



*La Jolla*  
CIVIC UNIVERSITY

SYMPHONY ORCHESTRA  
CHORUS

1989·1990 SEASON

# LA JOLLA CIVIC-UNIVERSITY SYMPHONY ASSOCIATION

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Like all musical organizations, the La Jolla Civic-University Symphony and Chorus depend heavily on the generosity of their audiences. Income from tickets meets only a fraction of the expenses involved in presenting a concert season, and the Association is fortunate to have an extremely loyal audience. Those interested in supporting the Association are referred to the donation categories below. Please make your check payable to the La Jolla Symphony Association and mail it to: La Jolla Symphony and Chorus Association, Q-038, UCSD, La Jolla, CA 92093.

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### NEXUS PERCUSSION ENSEMBLE

Formed in 1971 by Bob Becker, William Cahn, Robin Engelman, Russel Hartenberger, and John Wyre, **Nexus** has come to be recognized as one of Canada's premiere chamber groups and one of the foremost percussion ensembles in the world.

Nexus performs a wide and eclectic range of music, much of which has been composed and arranged by members of the ensemble. Contemporary composers who have been commissioned to write for the group include Warren Benson, John Hawkins, Jo Kondo, Bruce Mather, Kirk Nurock, Steve Reich, Toru Takemitsu, and James Tenney. A unique repertoire for percussion and symphony orchestra has led to appearances with orchestras such as the New York Philharmonic, Toronto Symphony, Detroit Symphony, and Cleveland Orchestra.

Nexus created and performed the music for the Academy Award-winning film *The Man Who Skied Down Everest*. Their activities in radio and television include recordings and performances with Gil Evans, Oscar Peterson, Paul Horn, Chuck Mangione, and David Darling among others. Their video, *Super Percussion*, filmed at the Tokyo Music Joy Festival was released in 1988.

Since 1975, the group has travelled extensively, including tours of Australia and New Zealand, Asia (they were the first western percussion group to perform in the People's Republic of China) and Europe, as well as regular appearances throughout the United States and Canada. Nexus has been featured at the Adelaide Festival, the Tanglewood Music Festival, the John Cage Celebrations at the Los Angeles Festival, the Toronto International Festival, the Forum des Percussions in Paris, the Southbank Festival and BBC Proms in London, and World Drums Festivals.

Recent highlights were the British Percussion Festival and a British Tour, the Calgary Olympic Arts Festival, and a return tour to Australia which opened with ten

days of performances at Expo '88. Carnegie Hall, in celebrating its centennial season, has commissioned Toru Takemitsu to write a work for Nexus and symphony orchestra to be premiered with the Boston Symphony Orchestra under the direction of Seiji Ozawa.

At the present concerts, Dan Dunbar, principal timpanist of the La Jolla Civic-University Symphony, appears as a guest artist with Nexus.

#### Sylvia Wen

Since winning the Special Prize in the 20th Kodaly-Erkel International Opera Competition in Budapest in 1982, Chinese soprano Sylvia Wen has completed her musical degree in China and has studied at the La Scala Opera Studio in Milan. She debuted with the San Diego Opera as Xenia in *Boris Gudonov* last November and will sing the role of Papagena in *The Magic Flute* with the company next month. In China she has performed at the national Opera House in Beijing in the role of Zi Jun in the opera *Lamentation* by Shi and has appeared on Chinese television in the role of Mimi in *La Boheme*.

#### 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 UCSD Concert Choir

The La Jolla Symphony Association welcomes the UCSD Concert Choir as guests artists for these concerts. Made up of students at the University of California, San Diego, and directed by Philip Larson, the Concert Choir presents an annual series of concerts devoted to many different kinds of choral music.

