham was educated at Harvard (B.A., 1943; M.A., 1944) and

pursued advanced study with some distinguished teachers: composition with Nadia Boulanger, Aaron Copland, Walter Piston, and Albert Honegger; harpsichord with Wanda Landowska; and organ with E. Power Biggs. He has taught at Simmons College, Boston University, Harvard, and the New England Conservatory. Though Pinkham has composed music for instrumental ensembles, he has written primarily for the voice, and many of his vocal works set Biblical or other religious texts.

His *Christmas Cantata*, scored for chorus and two brass choirs, dates from 1957. For this brief, three-movement work, Pinkham assembled three different texts relating to the Nativity: the traditional inquiry of the shepherds *Quem vidistis, pastores?*; *O magnum mysterium*; and a *Gloria* (though this is not the same *Gloria* text used in the traditional Roman Catholic mass – it is instead a shout of praise and gratitude to God). Pinkham separates the brass choirs, and their virtuoso antiphonal music recalls the brass music Giovanni Gabrieli wrote at the turn of the seventeenth century for St. Mark's Cathedral in Venice.

Texts for choral works appear on pages 8-9





TURN-OF-THE-CENTURY VIENNA

The Association's next concerts explore one of the richest bodies of work in the history of music, the music written in Vienna as the nineteenth century gave way to the twentieth. These programs will feature choral works by Brahms, Webern, and Schoenberg, Wolf's delightful serenade for small orchestra, and two movements from Mahler's epic *Ninth Symphony*.

Brahms *Two Quartets, Opus 112*

Wolf *Italian Serenade*

Webern *Entflieht auf Leichten Kahnen*

Webern *Slow Movement for Strings*

Schoenberg *Friede auf Erden*

Mahler *Symphony No. 9: movements 1 and 3*

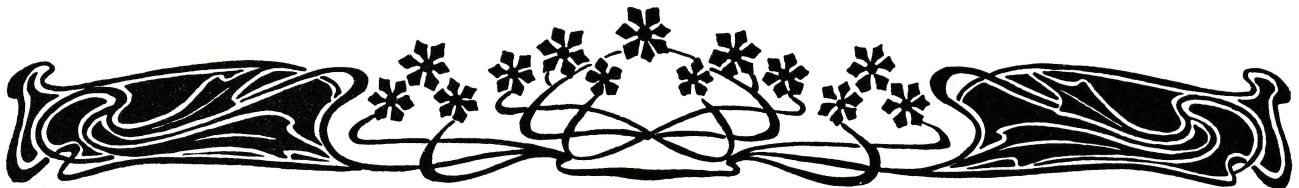
Saturday, March 14, 1992, 8 P.M.

Sunday, March 15, 1992, 3 P.M.

Mandeville Auditorium

For
tickets
phone

These concerts will be accompanied by an exhibit in the East Room of art and design from this same period, featuring prints of works by Gustav Klimt, Egon Schiele, and others. For tickets or information about these concerts, phone 534-4637.



WINTER SOLSTICE

MISTLETOE CAROL

Pagans:
Mistletoe! All-Healer!
Sacred omen, holy charm:
Wear it close, be safe from
harm.
Mistletoe! All-Healer!
In the sacred oakgrove
found:
Never let it touch the
ground.
Mistletoe! All-Healer!
Cures all ills, severe and
mild.
Brings the barren wife to
child.
Mistletoe! All-Healer!
Bring your goat and bring
your cow,
Bring the ewe the mistel-
bough.
All-Healer! Mistletoe!

Christians:
Mistletoe, mistletoe,
Merry, merry Christmas, oh!
A miss below the mistletoe:
Loving Christmas spirit show.
Mistletoe, mistletoe,
Silver-white thy berries
glow.
Holy holly, ivy, oak:
Yule log in the great fire
stoke.
Mistletoe, mistletoe,
Merry, merry Christmas, oh!

CHANT OF THE EARTH MOTHER

Earth Mother:
Know me by numerous,
Numberless names,
For all people,
All nations,
Have known me for ever.
Worship me! Tremble!
The Three-fold Goddess:
Mother and bride
And mourner together!
Worship me! Worship!
The Great Earth Mother!
Attis my son and Attis my
lover!
Mother of Helios, Marduk,
Apollo:
Mother and giver of life
To all Nature:
The corn and the trees;
And all life in the seas.
Heavenly Goddess!
Heavenly Virgin!
The Virgin gives birth
To the Light of the Earth:
The Birth, the Birth of the
Sun!

