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SYMPHONY ORCHESTRA
CHORUS

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The funeral of Johannes Brahms in Vienna, April 6, 1897

TURN-OF-THE-CENTURY VIENNA

Vienna! The city of waltzes, of coffeehouses and pastries, of *Gemütlichkeit*, of lights sparkling in trees along wide boulevards. Young Brahms, about to move there from dismal and foggy Hamburg, wrote ecstatically to a friend: "I regret above all things that I didn't know Vienna before. The gaiety of the town, the beauty of the surroundings, the sympathetic and vivacious public, how stimulating these are to the artist!"

Vienna had grown up at the exact crossroads of Europe. To the north were the German states, to the west France, to the south Italy and the Adriatic, and to the east — across the Hungarian plain — the Slavic and Turkish nations: "Asia begins at the Landstrasse," said Metternich, referring to one of the city's main streets. In this perfect location, Vienna grew to become a center of commerce, government, and culture. It was for centuries home of the Holy Roman Emperors and later of the Hapsburgs, and when Metternich convened the Congress of Vienna in 1814 in the aftermath of Napoleon's defeat, Vienna effectively became the capital of Europe.

With its keen enthusiasm for music, Vienna attracted Haydn, Mozart, Beethoven, Schubert (one of the few composers born there), Bruckner, and the Strauss family. This heritage later drew Brahms, Wagner, Richard Strauss, and Mahler, and it was Mahler who in his decade-long tenure (1897 - 1907) as director turned the Vienna Opera into the greatest in the world. Around him at century's end worked an impressive array of scientists, doctors, artists, and playwrights (including Werfel, Hofmannsthal, and Schnitzler). Altogether, it was a dazzling era in the history of a dazzling city.

By the end of the century, however, a number of changes were evident. The deaths of Bruckner (1896), Brahms (1897), and Wolf (1903) signalled the end of an era in music. The city began to grow very rapidly (from 1.4 million in 1890 to 2 million in 1910), and politics began to evolve toward those policies that

would spell disaster in World War I. A new school of artists, who called themselves the Secession, painted canvases full of erotic power, and (some would say) of decadence. A young Viennese doctor named Sigmund Freud in 1900 published *The Interpretation of Dreams* and opened up disturbing new vistas of the human consciousness (a Boston newspaper of this era headlined a review of one of Freud's books "The Latest Bad News from Vienna"); it was in Vienna in 1908 that Freud convened the first International Congress of Psychoanalysis — among those attending were Alfred Adler and Carl Jung.

There were new directions in music as well. Outside, the cafe orchestras may have been playing Strauss waltzes, but inside young composers were taking music in new directions. Mahler was a transitional figure: though rooted firmly in the forms of the great Classical-Viennese tradition, his powerfully expressive music and evolving harmonic language pointed toward new directions. Mahler died young in 1911, but the implications of his music were already being explored and extended in the first decade of the new century by the young Schoenberg, Webern and Berg. To indicate their new identity they called themselves the Second Viennese School (a misnomer: they were actually the Third or Fourth Viennese School). Gradually they moved from traditional harmony to a new musical language based on all twelve tones. Pained audiences howled that this was "atonality" but Schoenberg insisted that it was actually "pantontology": all tones.

This concert focuses on a specific place and moment in the history of music, Vienna at the turn of the twentieth century. It was an era of elegance, culture, and incredible creativity, but beneath the sparkling surface lay many indications that an old way of life was being set aside and an entirely new one, full of frightening implications, was stirring to life.



Affiliated with UC, San Diego

Thomas Nee, Music Director
David Chase, Choral Director

TURN-OF-THE-CENTURY VIENNA

Mandeville Auditorium
Saturday, March 14, 1992, 8 P.M.
Sunday, March 15, 1992, 3 P.M.