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THE LA JOLLA CIVIC-UNIVERSITY  
SYMPHONY ORCHESTRA AND CHORUS

Thomas Nee, Music Director  
David Chase, Choral Director

Mandeville Auditorium  
Saturday, March 10, 1990    Sunday, March 11, 1990

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**SCHUBERT**            **Symphony No. 8 in B Minor, "Unfinished" D. 759**  
*Allegro moderato*  
*Andante con moto*

**COWELL**            **Percussion Concerto**  
*Allegro moderato*  
*Allegretto quasi Andante*  
*Moderato con moto*

**CAHN**                **The Birds**  
Nexus Percussion Ensemble  
Dan Dunbar, Guest Artist

**INTERMISSION**

**JANACEK**            **Jealousy**

**DVORAK**            **Te Deum, Opus 103**  
Sylvia Wen, Soprano  
Philip Larson, Bass  
  
The La Jolla Symphony Chorus  
David Chase, Director  
  
The UCSD Concert Choir  
Philip Larson, Director

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**NOTES BY ERIC BROMBERGER**

**Symphony No. 8 in B Minor**  
**"Unfinished" D. 759**

FRANZ SCHUBERT  
Born January 31, 1797, Vienna  
Died November 19, 1828, Vienna

Schubert actually wrote a number of unfinished symphonies. Besides the famous one, there are fragments of five other symphonies that he began but abandoned. The one known as the "Unfinished" was written in the fall of 1822, when Schubert was 25. He began work on October 30 and completed two movements in November; he then began a third movement, a scherzo, sketching out 129 measures and fully orchestrating the first nine. And then he stopped. The following year he had the manuscript delivered to his friend Anselm Huttenbrenner and apparently forgot about it — Schubert never heard this music performed.

The manuscript came to light in 1865 when conductor Johann Herbeck was visiting the aged Huttenbrenner in Graz and inquired about the existence of any Schubert manuscripts. Huttenbrenner showed this symphony to Herbeck, who gave the premiere in Vienna on December 17, 1865. From that moment, it has been one of the most popular pieces of music ever written.

Despite its odd form — two movements instead of the customary four — the symphony is a fully satisfying musical experience. Its two massive movements, both at a fairly moderate tempo, offer the unusual combination of lyricism and monumentality: lyrical because this symphony is built on some of the most singable tunes in classical music, and monumental because of Schubert's ability to transform these melodies into music of genuine stature and power. Many other features contribute to this music's appeal. Chief among these is Schubert's control of orchestral color: three trombones give this music unusual weight, but even more impressive are the many shades of instrumental color he achieves through subtle handling of solo winds. Also impressive is the ease of Schubert's harmonic language — this music glides effortlessly between unexpected keys, with the effect of delicately shifting patterns of light. And through both movements runs a haunting, somber beauty.

Why didn't Schubert "finish" this symphony by writing the other two movements? There have been many, many answers to that question. In *The Victor Book of the Symphony* (1935), Charles O'Connell offers — in quite purple prose — the conclusions of one generation:



"[the "Unfinished"] is utterly perfect in finish. It leaves nothing unsaid. It explores the most mysterious regions of the human soul and heart. In language of inexpressible beauty it communicates from composer to hearer an intensity of passionate emotion, a degree of spiritual exaltation, a completely satisfying and wholly expressive message. Music can go no further; Schubert himself, having said in these two movements all that even he, with his almost inexhaustible flow of melodious expression, could say, gave over the task of writing two more sections." Closer to our own day — and in a more grimly realistic explanation — Maurice J.E. Brown in *The New Grove Dictionary* (1980) notes that Schubert contracted syphilis in the fall of 1822 while working on this symphony and was critically ill throughout 1823. Brown suggests that when Schubert recovered his health a year later, the sensitive composer identified this music so closely with that illness that emotionally he was unable to resume work on it.

Perhaps we will never know why Schubert did not write more than these two movements. The unusual form has not kept it from becoming one of the most famous symphonies ever written, and few of the millions who have loved this music have ever considered it "unfinished."

### **Percussion Concerto**

**HENRY COWELL**

Born March 11, 1897, Menlo Park, CA  
Died December 10, 1965 Shady, NY

Henry Cowell is one of those composers who has almost become more important for his influence than his music. Though he wrote over twenty symphonies and hundreds of other pieces, Cowell is best remembered for his musical experimentation and his advocacy of new music. The son of parents who described themselves as "philosophical anarchists," Cowell began composing as a child and soon was experimenting with tone-clusters, poly-rhythms, atonality, and entirely new concepts of notating music. In this sense, he is part of that group of American experimenters that includes his close friend Charles Ives, and later John Cage, Harry Partch, and Henry Brant. Tours of Europe and the United States in the 1920's brought Cowell the friendship of Schoenberg and Bartok (who asked Cowell's permission to use tone clusters in his own music, as he felt that Cowell had proprietary rights to that device); Anton Webern conducted some of Cowell's music in Europe at this same time. In 1925 Cowell founded the New Music Society which worked tirelessly to publish new music, including works by Ives,

Ruggles, Schoenberg, Varese, Webern, and many others.