Pagans:
Nana, Inana, Nina, Anunit;
Isis and Ishtar, Ashdar,
Astarte;
Io, Anaitis, Ceres,
Cerridwen:
Ceres, Cerridwen, Venus,
Alphito;
Luna, Dione, Danai Diana;
Balaath, Ngame:
Ballath, Ngame, Hera,
Blodenwedd
Nina, Albina, Freya,
Cybele:
Freya, Cybele, Rhea,
Semele;
Isis and ishtar:
Isis and Ishtar, Ashdar,
Astarte:

NATIVITY OF THE SO(u)N

Pagans/Christians: THE SO(u)N IS BORN!
Christians: The Sun of righteousness!
Pagans: *The Unconquerable Sun!*
Christians: The Son of God!
Pagans: *The Sun, our God!*
The Sun waxeth!
The virgin hath brought forth!
Virgin! Earth Mother!
Christians: *Mary the Virgin, Chosen of God,*
Mary brought forth
A son: the Son,
The Holy Son:
The Light of our Earth!

Pagans: *The Light of our Earth!*
The Holy Sun:
The Sun, the Sun!
Return and be born,
Be reborn after wintery death!
Christians: Jesus, oh Jesus
Of Nazareth! Brought forth!
The Son Incarnate!
Pagans: *The Sun, our God!*
Christians: The Son of God!
Pagans: *The Unconquerable Sun!*
Christians: The Sun of Righteousness!
Pagans/Christians: THE SO(u)N IS BORN!

SERMON OF ST. AUGUSTINE

St. Augustine:
Worship not the sun,
But Him who made the
sun!
For Jesus Christ Himself
Is the True Day of the Sun:
Christ, the Sun of
Righteousness,
The only One.
Feel ye joy of senses
In the sun above;
The Lamps of Heav'n
Bejewel our lives with
light.
Yet dull are stars, the
moon
And e'en the Sun
Beside the radiant
Glow of Christ's pure love.
Worship not the sun,
But Him who made the sun!

Christians:
Father and Son and Spirit:
Three-in-One!
Father and Son and Spirit:
Three-in-One!
Father and Son and Spirit:
Three-in-One!
Father and Son and Spirit:
Three-in-One!
Father and Son and Spirit:
Three-in-One!

HYMN FOR THE NEW YEAR

Pagans/Christians:

Oh Light!
Look down
Upon our Earth!
For on this day
No quenching cloud
Can quell Thy ray.
Upon this day,
The day of Birth,
We feast and dance
In joy and mirth.

St. Augustine

A prayer, a prayer
For this New Year:
All sin brings pain:
Let virtue reign!

Earth Mother

A prayer, a prayer
For this New Year:
Reward our toil,
Enrich our soil!

OH LIGHT!

Camilla Jessel Panufnik.
1972.

CHRISTMAS CANTATA

(I).—Quem vidistis,
pastores? Dicite: annuntiate
nobis in terris quis
apparuit. —Natum vidimus
et choros angelorum
collaudentes Dominum.
Alleluia!

(II). O magnum mysterium
et admirabile sacramentum,
ut animalia viderunt
Dominum natum, jacentem
in praesepio. Beata Virgo
cujus viscera meruerunt
portare Dominum
Christum!

(III). Gloria in excelsis Deo,
et in terra pax hominibus
bonae voluntatis! Jubilate
Deo omnis terra, servite
Dominum in laetitia.
Introite in conspectu eius,
in exultatione. Scitote
quoniam, Dominus ipse est
Deus: Ipse fecit nos, et non
ipsi nos. Gloria in excelsis
Deo, et in terra pax
hominibus bonae
voluntatis. Alleluia!

HODIE CHRISTUS NATUS EST

Hodie Christus natus est: hodie Salvator apparuit:	Today Christ is born; today the Saviour has appeared;
hodie in terra canunt Angeli laetantur Archangeli:	today the Angels sing, the Archangels rejoice;
hodie exultant justi, dicentes: Gloria in excelsis Deo, Alleluia.	today the righteous rejoice, saying: Glory to God in the highest. Alleluia!

(I). Shepherds, tell us your
story.

Speak to us!
Speak to us! Again describe
The vision of glory
Which on earth appear'd.

Born for us was Christ Jesus.
We heard the angel chorus
Sing praises of the Lord.
Alleluia.

