

La Jolla
CIVIC UNIVERSITY
SYMPHONY ORCHESTRA
CHORUS

Thomas Nee
MUSIC DIRECTOR

1988 - 1989
SEASON



THE 1988-89 SEASON

All-Beethoven Concert

SATURDAY, OCTOBER 1, 8 P.M.

SUNDAY, OCTOBER 2, 3 P.M.

Symphony No. 8 in F Major

Elegiac Song

Choral Fantasy

Kenneth Bookstein, Piano

Wellington's Victory

The Roaring Twenties

SATURDAY, NOVEMBER 19, 8 P.M.

SUNDAY, NOVEMBER 20, 3 P.M.

Antheil *Jazz Symphony*

Seeger *Slow Movement for Strings*

Gershwin *Lullaby for Strings*

Lambert *The Rio Grande*

Shostakovich *Symphony No. 1 in F Minor*

Christmas Concert

SATURDAY, DECEMBER 10, 8 P.M.

SUNDAY, DECEMBER 11, 3 P.M.

SUNDAY, DECEMBER 11, 8 P.M.

A collage of varied music to celebrate the Christmas season

Mahler

SATURDAY, FEBRUARY 18, 8 P.M.

SUNDAY, FEBRUARY 19, 3 P.M.

Mahler *Symphony No. 3 in D Minor*

Diana Davidson, Mezzo-soprano

Biblical Tales

SATURDAY, MARCH 11, 8 P.M.

SUNDAY, MARCH 12, 3 P.M.

Schutz *Symphoniae Sacrae*

Parker *Sacred Symphonies*

Honegger *King David*

Lynn Henderson, Soprano

Kathleen O'Brien, Mezzo-soprano

Thomas Oberjat, Tenor

Mary Corrigan, Witch

Norman Welsh, Narrator

Mozart Requiem

SATURDAY, MAY 13, 8 P.M.

SUNDAY, MAY 14, 3 P.M.

Penderecki *Threnody for the Victims of Hiroshima*

Stravinsky *Symphony in Three Movements*

Mozart *Requiem*

Ann Chase, Soprano

Anita Collette, Alto

Alvin Brightbill, Tenor

Wayne Saxon, Bass

YOUNG ARTISTS CONCERT

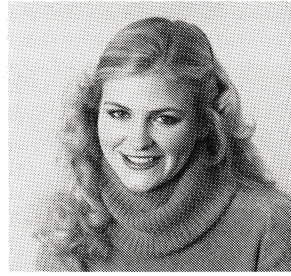
SUNDAY, JUNE 4, 3 P.M.

All concerts take place in Mandeville Auditorium, UCSD

For ticket information, please call the Association at 534-4637



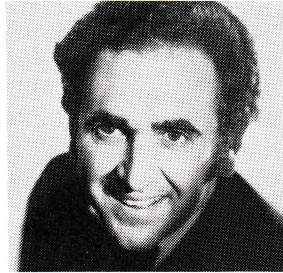
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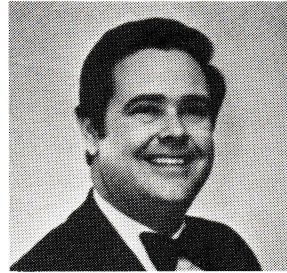
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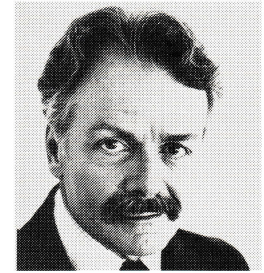
MARY CORRIGAN



THOMAS OBERJAT



J. STEVEN HUBBARD



WILLIAM ROESCH

LYNNE HENDERSON attended the Oberlin Conservatory of Music and graduated With Distinction from the University of Redlands. She has taught privately in San Diego, served as a consultant to the Chula Vista High School for Performing Arts, and been Choral Director of the Carmel High School for Girls. On stage, she has sung numerous roles at the Redlands Bowl, San Diego Repertory Theatre, and at UCLA.