Cowell's own music is extremely varied. Largely free from inherited European traditions, it shows many influences, including music of the Far East (Chinese, Japanese, Indian, Iranian) and a strong interest in sonority and rhythm — he has written a number of pieces for unusual instruments, including prepared piano, koto, and other eastern instruments, as well as experimenting with microtonality. At the other extreme, Cowell was very interested in folk music, and his sixteen *Hymn and Fuguing Tunes* based on American folk music remain his best-known works.

Cowell's *Percussion Concerto* was written in 1958 and first performed on Kansas City on January 7, 1961. It features five soloists who play a variety of instruments, including eight timpani, three glockenspiels, two marimbas, eight tuned high drums, five metal "sounds," five porcelain bowls, and many others. The entire work is based on a lengthy modal theme; first announced by the violas, this theme reappears throughout the three-movement concerto.

### **The Birds**

**WILLIAM CAHN**

Born November 11, 1946, Philadelphia

*The Birds* was composed in 1979 for Nexus unaccompanied and received its premier performance in Ottawa that year. The piece is scored for over a hundred different bird-imitation devices, including whistles, toys, scrapers, and other instruments collected by Nexus from all over the world. Included are various types of nightingale, dove, turkey, duck, goose, loon, and quail callers accompanied by Chinese cymbals, gongs, harmonicas, slide-whistles, a suspended glockenspiel, and a grand piano. The orchestral version of *The Birds*, completed in 1983, was premiered by the Rochester Philharmonic Orchestra.

The music has two contrasting dimensions, one contemplative and serious, as embodied in the sound of the full symphony orchestra playing in the key of C minor, and the other light-hearted and almost frivolous, as expressed by Nexus in the creation of a montage of bird-like sounds which may simply be enjoyed for their own sake. It is, however, for the listener to determine if and where these seeming opposites merge.

(Program note by the composer)

William Cahn joined the Rochester Philharmonic Orchestra as principal percussionist immediately upon graduation from the Eastman School of Music in 1968. A member of Nexus since 1971,

Mr. Cahn has appeared regularly as soloist with the RPO, and he has also performed as percussion soloist with symphony orchestras and music festivals throughout the United States and Canada. In addition to designing and building his own percussion instruments, Mr. Cahn has composed and arranged dozens of works for percussion instruments, and his compositions are regularly performed all over the world.

### **Jealousy**

**LEOS JANACEK**

Born July 3, 1854, Hukvaldy, Moravia  
Died August 12, 1928, Moravska Ostrava

Janacek struggled for years before achieving success as a composer. The premiere of his first great opera, *Jenufa*, did not take place until 1904, when the composer was 50, and even that was a modest performance in the provincial city of Brno, where the orchestra had only 29 players. Not until *Jenufa* was produced in Prague in 1916 did it attract worldwide attention and help prepare the way for the unbelievably prolific final decade of Janacek's life, when he wrote four operas, two string quartets, the *Sinfonietta*, the *Glagolitic Mass*, and many other works.

But the composition of *Jenufa* was slow and painful. He began work in March 1893 and completed the score in March 1904, after nine years of work. The shocking events of the opera did not help its popularity: the heroine Jenufa is loved by two young men — Steva (by whom she is pregnant when the opera begins), and Laca, who slashes her cheek in a fit of jealousy at the end of Act I. Jenufa gives birth to a son, but the infant is drowned by Jenufa's stepmother, who hides the crime. Steva abandons Jenufa, who eventually marries Laca after her stepmother's confession of the murder.