(II). O wond'rous this
mystery
That even lowly beasts
Might behold him
Who though the Son of
God,
A Son of man on earth was
born.
Within a manger He did
lie.
O blessed Virgin most
holy,
Worthy was thy womb
That did carry our Saviour
Jesus Christ.

(III). Glory to God in the
highest and on earth to
men of good will.

O be joyful in the Lord, ye
nations with gladness serve
the Lord.

Glory to God in the
highest and on earth to
men of good will.

Come before him, come
before His presence with
singing, joy and exultation.

Glory to God in the
highest and on earth to
men of good will.

Know ye that the Lord He
is God, strong and mighty,
He created us and not we
ourselves

Glory to God in the
highest and on earth to
men of good will. Alleluia

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*

Eve Lewis, *Librarian*

Soprano

Helen Blackham
Louise Carmon
Marguerite Close
Elizabeth Cooper
Sharon Dami
Sally Dean
Elinore Elphick
Beda Farrell
Virginia Garland
Marty Hambright
Frances Hansen
Holly Hawker
Sharon Hublit
Paula Janssen
Karen Johns
Linda Johnson
Karen Kakazu
Janet Lewis
Shirley Liu
Julie MacNeil
Annika Malmberg
Michelle McGrew
Martha Neal-Brown
Marie Nelson
Karen Newman
Kitty Pappas
Debby Park*
Judy Prothero
Anne Quaintance
Julia Roath
Karen Schooley
Bobette Stewart
Julie Ann Stoner
Jennifer Tow
Kimberly Vesco
Mary Ellen Walther

Alto

June Allen
Katherine Archibald

Andrea Booth
Alice Bryant
Carolyn Chase
Helen DeStigter
Catherine Espinoza
Kathy Gentz
Shirley Hawkes
Victoria Heins-Shaw
Kristine Johnson
Alyxandra Kuhn
Julie Lalor
Cathy Lea
Eve Lewis
Heidi Lynn
Kristine Miu
Rhonda Neufeld
Pat Patrick
Michelle Renaud
Valerie Rubins
Gail Seymour
Emily Shen
Carol Slaughter
Susan Stamnes
Joy Sworder
Sue Ann Taggart
Wendy Tenuta
Amee Wood*
Helen Woodward

Tenor

Brian Anderson
George Anderson
Brian Blackham
Colin Bloor
Bob Brislin
Alexander Brown
Charles Carver
Walter Desmond*
Michael Goodman
David Hutches
Alex Leonard

Marcus Jeffry
David Jorstad
Joe Mundy
Jay Sacks
Bill Woodward
Bill Ziefle

Bass

Jim Aswegan
Peter Brown
Paul Burkhardt
John Desch
Enrique Enguidanos
Piotr Filipowski
Paul Friedman
Garry Gippert
Ron Hardy
Jeff Hay
Peter Jorgensen
Ron Kaufmann
Douglas Lynn*
Phil Nader
Sam Oh
Ray Park
Brian Rohrer
Stewart Shaw
Randy Stewart
Bill Swenson
John Yuen

*Section Leader

The La Jolla Civic-University Symphony Orchestra

Founded in 1954 by Peter Nicoloff

Thomas Nee, Music Director

Ted Bietz, *President*

Uli Brugin, *Librarian*

Violin I

Erik Ulman
Concertmaster
Arun Bharali
Carol Bietz
Younghee Chung
Maira Coyne
Peter Dayan
Brenda Flowers
Pat Gifford
David Goff
Sandra Ling
Dina Miyoshi
Robyn Rothschild
Jeanne Saier
Doris Strother
Ted Tsai

Violin II

Gary Brown*
Ilana Amos
Eric Bromberger
Ron Brown
David Cooksley
Martha Denham
Regina Derango
Joan Forrest
Stephanie Harris
Henry Hecking
Joshua Hsu
Judy Illeman
Igor Korneitchouk
Harrison Li
Barbara Sagen
Steve Voigt
Faith Widmann
Marc Wintriss

Viola

Conrad Bruderer*
Laura Burnett
Amy Harline
Christine Lin

William Lindley
Kathryn Martin
Helen Pataki
Sheila Podell
Ilsa Scheer
Cynthia Snyder
Anne Stillwell
Loie Wheeler

Cello

Viola Brown*
Ulrike Burgin
Curtis Chan
Karen Feit
Eric Lee
Mimi Nguyen
Wendy Nielsen
Charles Park
Tracy Rodgers