HEIDI LYNN, though formally trained as a classical organist, has done professional singing in the San Diego area for the past twelve years, beginning at the Broadway Dinner Theatre and most recently with the La Jolla Civic-University Symphony Chorus. She was also soloist with that group on their recent European tour and is currently choirmaster/organist at the Church of the Good Samaritan in University City.

MARY CORRIGAN, an Associate Professor in the Department of Theatre at UCSD, has received a number of acting awards, among them the Best Actress Award for her work as Agnes in *A Delicate Balance* at the Old Globe's Cassius Carter Theater in 1979. A specialist in voice production, she has conducted over one hundred voice production workshops in the United States and England. She has written several articles on actor training and is the immediate past Vice President for Performance Training in the American Theatre Association (1982-84).

THOMAS OBERJAT has sung with the Hawaii Opera, Los Angeles-based Euterpe Opera, and Portland Opera and has appeared at the Hollywood Bowl as soloist with the Los Angeles Philharmonic. A resident of San Diego's North County, he has appeared with the La Jolla Civic-University Symphony in performances of Beethoven's *Ninth Symphony* and *Mass in C*, Mozart's *C-Minor Mass*, Orff's

Catulli Carmina, and Rachmaninoff's *The Bells*. He is currently tenor soloist at First Presbyterian Church of San Diego.

J. STEVEN HUBBARD is a frequent soloist and recitalist in the Southern California area. A native of Virginia, he studied in Heidelberg, Germany, before moving to California. Mr. Hubbard has sung principal opera roles ranging from the comic (*Così fan tutte*, *The Gondoliers*) to the dramatic (*La Bohème*, *I Pagliacci*). Formerly music director at St. Joseph's Cathedral in San Diego, he recently completed a series of sacred music performances at the Air Force Academy in Colorado Springs.

WILLIAM ROESCH is the new Director of Education of the San Diego Opera and formerly served as Associate Artistic Director of that company. Mr. Roesch has also had a long association with San Diego's Old Globe Theatre, which he served as their first Associate Artistic Director, having directed some sixty productions for both the Main Stage and the Carter Arena Theatre. Mr. Roesch appeared as reader in last December's Christmas Concert by the La Jolla Civic-University Symphony Chorus.

JULIO ANDUJAR, who turned 11 this week, combines his love of music with his studies as a fifth-grader at La Jolla Country Day School and baseball, basketball, and soccer. Julio has performed extensively since the age of 5 as a member of many Country Day musical ensembles, the MEND Children's Choir, and Mary, Star of the Seas, Chancel Choir. He has sung in *The Music Man* and *Amahl and the Night Visitors* and made his debut with the La Jolla Civic-University Symphony at last December's Christmas concert.

**THE LA JOLLA CIVIC-UNIVERSITY
SYMPHONY CHORUS**

**Members of the La Jolla Civic-University
Symphony Orchestra**

Thomas Nee, Music Director

**William Roesch, Narrator
Mary Corrigan, Witch
Lynne Henderson, Soprano
Julio Andujar, Treble
Heidi Lynn, Mezzo-Soprano
Thomas Oberjat, Tenor
Steven Hubbard, Baritone**

and

**Mary Oliver, Violin
Erik Ulman, Violin
Patti Wong, Flute
Ruth Simon, Cello
Victoria Heins-Shaw, Continuo**

David Chase, Conductor

Mandeville Auditorium

Saturday, March 11, 1989 Sunday, March 12, 1989

BIBLICAL TALES

HEINRICH SCHÜTZ **Weib, was weinest du?**
*Dialogo per la pasua
from Symphoniae Sacrae*

HEINRICH SCHÜTZ **Mein Sohn, warum hast du
uns das getan?**
from Symphoniae Sacrae