Early in the composition of *Jenufa*, Janacek wrote an overture for the opera, but he omitted this at the premiere in 1904, for he had decided that the powerful overture deflected attention from the opera itself. This detached overture received its premiere as an orchestral work entitled *Jealousy* in 1906 and has had a separate life in the concert hall since then. Several recent productions of *Jenufa*, however, have used *Jealousy* as the opera's overture; these include the 1982 Mackerras recording, which tried to reflect Janacek's original intentions as accurately as possible.

Heard as either opera overture or concert work, *Jealousy* is striking music, full of color, swirling energy, and a haunting lyricism. It opens and closes with



the same rhythmic fanfare



and this figure rings out repeatedly, sometimes stamped out by full orchestra, sometimes used as subtle accompaniment. It is easy to imagine that this figure might represent the sudden, fiery stab of jealousy, but such an association must remain conjectural. Some Janacek scholars have been at pains to find thematic relations between the music of *Jealousy* and *Jenufa*, though the connections they have made are tenuous at best. Nearly a century after its composition, *Jealousy* remains powerful music, a vivid promise of the passionate works Janacek would create in his later years.

### Te Deum, Opus 103

ANTONIN DVORAK

Born September 8, 1841, Muhlhausen, Bohemia

Died May 1, 1904, Prague

The *Te Deum* dates from Dvorak's arrival in New York City in the fall of 1892 to become director of the National Conservatory of Music. America was busily celebrating the 400th anniversary of its discovery by Columbus, and the Conservatory's founder, Mrs. Jeanette Thurber, had planned to show off her new music director by having Dvorak write a piece for the observances. But the poem she hoped he would set — Rodman Drake's *The American Flag*, about American heroism during the War of 1812 — arrived too late in Czechoslovakia for Dvorak to complete a setting. Needing a choral work for the celebration in New York, Dvorak quickly composed a setting of the *Te Deum* during the summer of 1892, and he led the premiere in New York City on October 21, 1892, a few weeks after his arrival.

A devout Catholic, Dvorak made settings of most of the church's major liturgical texts, including a *Stabat Mater* (1877), a *Mass* (1887), and a *Requiem Mass* (1890), as well as several shorter texts. Dvorak's final sacred setting, the *Te Deum* is scored for soprano and bass soloists, chorus, and orchestra. It shows some original touches, particularly in matters of form and harmony; Dvorak re-divides the text into four parts, and these interconnected movements correspond roughly to the four movements of a symphony: two powerful outer movements (which use some of the same music) frame a slow movement and a scherzo. The music also shows unusual harmonic freedom, particularly in the middle movements, which are based in part on a whole-tone scale and move quickly through a range of unexpected keys.

## TE DEUM

Te Deum laudamus: te Dominum confitemur. Te aeternum Patrem omnis terra veneratur.

Tibi omnes Angeli, tibi caeli et universae potestates. Tibi Cherubim et Seraphim incessabili voce proclamant: Sanctus, Sanctus, Sanctus Dominus Deus Sabaoth. Pleni sunt caeli et terra majestatis gloriae tuae. Te gloriosus Apostolorum chorus. Te Prophetarum laudabilis numerus. Te Martyrum candidatus laudat exercitus. Te per orbem terrarum sancta confitetur Ecclesia. Patrem immensae majestatis. Venerandum tuum verum et unicum Filium. Sanctum quoque Paraclitum Spiritum.

Tu Rex gloriae, Christe. Tu Patris sempiternus es Filius. Tu ad liberandum suscepturus hominem non horruisti Virginis uterum. Tu devicto mortis aculeo aperuisti credentibus regna caelorum. Tu ad dexteram Dei sedes in gloria Patris. Judex crederis esse venturus.

Te ergo quaesumus, tuis famulis subveni, quos pretioso sanguine redemisti.

Aeterna fac cum sanctis in gloria numerari.

Salvum fac populum tuum, Domine, et benedic hereditati tuae. Et rege eos et extolle illos usque in aeternum.

Per singulos dies, benedicimus te. Et laudamus nomen tuum in saeculum, et in saeculum saeculi.

Dignare Domine die isto sine peccato nos custodire. Miserere nostri Domine, miserere nostri. Fiat misericordia tua Domine super nos, quemadmodum speravimus in te.