Bass

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

Flute

Margaret Bowles
Valerie Chereskin
Carol Lam
Janet Parish-Whittaker

Oboe and English Horn

Paul Hartl*
James Proulx
Kathryn Ringrose

Clarinet

Gareth Guest*

Jordan Lees
Lisa McNeill
Steve Shields

Bassoon

Thomas Schubert*
Debbie Breen
William Propp

French Horn

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

Trumpet

Tim Brandt*
Edwin Harkins*
Kim Allen
Daniel Arovas
Richard Yenson

Trombone

Ted Bietz*
Matthew Cushing
John Cuthbertson

Tuba

Ken Earnest

Timpani and Percussion

Ivan Douth*
Damian Cassells-Jones
Jimmy Chung

Harp

Leigh Stevens

Piano, Celesta

Gail Gipson
Jeanne Saier

* *Indicates principal*

La Jolla
CIVIC UNIVERSITY
SYMPHONY ORCHESTRA
CHORUS

Thomas Nee, Music Director
David Chase, Choral Conductor

36th Annual Young Artists Competition

Auditions to be held
Saturday, February 1 and Sunday, February 2, 1992
Mandeville Recital Hall
UCSD

Piano Strings Woodwinds Brass/Percussion Voice

ELIGIBILITY:

Instrumentalists:

Junior Division age 18 and under
Senior Division age 28 and under
(contestants may apply in both categories by submitting two applications and two separate checks)

Vocalists:

Vocal contestants age 30 and under

Contestant must be a resident of San Diego County or Baja California or be enrolled as a student in a school in San Diego County or Baja California.

Contestant must provide his/her own accompanist and a copy of each selection for the judges. No photocopies.

Winners will be required to be present at the June concert to receive their awards.

Former first-place winners are not eligible to compete in their former category.

REPERTOIRE:

Junior Instrumental Division:

One memorized movement of a concerto or extended work with orchestra and one contrasting piece from any source.

Senior Instrumental Division:

One complete memorized concerto or extended work with orchestra.

Vocal Division:

Three major memorized solo works or arias with orchestral accompaniment, one of which must be composed by Handel and have English as its original language.

PRIZES:

Senior Instrumental Division

1st place \$500
2nd place \$300
3rd place \$200

Junior Instrumental Division

1st place \$300
2nd place \$200
3rd place \$100

Vocal Division

1st place \$500
2nd place \$300
3rd place \$200

- Performances for first place winners in all divisions with La Jolla Civic/University Orchestra on June 7, 1992 - Mandeville Auditorium and on June 9, 1992 Cultural Arts Center, Tijuana
 - A performance for selected winners at the Athenæum Music and Arts Library, La Jolla
 - A winners reception will follow the competition on Sunday, February 2, 1992
- At the Music Director's discretion, a performance from a non-first place winner may be scheduled June 7, 1992

For more information call the La Jolla Symphony office at (619) 534-4637

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CHORUS AUDITIONS

The La Jolla Civic-University Symphony Chorus will hold auditions for new members in January 1992. If you are interested in auditioning, please phone the chorus manager at 727-5158 for an appointment.

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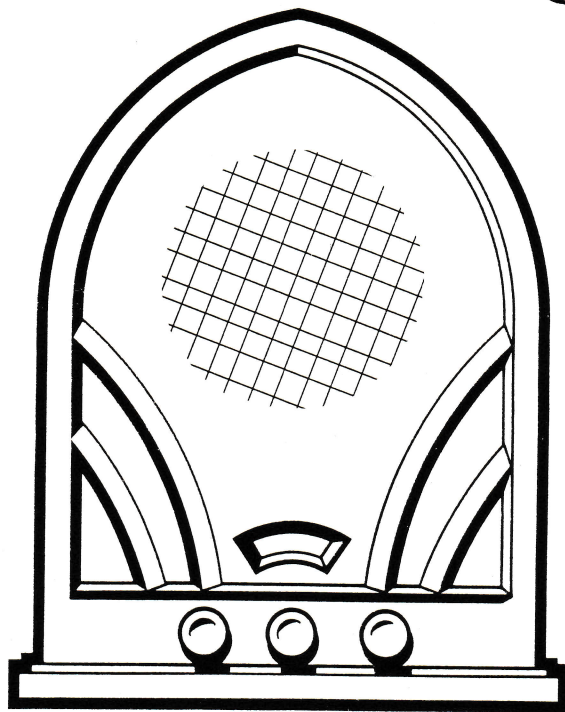
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