ALICE PARKER **The Wine**
from Sacred Symphonies

SHORT PAUSE

ARTHUR HONEGGER

King David

A Symphonic Psalm,
after a drama by Rene Morax

PART I

1. Introduction
2. The Song of David, the shepherd,
treble solo
3. Psalm: All Praise to Him
4. Fanfare and Entry of Goliath
5. Song of Victory
6. Psalm: In the Lord I put my faith,
tenor solo
7. Psalm: O! had I wings like a dove,
soprano solo
8. Psalm: Pity me, Lord!
9. Saul's Camp
10. Incantation of the Witch of Endor
11. March of the Philistines
12. Lament of Gilboa, *soprano,
mezzo-soprano, and chorus*

INTERMISSION

PART II

1. Song of the Daughters of Israel, *soprano
and women*
2. The Dance before the Ark, *soprano
and chorus*

PART III

1. Song: Now my voice in song up-soaring
 2. Song of the Handmaid
 3. Psalm: Oh, shall I raise my eyes?
tenor solo
 4. The Song of Ephraim, *soprano
and women*
 5. March of the Hebrews
 6. Psalm: Thee will I love, o Lord
 7. The Crowning of Solomon
 8. The Death of David, *soprano
and chorus*
-
-

CONDUCTOR'S NOTE

What separates vocal from instrumental music is language, the ability to utter a purely human expression — such as a mother singing a lullaby or wailing over the loss of a child — or to tell a story. These are the two most primal reasons for song and probably the earliest forms of music. This program centers on the story-telling function of music: the use of music as a repository of the essential stories of a given culture.

We know that pre-literate societies have always maintained an individual whose life's work was to teach the younger generation those stories deemed essential to the history or the ethics of the tribe. In modern civilizations this function has been primarily relegated to writing, and more recently to visual story-telling — film and television. But in both pre-literate and literate societies, music has always been a vehicle for passing on these important religious, political, or ethical stories. And choral music, being a communal activity, has been a favored form for this music. Thus we sing hymns in church or synagogue and learn patriotic songs in public school. Indeed, for those individuals lucky enough to have had a good choral experience as a young student (a diminishing number in America today) many of the great stories of our culture are first experienced through that medium.

The music on this program tells stories from the Bible, both New and Old Testaments. Another such program could tell stories of the founding of the American nation or of ancient Greek mythology. These are stories that touch our lives whether or not we have studied their origins and their meanings. They are part of a cultivated life.

In the context of a Christian church, all the stories told in this music are part of the specific teachings of the church. In a Jewish temple, *King David* is relevant, but not the *Sacred Symphonies*. But the purpose of this program is not to enhance the teaching of religion but to observe the intersection of the great stories that pervade our culture

with the inspiration they have provided great composers. The result is art rooted in the mores of our culture: the meeting of the culture's traditional ideas with the aspirations of its individual artists.

David Chase

Weib, was weinest du? Mein Sohn, warum hast du uns das getan?

HEINRICH SCHÜTZ

Born October 9, 1585, Kostritz

Died November 6, 1672, Dresden

In his *Symphoniae Sacrae*, Schutz told Bible stories in a way that brought them newly alive to their listeners. Using operatic techniques of characterization, dialogue, and solo-ensemble variants, he created poignant scenes with the simplest of means. Renaissance vocal polyphony and the Baroque basso continuo style are united in profoundly moving music. Each scene ends with a choral response.

The Wine

ALICE PARKER

Contemporary American

Alice Parker is a composer, conductor, and teacher who believes that those three activities are indivisible aspects of the same art. A graduate of Smith College and Juilliard, she is an itinerant song leader, helping professional and amateur groups all over the country to sing with heart and style. Her compositions include four operas, a dozen cantatas, hundreds of shorter choral works, and instrumental chamber music. Recordings of her *Songs for Eve* and *Sacred Symphonies* have recently been released by Musical Heritage.