- BRAHMS** **Two Vocal Quartets from Six Quartets, Opus 112**
 Sehnsucht
 Nächtens
 Victoria Heins-Shaw, Piano
- WOLF** **Italian Serenade**
 Conrad Bruderer, Solo Viola
- WEBERN** **Entflieht auf leichten Kähnen, Opus 2**
- WEBERN** **Slow Movement for Strings**
 Erik Ulman, Violin Conrad Bruderer, Viola
 Jeanne Saier, Violin Viola Brown, Cello
- SCHOENBERG** **Friede auf Erden, Opus 13**
- INTERMISSION
- MAHLER** **Symphony No. 9**
 I. *Andante comodo*
 III. *Rondo. Burleske.*

NOTES BY ERIC BROMBERGER

Sehnsucht and *Nächtens*
from *Six Quartets, Opus 112*
JOHANNES BRAHMS
Born May 7, 1833, Hamburg
Died April 3, 1897, Vienna

In 1890, Brahms—then 57—decided to retire. He felt that he had said the things he wanted to say and wished to make the sunny *Viola Quintet No. 2, Opus 111* his final work. He abandoned vague plans for a *Fifth Symphony* and instead began to go through his manuscripts, destroying much and revising for publication a few works he wished to save. The following year, he published as his Opus 112 a set of *Six Quartets* for four voices and piano that he had begun in 1888.

The accompanied vocal quartet has almost vanished as a form. In fact, it was a rare thing in Brahms' own day, but he felt a special affection for it, as his two sets of *Liebeslieder Waltzes* and the *Zigeunerlieder* ("Gypsy Songs") show. Of the six quartets in Opus 112, the final four are based on traditional Hungarian texts and really are a further set of *Zigeunerlieder*. But the first two, brief settings of poems by Franz Kugler, are quite different.

Those who think of Brahms' late music as suffused with an autumnal glow are in for a shock with these two songs. *Sehnsucht* ("Longing") and *Nächtens* ("At Night") are bleak and bitter songs. Brahms reached old age as a confirmed bachelor and a very lonely man. He had fallen in love often and even been engaged, but he never married, and the end of his life found him lonely and unfulfilled. Kugler's brief poems doubtless appealed to Brahms for purely autobiographical reasons—they speak of the spiritual pain of the unfulfilled, and Brahms' biographer Karl Geiringer has described them as "among the most melancholy of all Brahms' songs." Both songs offer the same situation: dark nocturnal imaginings give way to morning, but the sunlight brings no release, no comfort. Typically, Brahms gives *Nächtens* the marking *Unruhig bewegt* ("Moving unpeacefully") and accentuates the restlessness of his setting by writing in the asymmetric meter 5/4.

At the present performances, these two quartets are sung by four-part chorus rather than solo quartet.

Italian Serenade

HUGO WOLF

Born March 13, 1860, Windischgraz

Died February 22, 1903, Vienna

Hugo Wolf's reputation rests on his songs, but throughout his brief creative career (he died at 43 in a mental hospital) he dreamed of composing large-scale works. In 1887, at age 27, Wolf composed—in the space of three days—a movement for string quartet which he called simply *Serenade*. Three years later, he added the word "Italian" to that title, and in 1892 he arranged the serenade for a small orchestra of pairs of flutes, oboes, clarinets, bassoons, horns, and strings (there is also a prominent role for solo viola in the orchestral version). Wolf later planned to add three further movements to make his *Italian Serenade* a full-scale orchestral work, but these came to nothing. Trapped by frequent periods of creative sterility and—increasingly—by periods of mental instability, he could make no progress on these movements, which exist only as fragmentary sketches.

The one completed movement of the *Serenade*, however, has become one of Wolf's most frequently performed and recorded works. Some commentators have taken the title quite literally: they claim to hear in this music an actual serenade sung by a young man to his love on a balcony above. They cite the opening pizzicatos as the sound of a guitar being tuned and hear the voice of the young man in the earnest cello and the voice of the young woman in reply.

It is quite possible to enjoy this music without knowing any of this (or searching for it in the music). The *Italian Serenade* is in rondo form, set at a very brisk tempo—Wolf marks it *Ausserst lebhaft* ("Extremely fast")—yet the music manages both to be very fast and to project an easy, almost languorous, atmosphere throughout. Wolf marks individual episodes "tender," "fiery," and "passionate" as this music flows smoothly to its quiet close.