In te, Domine, seravi: non confundar in aeternum.

Alleluia

We praise Thee, O God: we acknowledge Thee to be the Lord. All the earth doth worship Thee, the Father everlasting.

To thee all Angels cry aloud: the Heavens and all Powers therein; to Thee Cherubim and Seraphim continually do cry: Holy, Holy, Holy, Lord God of hosts; Heaven and Earth are full of the Majesty of Thy glory. The glorious company of the Apostles praise Thee. The goodly fellowship of the prophets praise Thee. The noble army of Martyrs praise Thee. The holy Church throughout all the world doth acknowledge Thee; The Father of an infinite Majesty; Thine adorable, true, and only Son; Also the Holy Ghost, the Comforter.

Thou art the King of glory, O Christ. Thou art the everlasting Son of the Father. When Thou tookest upon Thee to deliver man, Thou didst not abhor the Virgin's womb. When Thou hadst overcome the sharpness of death, Thou didst open the kingdom of Heaven to all believers. Thou sittest at the right hand of God, in the glory of the Father. We believe that Thou shalt come to be our Judge.

We therefore pray Thee, help Thy servants, whom Thou hast redeemed with Thy precious blood.

Make us to be numbered, with Thy Saints in glory everylasting.

O Lord, save Thy people and bless Thine heritage. And rule and extol them in eternity.

Day by Day, we magnify Thee, and we worship Thy Name, ever world without end.

Vouchsafe, O Lord, to keep us this day without sin. O Lord, let Thy mercy be upon us, as our trust is in Thee.

O Lord, in Thee have I trusted; let me never be confounded.

Alleluia.

The *Te Deum* opens with a great explosion of festive sound, a genuinely joyful noise unto the Lord, with the chorus' "Te Deum Laudamus" broken by the soprano's solo at the "Sanctus." Brass fanfares lead to the bass solo at "Tu Rex Gloriae," which flows directly into the fleet "scherzo" movement, a choral setting of "Aeterna fac sum Sanctis"; the harmonic modulations in the closing moments of this music are very surprising — and very beautiful. The soprano's "Dignare domine" is followed by the return of the thunderous opening music,

and Dvorak brings the work to a close on festive "Alleluia," not part of the standard *Te Deum* text.

Dvorak's *Te Deum* may have been written to observe the 400th anniversary of the discovery of America, but recently this music was used to celebrate what was doubtless an even happier occasion: seven weeks ago it was performed as part of a mass at St. Vitus Cathedral in Prague marking the installation of Vaclav Havel as the new president of Czechoslovakia and the end of forty years of communist rule.



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## UPCOMING CONCERTS

The Association's next concerts will offer a program that spotlights the chorus. Titled "Five Hundred Years of Great Choral Music," this program falls into four different sections and will present a range of music of different eras, nations and types.

- Renaissance Motets: Tallis **O Quam Gloriosum**  
Gesualdo motet  
**Prophetiae Sybilarum**
- Partsongs: Brahms German partsongs  
Elgar English partsongs  
Samuel Barber **Reincarnations**
- Traditional Music by Great Composers:  
English folksongs arranged by Ralph Vaughan Williams  
German folksongs arranged by Arnold Schoenberg  
American traditional songs arranged by Aaron Copland
- Spirituals: Alice Parker **Bye and Bye**  
**When Jesus Comes**  
William Dawson **Ain'a That Good News**  
David Chase, Conductor

Saturday, April 28, 1990, 8:00 PM

Sunday, April 29, 1990, 3:00 PM

Mandeville Auditorium

To reserve tickets, please phone the Association at 534-4637.