Alice Parker writes: "These *Sacred Symphonies* are written in the spirit of, and in homage to, those of Heinrich Schütz. In these early cantatas, familiar Bible stories are reenacted, with the chorus singing the dialogue of the participants. The intent is to bring performers and listeners alike into the heart of the story, making them part of the scene.

"American mountain hymns serve as congregational response to the stories; this one, in somewhat varied form, was found in Joseph Funk's *Harmonica Sacra* collection, 1842. *Sacred Symphonies* were commissioned by Eastern Mennonite College in Harrisonburg, Virginia, and first performed by their Chamber Singers on February 6, 1983."

Notes by Alice Parker from the recent recording by MELODIOUS ACCORD.

King David

ARTHUR HONEGGER

Born March 10, 1892, Le Havre

Died November 27, 1955, Paris

Arthur Honegger was born in France of Swiss-German parents and educated in France and Switzerland, entering the Paris Conservatory in 1911, when he was 19. He achieved notice after World War I when he was identified as one of Les Six (with Auric, Durey, Milhaud, Poulenc, and Tailleferre) and then fame in 1923 with the first performance of his *Pacific 231*, an orchestral tone poem depicting a huge locomotive moving from quiet rest in its station to hurtling down the tracks. Honegger's music is a fusion of many influences — beyond his French training, he was strongly attracted to German composers, particularly Bach and Richard Strauss.

Two years before *Pacific 231*, Honegger had written *King David*, first performed on June 11, 1921. He had been asked to provide incidental music for a performance of a play by Rene Morax based on the life of David. Honegger had at his disposal a large chorus, but the pit in the theater could accommodate only 17 players, and he had to design his music to fit these forces. He wrote choruses, instrumental marches, and vocal solos, and these were fused with spoken narration to tell (and dramatize) the life of David. This conception, though successful, proved cumbersome on the stage, and today *King David* is almost always performed without action — it is sung, spoken, and played by performers who remain in place on stage. Honegger called this concert

version of *King David* a "Dramatic Psalm," but in fact the form it most closely resembles is the oratorio.

Before he began work on *King David*, Honegger complained to Stravinsky about the unusual forces he had been forced to write for, and the older composer gave him some advice: "It's very simple. Act as if it were you yourself who had chosen this particular combination and compose for your hundred singers and seventeen instrumentalists accordingly." Perhaps it is not surprising that *King David* should show the influence of Stravinsky, who was just entering his neo-classical period at this time. The rhythmic vitality, lean textures, and tart harmonies of *King David* all owe something to Stravinsky, though Honegger's use of pentatonic scales and pungent colors gives this music an exotic (at times almost oriental) quality all of its own. And Stravinsky in turn must have been impressed by *King David*, for he borrowed its structure for his own opera-oratorio *Oedipus Rex*, written in 1927.

King David tells the story of the life of David from boyhood to death, and Honegger divides the oratorio into three parts. Part I tells of David's boyhood, triumph over Goliath, estrangement from Saul, and flight. It concludes with Saul's defeat by the Philistines and the lament of the women of Israel. Particularly striking in Part I are the dramatic scene in which Saul visits the Witch of Endor, the unsettling march of the Philistines, and the moving women's chorus that brings the first part to its close.

Part II is quite short, consisting of only two sections, but the second of these, "The Dance Before the Ark," is the longest single section in *King David*. Here Honegger uses all his forces to depict the triumphant return of King David and Israel's celebration of Jehovah's blessing.

Part III tells of the remainder of David's life — his love for Bathsheba and his penitence, the revolt of Absalom, the coronation of King Solomon, and David's death. It is a mark of Honegger's love of the music of Bach that the concluding "Choir of Angels" is cast in the form of a Protestant chorale.

Easter Dialogue

Heinrich Schütz

(Following the Crucifixion, Mary Magdalene discovers that the tomb has been opened)

Jesus: Woman, why weepest thou? Whom seekest thou?