Entflieht auf leichten Kähnen, Opus 2

ANTON WEBERN

Born December 3, 1883, Vienna

Died September 15, 1945, Mittersill

Webern composed his brief choral work *Entflieht auf leichten Kähnen* ("In Swift Vessels Lightly Gliding") in 1908, when he was 24 and in his final year of study with Arnold Schoenberg. Webern chose a text by the German poet Stefan George (1868 - 1933), a favorite of the composers of the

Second Viennese School. The aristocratic George was influenced by Nietzsche's idea of the superman and by the French symbolist poets; though he had little use for the Nazis and left Germany when they came to power, the Nazi government was quick to adapt his poetry as national verse after his death. A recurrent idea in George's work is the desire to put aside the present and to plunge into a new order of existence, and this may have been one of the attractions of his poetry for the Viennese composers, who were about to put traditional harmony behind them and enter the new world of pantonality: Schoenberg set one of George's poems that included the exhortation to "breathe the air of a different planet," and certainly the Viennese composers felt they were headed for new vistas.

In 1908, however, the outlines of these new worlds were only dimly visible, and *Entflieht auf leichten Kähnen* is rooted firmly in the harmonic language of the nineteenth century—it actually has a key signature (G major) but is so full of accidentals that the tonal center is often obscured. The message of George's poem is romantic, and while Webern's setting for four-part chorus may be full of chromatic and closely-argued canonic writing, the music comes to a quiet close ("like a sigh," Webern instructs in the score) where George's vision of springtime is welcomed in unequivocal G major.

Slow Movement for Strings

ANTON WEBERN

Webern entered the University of Vienna to study musicology in the fall of 1902, when he was 19, and two years later he began composition lessons with Schoenberg; these private studies would continue until 1908. Early in his work with Schoenberg—in 1905—Webern wrote a movement for string quartet as a composition exercise, and this is called today simply *Slow Movement for Strings*.

Listeners who usually flee at the thought of Webern may be surprised by this music. Composed before Webern had abandoned tonality, the *Slow Movement* makes clear just how deeply rooted he was in the music of late nineteenth-century Vienna. In fact, if one heard this music without knowing the composer, he might well guess either Brahms or Mahler. The influence of Brahms (dead only eight years when the *Slow Movement* was written) can be felt in the lush sound and the romantic theme-shapes; the influence of Mahler (then director of the Vienna Opera

and composing his *Seventh Symphony*) appears in the scrupulous attention to sound and the intensity of the development. The harmonic language is quite traditional (the *Slow Movement* begins in C minor and progresses to the relative major, E-flat), as is the form. This eleven-minute movement is based on two themes; both of these develop, and the music moves to a climax, resolving quietly on fragments of the opening idea.

Particularly striking is the expressiveness of the *Slow Movement*. We have so much come to think of Webern as the supremely intelligent and detached manipulator of tone rows and complex canons that it may surprise some to hear the romantic arc of these themes and to sense the intensity of feeling in the music. The score is littered with such performance markings as "very warm," "with deep feeling," "expressive," and "very calm."

Webern probably never heard this music. He wrote it as an exercise, and doubtless he and Schoenberg went over it in some detail, revising and refining. But the *Slow Movement* remained unpublished, and the manuscript was eventually discovered in the Webern archives that musicologist Hans Moldenhauer established at the University of Washington. The first known performance of the *Slow Movement* took place in Seattle on May 27, 1962, over half a century after the music was written and seventeen years after the composer's death.

Friede auf Erden, Opus 13

ARNOLD SCHOENBERG

Born September 13, 1874, Vienna

Died July 13, 1951, Los Angeles

Like Webern's *Entflieht*, Arnold Schoenberg's *Friede auf Erden* comes from a period when its composer was edging toward atonality but still writing music based around tonal centers. Composed in February-March 1907, *Friede auf Erden* is centered around D minor and D major, but—again like *Entflieht*—the writing is so chromatic that those tonal centers are often blurred. Schoenberg chose to set a religious text by the Swiss poet Conrad Ferdinand Meyer (1825 - 1898). *Friede auf Erden* ("Peace on Earth") is a statement of faith in the redeeming power of the brotherhood of mankind; Schoenberg was later cynical about the possibility of such brotherhood and referred to *Friede* as "an illusion for mixed chorus."