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## 1990 YOUNG ARTISTS COMPETITION WINNERS

### VOCAL DIVISION

First Place: Tang Lee  
Second Place: Diane Winterton  
Third Place: Katherine Lundeen  
Honorable Mention: David Lien  
Eric Cleland

### SENIOR INSTRUMENTAL DIVISION

First Place: Susan Dubois, Viola  
Second Place: Agnes Gottschewski, Violin  
Third Place: Jing Wang, Violin  
Honorable Mention: Bridget Dolkas, Violin

### JUNIOR INSTRUMENTAL DIVISION

First Place: Cheryl Norman, Violin  
Second Place: Tiffany Modell, Violin  
Third Place: Nathaniel Moore, Piano  
Honorable Mention: Allison Farrow, Viola  
Tien-Yu Chang, Piano  
Tina Aycock, Piano

The first and second place winners in all three divisions will appear as soloists with the La Jolla Civic-University Symphony Orchestra at the annual Young Artists Concerts on June 9-10 in Mandeville Auditorium. The La Jolla Symphony Association wishes to thank the judges for this year's competition: Kerrilyn Renshaw, Philip Swanson, Howard Hill, Ann Baltz, Roger Pines, and Alvin Brightbill.

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## ANNOUNCEMENTS

The La Jolla Symphony Association will present the Montclair String Quartet in a special concert at 8:00 P.M. in Mandeville Auditorium on Saturday, March 24. One of the most talented of young American string quartets, the Montclair will present a program of Haydn, Mendelssohn, and Bartok. Please see page 9 of this program for details.

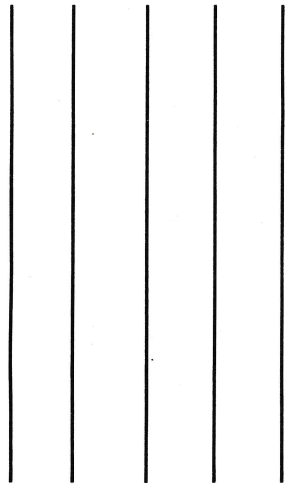
The Association very much needs volunteers to assist with the operations of the orchestra and chorus. The work involves such duties as answering phones, helping with tickets and mailings, and assisting with the Association's social activities. The Association also seeks new members for its Board of Directors, which oversees its operations. If you are interested in either of these, please call the Association office at 534-4637.

Subscribers who are unable to use their tickets for a specific concert are requested to phone the Association office at 534-4637 before the concert date to release their tickets. These tickets can then be made available to those wishing to attend the concerts. If there is no one in the office, please leave a message on the machine, telling us your seat numbers and letting us know if you would like a receipt for making a tax-deductible contribution.

The Association is now making available a limited part of its program book for advertising at quite reasonable rates. Those interested in advertising in the program book should call the Association office for information.

Those interested in single tickets for any future concert on this series may purchase them at the UCSD Box Office or by calling the Association at 534-4637.

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**MARCH 15**

8 PM - Thursday - Mandeville Auditorium  
\$8/6, UC Box Office, Ticketmaster, Door

Department of Music - University of California, San Diego

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### The Montclair String Quartet

The Montclair String Quartet performs at Mandeville Auditorium on Saturday, March 24th at 8:00 P.M.

This quartet, an all-woman ensemble, is heralded as one of the most promising young quartets on the concert circuit today. They have won many awards, most recently the Evian Music Competition, an international contest held in France.

Following the Montclair Quartet's performance will be a networking reception with representatives from local women's groups. The announced topic for conversation is "**Personal Goals for the New Decade.**" Representatives from business, academia, and public service will be present to discuss opportunities for women in this new decade.

The event is a fundraiser for La Jolla Civic-University Symphony Association. The La Jolla group supports women's issues through many opportunities. The Association has sent two women through professional training in symphony management, has given thousands of dollars in music scholarships to women, and most of the principal chairs of La Jolla Civic-University Symphony are held by women.

Ticket prices:  
\$12.00 at the door  
\$10.00 in advance  
\$6.00 students/women's group members

Call 534-4637 for concert/reception information.  
Tickets are available through TICKETMASTER at 298-5070.

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## ANNOUNCEMENT OF POSITION

The La Jolla Civic-University Symphony Association is taking applications for a new Office Manager for its office on the UCSD campus. The office manager:

- Runs the one-person administrative office of the La Jolla Civic-University Symphony Association
- Answers phones and handles correspondence
- Performs a full range of bookkeeping duties
- Maintains a computer database of donors and subscribers
- Assists the board of directors in project and concert events, which include fundraising, advertising, and ticket sales
- Prepares materials for and attends monthly board and committee meetings

A knowledge of the UCSD campus is helpful

Salary: \$1500.00 per month

Send resume before March 31, 1990, to La Jolla Civic-University Symphony Association, UCSD, Q-038, La Jolla, CA 92093. Call (619) 534-4637 to receive *by mail* the full job description.