Mary: They have taken away my Lord, and I know not where they have laid him.

Jesus: Mary.

Mary: Rabboni.

Jesus: Touch me not, for I am not yet ascended to my Father. I ascend unto my Father and your Father; and to my God and your God.

All: Alleluia.

John 20:13, 16, 17

The Twelve-year-old Jesus in the Temple

Heinrich Schütz

(Searching for their lost son, Mary and Joseph discover Jesus at the Temple.)

Mary and Joseph: Son, why has thou thus dealt with us? Behold, thy father and I have sought thee sorrowing.

Jesus: How is it that ye sought me? Wist ye not that I must be about my Father's business?

All: How amiable are thy tabernacles, O Lord of hosts! My soul longeth, yea even fainteth for the courts of the Lord; my heart and my flesh crieth out for the living God. Blessed are they that dwell in thy house; they will be still praising thee. Selah.

Luke 2:48, 49
Psalm 84:2, 3, 5

The Wine

Alice Parker

(Attending the wedding with his mother Mary, Jesus performs his first miracle.)

Mary: There is no more wine at the feast.

Jesus: Dear woman, why ask this of me? My time is not yet come.

Mary: Whatever he says to you, do it.

Jesus: Fill the jars with water, and serve the steward of the feast.

Steward: Others serve the best wine first, but you have saved the best for the last.

All: My soul, with joy attend...

John 2:1-10

MEMBERS OF THE LA JOLLA CIVIC-UNIVERSITY SYMPHONY ORCHESTRA

Patti Wong, flute
Traci Hoppes, flute
Kathryn Ringrose, oboe/english horn
Sue Collado, clarinet
Steven Shields, clarinet
Deberah Breen, bassoon
Cynthia Earnest, french horn
Thomas Dambly, trumpet
Scott Bauer, trumpet
Ted Bietz, trombone

Mary Oliver, violin
Erik Ulman, violin
Ruth Simon, cello
Todd Leavitt, bass
Victoria Heins-Shaw, piano
Loie Wheeler, organ
Sally Dean, celesta
Daniel Dunbar, percussion
Geoffrey Brooks, percussion
Bard-Alan Finlan, percussion

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Heidi Lynn, *Assistant to Conductor*

Martha Neal-Brown, *President*

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Tom Ray
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Ken Tenuta
Desmond Vaughan
Roger Webb
Bill Woodward
Bill Ziefle

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Rick Berger
Maynard Blake
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THE 1989-90 SEASON

Spanish Guitar Concertos

SATURDAY, SEPTEMBER 30, 8 P.M.
SUNDAY, OCTOBER 1, 3 P.M.

Program to include:

Rodrigo *Concierto para una fiesta*
Fantasia para un gentilhombre
Concierto de Aranjuez
Concierto Andaluz
Falla *Seven Popular Spanish Songs*
Pepe Romero, Guitar
Alex Dunn, Guitar
Randy Pile, Guitar
Laura Romero, Guitar

Russian Concert

SATURDAY, NOVEMBER 18, 8 P.M.
SUNDAY, NOVEMBER 19, 3 P.M.

Program to include:

Concerto with a Russian soloist
Rachmaninoff *Symphonic Dances*

December, Sacred and Secular

SATURDAY, DECEMBER 2, 8 P.M.
SUNDAY, DECEMBER 3, 3 P.M.

Respighi *Laud to the Nativity*
Brant *December*
Finzi *In Terra Pax*
J.S. Bach *Magnificat*

Nexus

SATURDAY, MARCH 10, 8 P.M.
SUNDAY, MARCH 11, 3 P.M.

Janacek *Jealousy*
Cowell *Percussion Concerto*
Nexus Percussion Ensemble
Dvorak *Te Deum*
Hymnus
Schubert *Symphony No.3*

cummings / Shakespeare

SATURDAY, APRIL 28, 8 P.M.
SUNDAY, APRIL 29, 3 P.M.