Friede auf Erden—for eight-part

chorus—presents extraordinary problems of intonation and balance for its performers, and after early performances ran into trouble. Schoenberg in 1911 arranged an orchestral accompaniment to help the singers; at the present performances, *Friede auf Erden* is sung in its original a *capella* version. The four verses are dramatic and extroverted, and they proceed to a near-ecstatic final vision of universal brotherhood—Schoenberg underlines this sense of harmony by setting the closing bars in clear D major. Schoenberg's student and biographer Egon Wellesz has described *Friede auf Erden* concisely, calling it "the highest point in Schoenberg's endeavor to discover within the scope of tonality the most distant harmonic relations . . . [it is] pre-eminently a masterpiece of polyphonic writing, containing a wealth of warm melody and infinite variety."

Symphony No 9

GUSTAV MAHLER

Born July 7, 1860, Kalischt, Bohemia

Died May 18, 1911, Vienna

In 1907, 47-year old Gustav Mahler, had been director of the Vienna Opera for ten years, was a successful and admired composer, and was the happily-married father of two small girls. Yet within the space of just a few weeks, that entire world shattered around him. After ten years of brilliant success—and vicious infighting—Mahler resigned as director of the Opera. On a family vacation at the end of June, his 4-year old daughter Maria developed scarlet fever and died after two horrifying weeks. His wife collapsed, and the doctor brought in to care for her had a look at Mahler and made a deadly discovery: the composer had a serious heart lesion that would almost certainly prove fatal. Within weeks, Mahler had lost his entire world: his position, a child, and his own health. The doctors counseled rest to conserve his strength, but Mahler ignored that advice, plunging ahead to take over the Metropolitan Opera in New York and later the New York Philharmonic.

In the summer of 1909, Mahler took his wife and daughter to the small town of Toblach high in the Tyrol. Here his mood pitched between light and dark. His wife reported that he could be morose, consumed by thoughts of death: "We were afraid of everything now. He was always stopping on a walk to feel his pulse and he often asked me to listen to his heart and see whether the beat was clear or rapid or calm . . . His steps and pulse-beats were numbered and his life a torment. Every

excursion, every attempt at distraction was a failure." Yet at the same time Mahler could feel a savage pleasure in being alive. To a friend he wrote: "I feel marvelous here! To be able to sit working by the open window, and breathing the air, the trees and flowers all the time—this is a delight I have never known till now . . . I feel myself getting better every minute." It was under these conditions, working in a small cottage in the woods, that Mahler began his *Ninth Symphony* in the summer of 1909 and completed the score the following April 1 in New York City. But he did not live to hear a note of this music—he died of heart failure in Vienna in May 1911, over a year before his disciple Bruno Walter led the first performance.



Mahler in October 1909, while composing the *Ninth Symphony*

The structure of the *Ninth Symphony* is unusual: two huge outer movements, both slow and expressive, frame two shorter inner movements, both faster and somewhat sardonic in tone. At the present concerts, only the first and third movements will be performed. Mahler himself sometimes performed individual movements of his symphonies, so such practice is not unknown, but the decision to perform only two movements was made necessary by program length (the *Ninth* stretches to nearly 90 minutes in length) and the demands of rehearsal time.

The opening *Andante comodo* ("Moving at a comfortable tempo") has long been regarded as one of the greatest of all symphonic movements. The young composer Alban Berg wrote to his wife: "Once again I have played through the score of Mahler's *Ninth Symphony*: the first movement is the most heavenly thing Mahler ever wrote. It is the expression of an exceptional fondness for this earth, the longing to live in peace on it, to enjoy nature to its depths—before death comes.

"For he comes irresistibly. The whole movement is permeated by premonitions

of death. Again and again it crops up . . . most potently of course in the colossal passage where this premonition becomes certainty, where in the midst . . . of almost painful joy in life, Death itself is announced *mit höchster Gewalt* ("with the utmost violence")."