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### JOAN K FORREST<sup>T</sup> GENERAL DENTISTRY<sup>DMD</sup>



Dr. Joan Forrest is pleased to announce the opening of her new office for the practice of general dentistry at  
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Conveniently located five minutes from I-5. Take Del Mar Heights to Highway 101 (Camino del Mar) and turn right. Office is between 8th and 9th Streets with parking in front.

10% discount to La Jolla Symphony Orchestra and Chorus members, subscribers, and their families.



# USAIR



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# The La Jolla Civic-University Symphony Orchestra

Founded in 1954 by Peter Nicoloff

## Thomas Nee, Music Director

Cynthia Earnest, Assistant Conductor

Ted Bietz, President

Ulrike Burgin, Librarian

### First Violin

Agnes Gottschewski #

*Concertmistress*

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Michael Doering

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Patty Jones

Dina Miyoshi

Robyn Rothschild

Jeanne Saier

Midori Shimura

Richard Szubin

Erik Ulman #

Peter Villiger

### Second Violin

Arun Ram\*

Ilana Amos

Eric Bromberger

Ronald Brown

Regina Derango

Craig Dubois

Joan Elliott

Joan Forrest

Ruth Jones

Roger Kuo

Li Mitchell

Jacqueline Postle

Judy Rochat

Barbara Sagen

### Viola

Elithe Belofsky\*

James Collado

Mark Doering

Leslie English

Anne Gero-Stillwell

William Lindley

Leo Miller

Sheila Podell

Larry Samuels

Ilsa Scheer

Loie Wheeler

### Cello

Viola Brown\*

Daniel Bondurant

Ulrike Burgin

Curtis Chan

Aileen Estacio

Ann Gregor

Dianna Kohfeld

Charles Park

Martin Rehker

Tracy Rodgers

Hal Shimura

Richard Strauss

### Bass

Tod Leavitt\*

James Lewis

Barbara Plute

Oliver Shirley

Paul Tamalunas

### Flute and Piccolo

Jane Rigler\* #

Margaret Bowles

Valerie Chereskin

Laura Koenig

### Oboe

Paul Hartl\*

Scott Paulson\*

Kathryn Ringrose

### English Horn

Kathryn Ringrose

### Clarinet

Sue Collado\*

Lisa McNeill

Steven Shields

### Bass Clarinet

Lisa McNeill

### Bassoon

Deberah Breen\*

William Propp

### French Horn

Cynthia Earnest\*

David Hughes

David Newton

Derek Vlasek

Mark Yarbrough

### Trumpet

Frank Michael Glasson\*

Daniel Arovas

Thomas Dambly

### Trombone

Ted Bietz\*

Matthew Cushing

Corey Grindle

Robert Larson

### Tuba

Kenneth Earnest

### Timpani and Percussion

Daniel Dunbar\* #

Bard-Alan Finlan

Richard Huntley

Dennis Kao

### Harp

Leigh Stevens

### Keyboard

Loie Wheeler

\*Denotes principal player

#Denotes recipient of Therese Hurst  
Endowment Fund Scholarship

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# The La Jolla Symphony Chorus

## David Chase, Conductor

**Victoria Heins-Shaw**, *Accompanist & Assistant to Conductor*

**Heidi Lynn**, *Assistant to Conductor*

**Peter Jorgensen**, *Manager*

**Valerie Rubins**, *President*

**Eve Lewis**, *Librarian*

**Jay Sacks**, *Treasurer*

### **Sopranos**

Marcia Beezhold  
Rena Bever  
Kay Bryant  
Claudia Copeland  
Sharon Dami  
Beda Farrell  
Clare Friedman  
Marty Hambright  
Fran Hansen  
Diane Hasselman  
Sharon Hublit  
Linda Johnson  
Cynthia Jorstad  
Brenda Joyce  
Karen Kakazu  
Roselyn Lowe  
Julie MacNeil  
Perry Mack  
Barbara McGowan  
Marie Nelson  
Debby Park\*  
Judy Prothero  
Anne Quaintance  
Doris Rager  
Barbara Schmidt  
Donna Shioya  
Margie Shores  
Gail Silver  
Bobette Stewart  
Jenny Topping  
Kim Vesco  
Mary Ellen Walther