Settings of texts by e.e. cummings and by Shakespeare

Eroica

SATURDAY, MAY 19, 8 P.M.
SUNDAY, MAY 20, 3 P.M.

Student Commission
Mozart *Sinfonia Concertante, K.364*
Paivikki Nykter, Violin
Janos Negyesy, Viola
Beethoven *Symphony No. 3, Op. 55 "Eroica"*

YOUNG ARTISTS CONCERT

SATURDAY, JUNE 9, 8 P.M.
SUNDAY, JUNE 10, 3 P.M.

All concerts take place in Mandeville Auditorium, UCSD
Programs and artists subject to change without notice

1989-90 SUBSCRIPTION ORDER FORM

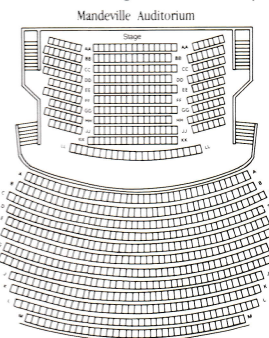
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TO OUR SUBSCRIBERS:

We announce with pleasure the details of our 1989-90 season and invite you to subscribe.

Next season will bring seven pairs of subscription concerts, and these will include the popular Young Artists Concert. Our year opens with an all-Spanish program, featuring members of the Romero family and Randy Pile, to be followed in November by an all-Russian concert, presented as part of the San Diego-Russian Arts Festival. The Association's Christmas concerts earlier this year proved a great success, and next December we'll offer a program that features Bach's *Magnificat* and a spatial composition by American composer Henry Brant. In March we welcome the virtuoso Canadian percussion ensemble NEXUS as soloists in Henry Cowell's *Percussion Concerto*; this program includes rarely-performed works by Janacek and Dvorak, as well as Schubert's *Third Symphony*. In April the chorus performs a varied program of settings of texts by Shakespeare and e.e. cummings, and the final subscription concerts feature Beethoven's *Eroica Symphony* and the first of what we hope will become an annual event — the premiere of a work commissioned from a young composer from the San Diego area.

The opposite page offers complete program details as well as a renewal form. You may cut out the renewal form and mail it to the Association (Q-038, UCSD, La Jolla, CA 92093), or you may renew your subscription at tables in the lobby during intermission or after the concert. We have been pleased that many of our concerts have sold out this year — your subscription guarantees that you will have seats for all our concerts next season, and at substantial savings over single-ticket prices. We look forward to having you as members of our audience.

Thomas Nee
Music Director

David Chase
Choral Director

Announcements

The Association's next concerts take place in Mandeville Auditorium on the weekend of May 13-14, when Thomas Nee and David Chase lead the La Jolla Civic-University Symphony Orchestra and Chorus in a program that features Mozart's final work, the *Requiem Mass, K.626*. Also on this program are two exciting twentieth-century works: Krzysztof Penderecki's *Threnody for the Victims of Hiroshima* and Stravinsky's *Symphony in Three Movements*. Tickets (\$8 for adults and \$6 for students and seniors) may be reserved by phoning the Association at 534-4637.

The Association announces its 1989 Young Artists Contest, to be held at UCSD on the weekend of April 8-9. Winners in the four categories will receive cash awards and will appear as soloist with the La Jolla Civic-University Symphony Orchestra in its special Young Artists Concert on June 4. Information on eligibility and application procedures is available by calling the Association at 534-4637. Deadline for applications is this coming Friday, March 17.

The Association very much needs volunteers to assist in its operation by doing general clerical work, answering phones, and processing tickets. Hours are flexible, and the Association's office is located on the UCSD campus. Those interested in volunteer work should phone the Association office at 534-4637.

CONTRIBUTORS

The Board of Directors of the La Jolla Symphony Association expresses its gratitude to the Music Department of UC, San Diego, and to the following individuals, foundations, and organizations for their generous contributions in support of our 1988-89 season.

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