This thirty-minute movement takes the listener on a shattering journey: the music ranges from the nostalgic and bittersweet (at one point in the manuscript Mahler scrawled "O vanished days of youth! O scattered love!") to moments of cataclysmic horror, punctuated by violence and funeral marches. Mahler's compositional technique is masterly: in the first few instants, he very quietly presents almost all of his thematic material. Many have felt that the stumbling, murmuring rhythm at the very beginning is the sound of Mahler's own arrhythmic heartbeat, and the hauntingly beautiful main theme—announced by the second violins—contains the thematic cell of the symphony, the interval of the falling major second. Mahler borrowed this falling interval from Beethoven's "*Les Adieux*" *Sonata, Op. 81a*, and that falling two-note pattern repeats constantly throughout this movement—the music seems to say again and again "Leb wohl! Leb wohl!": "Farewell! Farewell!"

Structurally, the movement is a long crescendo. It passes through three climaxes, each of increasing power, and the last is the cataclysm Berg refers to: from exultant heights, the music suddenly plunges downward and explodes "With the greatest force." Out of the stunned aftermath comes a dark funeral march that grows to a tremendous climax, then subsides. A lovely flute solo sings gently (Mahler marks the part *Schwebend*: "Floating"), and this mighty movement ends in a mood of complete resignation and peace.

In sharp contrast, the third movement is a blistering rondo, and Mahler makes its character clear by calling it a *Burleske* and marking the score "Very fast. Very defiant." The trumpet's three-note opening call echoes throughout the movement, which is full of some of the thorniest (and most brilliant) counterpoint Mahler ever wrote. Along the way come interludes of haunting beauty, and it is altogether characteristic that these melodies are then savaged: what had been beautiful is suddenly smeared and made ugly and cast aside. The music resumes its frantic opening pace and races to the powerful close, where the opening three-note figure hammers the movement into silence.

BRAHMS *Two Vocal Quartets, Opus 112*

Sehnsucht

Es rinnen die Wasser Tag und Nacht,
Deine Sehnsucht wacht.
Du gedenkest der vergangenen Zeit,
Die liegt so weit.

Du siehst hinaus in den Morgenschein,
und bist allein.
Es rinnen die Wasser Tag und Nacht,
Deine Sehnsucht wacht.

Wild billows keep rolling night and day,
Longing in dismay.
I keep yearning for that time long ago,
So long ago.
I wake again in the morning-dawn,
My dream has gone.
Wild billows keep rolling night and day,
Longing in dismay

Nächtens

Nächtens wachen auf die irren
Lugen Mächt'gen Spuk gestalten,
Welche deinen Sinn verwirren

Nächtens ist im Blumengarten
Reif gefallen dass vergebens
Du der Blumen würdest warten.

Nächtens haben Gram und Sorgen
In dein Herz sich eingenistet,
Und auf Tränen blickt der Morgen.

Nightly waken all the haunting
Evil-doing ghostly spirits,
All thy soul to madness taunting.
Nightly ev'ry garden dooming
Frost comes killing that but vainly
Thou might wait the flowers' blooming.

Nightly enter care and sorrow,
To thy heart such anguish bringing,
That with weeping wakes the morrow.

SCHOENBERG *Friede auf Erden*

WEBERN

Entflieht auf leichten Kähnen

Entflieht auf leichten Kähnen
berauschten Sonnenwelten
dass immer milde Tränen,
euch eure Flucht entgelten.

Seht diesen Taumel blonder,
licht-blauer Traumgewalten
und trunkner Wonnen sonder
Verzückung sich entfalten.

Dass nicht der süsse Schauer
in neues Leid euch hülle,
Es sei die stelle Trauer.
die diesen Frühling fülle.

In swift vessels lightly gliding
You fly from sun-drenched madness
Which secret tears are guiding
Onward to realms of gladness

See through the pallid whirling
Blue-tinted visions tremble
While clouds in joyful swirling
About you disassemble

Let not your secret tomorrow
In newborn grief enfold you,
But in its silent sorrow
Let lovely springtime hold you.