### **Altos**

June Allen  
Susan Anthony  
Julie Autuore  
Susan Batt

Sara Blake  
Andrea Booth  
Alice Bryant  
Rosemary Chang  
Carolyn Chase  
Kerri DeRosier  
Britt Eilers  
Shirley Hawkes  
Victoria Heins-Shaw  
Kristine Johnson  
Laurel Johnson  
Karen Johns  
Joan Kurland  
Cathy Lea  
Eve Lewis  
Heidi Lynn  
Paula Mead  
Rhonda Neufeld  
Kay Pearson  
Diana Proud  
Valerie Rubins  
Connie Sabol  
Carol Slaughter  
Susan Stamnes  
Joy Sworder  
Wendy Tenuta  
Leah Tussey  
Helen Woodward  
Amee Wood\*

### **Tenors**

Colin Bloor  
Robert Brislin  
Charles Carver  
Harry Choi  
Alan Clark  
Walter Desmond\*  
Charles Finn  
Michael Goodman  
Sherman Griffin

Dan How  
David Hutches  
Alex Leonard  
Don Mayfield  
Jim McCusker  
Jeremy McEligot  
David Newton  
Ross Orvick  
Jon Rodin  
Jay Sacks  
Roger Webb  
Bill Woodward  
Bill Ziefle

### **Basses**

Rick Berger  
Mark Bernfield  
Maynard Blake  
Tim Bondurant  
Richard Brightman  
Peter Brown  
Bob DeWitt\*  
Matthew Friedman  
Paul Friedman  
Garry Gippert  
Jeff Hay  
Peter Jorgensen  
Ron Kaufmann  
Douglas Lynn  
Keith Mayers  
Jose-Luis Millan  
Philip Nader  
Lyle Personette  
Eric Rosenzweig  
Stewart Shaw  
Adam Skolnick  
Randy Stewart  
Paul Taylor

\*Section Leaders

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# The UCSD Concert Choir

Philip Larson, Director

Andrea Alfonso  
Kevin Alpert  
Katherine Archibald  
Michelle Avila  
Heidi Bamberg  
Karen Barnett  
Olivia Bataller  
Eric Bischoff  
Shauna Brand  
Amy Brees  
Thomas Bridges  
Penny Byrne  
Mark Campbell  
Thomas Carvajal  
Vernoica Castro  
Kenneth Cerniglia  
Cordelia Chen  
Isabel Chen  
Elizabeth Chiang  
Jeannie Chufo  
Brian Cook  
Michele Dafoe  
Leanora Dewit  
Marvin Elamparo  
Susan Feiner  
Claudia Flores  
Julio Fregoso  
Suzanne Gallo  
Edward Gertz  
Joann Gillyatt  
Michael Gold  
Charles Goldman  
Tamara Herrin  
Virginia Hire  
Romana Jaroff  
Joshua Kaneko  
Lisa Kanetake

Jennifer Kent  
Ki Kim  
William Koch  
Theresa Lang  
Lisa Law  
Helena Loh  
Adam Maass  
Jennifer Martin  
Mary Martin  
Michael Mcelroy  
Bonnie Nielsen  
Karen O'Neill  
Michelle Perrot  
Tauras Radvenis  
Rachelle Rands  
Karen Rottmann  
David Scheeff  
Julia Schwandt  
Kathryn Sena  
Kenneth Shallenberg  
Emily Shen  
Theodore Shirley  
Eva Sorensen  
Zachary Stewart-Glazer  
Ikuko Tamano  
Benjamin Tili  
Pamela Tsai  
Karen Ullman  
Alysa Vanderzanden  
Marc Veletzos  
Christopher Viele  
Janice Wade  
Christoph Westland  
Cheryl Whistler  
Rey Yang  
Moshe Zams  
Lauren Zimmerman

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