Da die Hirten ihre Herde
Lieben und des Engels Worte
Trugen durch die niedre Pforte
Zu der Mutter mit dem Kind,
Fuhr das himmlische Gesind
Fort im Sternenraum zu singen,
Fuhr der Himmel fort zu klingen:
"Friede, Friede! auf der Erde!"

Seit die Engel so geraten,
O wie viele blut'ge Taten
Hat der Streit auf wildem Pferde,
Der geharnischte vollbracht!
In wie mancher heil'gen Nacht
Sang der Chor der Geister zagend,
Dringlich flehend, leis verklagend:
"Friede, Friede . . . auf der Erde!"

Doch es ist ein ew'ger Glaube,
Dass der Schwache nicht zum Raube
Jeder frechen Mordgebärde
Werde fallen allezeit:
Etwas wie Gerechtigkeit
Webt und wirkt in Mord und Grauen
Und ein Reich will sich erbauen,
Das den Frieden sucht der Erde.

Mählich wird es sich gestalten,
Seines heil'gen Amtes walten,
Waffen schmieden ohne Fährde,
Flammenschwerter für das Recht,
Und ein königlich Geschlecht
Wird erblühen mit starken Söhnen,
Dessen helle Tuben dröhnen:
Friede, Friede auf der Erde!

As the sheperds left the flocks,
and at the Angel's word passed
through the lowly gate to
the Mother and the Child,
So the heavenly servants went forth
into the space of stars to sing,
Went forth into Heaven to sound out:
Peace on Earth!

Since that time when the Angels so came,
Oh, how many bloody deeds
have been accomplished
by men up in arms,
in fights upon wild horses!
How many nights the spirit choir
has sung timidly,
urgently imploring, quietly lamenting:
Peace on Earth!

Yet it is an eternal belief that the weak
will not always fall prey to the piracy
of every insolent murderous gesture.
Something like justice weaves and works
within murder and dread,
And a new kingdom which seeks the
peace of the earth desires to build itself up.

It will form itself gradually,
will attend to its holy duties,
will forge weapons without evil intent,
swords of flame for right.
And a kingly race will blossom,
with strong sons,
whose clear trumpets will roar:
Peace on Earth!

Translation: Albert M. Jackson

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- George Anderson
- Kenneth Anderson
- Brian Blackham
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- Charles Carver
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- Michael Goodman
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- Marcus Jeffry
- David Jorstad
- Torre Knower
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- Jeremy McEligot
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- Bill Ziefle

Bass

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• Indicates performer in Webern's *Entflieht auf leichten Kähnen*

*Section Leader

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Founded in 1954 by Peter Nicoloff

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Steve Shields

Bassoon

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Trumpet

Joe Dyke*
Daniel Arovás
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Trombone

Ted Bietz*
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Ken Earnest

Timpani and Percussion

John Flood*
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Harp

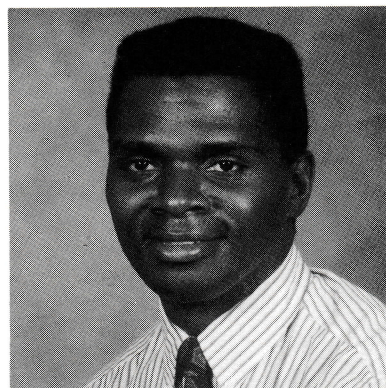
Leigh Stevens

**Indicates principal*

OUR NEXT CONCERT: AN ALL AMERICAN PROGRAM



CECIL LYTLE



KEN ANDERSON

UCSD faculty members Cecil Lytle and Ken Anderson join the chorus and orchestra for a varied program of American music on our next concert. Mr. Lytle will appear as soloist in Gershwin's "other" rhapsody, the *Second Rhapsody for Piano and Orchestra*, and Mr. Anderson directs the chorus in the gospel tune "Down by the River Side." The program features a variety of works by American composers, from Copland's familiar *Fanfare* to songs from the Paiute Indians. Tickets may be reserved by calling the Association office at 534-4637.

SATURDAY, APRIL 11, 1992, 8 P.M.

SUNDAY, APRIL 12, 1992, 3 P.M.

Copland *Fanfare for the Common Man*
Porter *Music for Strings*
Gershwin *Second Rhapsody for Piano and Orchestra*
Ives *Circus Band*
Carter *Musicians Wrestle Everywhere*
Stevens *Songs from the Paiute*

Ives *Psalm 90*
Two spirituals: "In His Care-O"
 "Steal Away"
Ellington *Come Sunday*
 "Down by the River Side"

TODAY'S USHERS

Today's ushers—all clad in authentic Austrian dress—are from the German House in Balboa Park. Special thanks to Ingeborg Drotleff for her help in organizing their participation.

MARCH 14th

Irene Cemel
 Julie Lauper
 Ingeborg Drotleff
 Frunhilde Daniels
 Erna Emrich
 Gaby Ivany
 Renate Penske
 Liesel Wittfoht
 Erika McCleave
 Marie-Luise Sczyrbowski
 Hildegard Schroth
 Traudel Hill
 Lilo von der Heide

MARCH 15th

Renate Schloh
 Ursula Castro
 Irene Geml
 Irene Mueller
 Jutta Biggens
 Sonja Chase
 Inge Papich
 Liesel Wittfoht
 Birgit Iliew
 Hans Iliew
 Ingrid Ratini
 Ann Utemann



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

ANNOUNCING OUR 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*

UCSD faculty member Aleck Karis appears as soloist in Beethoven's noble *Fourth Piano Concerto*. The program opens with Ives' *Thanksgiving Day* (the audience will be invited to sing along in the final hymn) and closes with Elgar's brilliant *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. The orchestra will join the quintet for Karl Husa's *Concerto for Brass Quintet and Orchestra*, while chorus and quintet perform a selection of old and new music suited to the season.

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!*, a charming theater-piece inspired by the writings of Lewis Carroll. Come share the adventures of Alice, the White Rabbit, the Caterpillar, and Lewis Carroll himself as they all hunt for the snark—and the meaning of life.

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*

The San Diego Symphony's principal clarinetist Sheryl Renk joins the orchestra for Copland's popular *Clarinet Concerto*. Also on the program are *Antares* by San Diego State University composer David Ward-Steinman and Brahms' mighty *Third Symphony*.

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*

A program of new and old music, familiar and unfamiliar, all of it very exciting. The chorus joins the orchestra for Beethoven's little-known cantata and Borodin's colorful dances. The orchestra opens the program with the exciting *Bump* by American composer Christopher Rouse and concludes with Tchaikovsky's rousing *Fourth Symphony*.

YOUNG ARTISTS CONCERT

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

The Association's annual concert presenting the winners of its Young Artists Competition—always one of our most popular events. This is not a subscription concert, but all subscribers will receive a ticket voucher that can be redeemed for a free ticket.

Use the program insert to subscribe during intermission in the lobby or send the form directly to the Association office.
Phone 534-4637 for further information.

YOUNG ARTIST COMPETITION WINNERS

JUNIOR INSTRUMENTAL

1st Place Ben Jacobson, Violin
2nd Place Tina Aycook, Piano
3rd Place Kristine Yu-Pin Wei, Piano
Donna Christmas Hayward Award
Po Ying Liu, Piano
Bruhl Award Shara Pryor, Piano
Honorable Mention Inna Gaisler, Piano
Derek Polischuk, Piano
Joanna Spratt, Flute
Nicole Bayer, Cello

SENIOR INSTRUMENTAL

1st Place Hong-Lin, Piano
2nd Place Kenneth Bookstein, Piano
3rd Place Frank Glasson, Trumpet
Heiligenberg Award Peter Wittenberg, Piano

VOCAL DIVISION

1st Place Leann Sandel, Soprano
2nd Place Katherine Lundeen, Mezzo-soprano
3rd Place Tracy Van Fleet, Mezzo-soprano
Honorable Mention Tonia Ann Le Blanc, Soprano

JUDGES

JUNIOR DIVISION JUDGES

Cynthia Darby, Professor of Piano at SDSU
Henry Kolar, Conductor of USD Symphony
Sheryl Renk, Principal Clarinetist of San Diego Symphony

SENIOR DIVISION JUDGES

Beth Ross-Buckley, Instructor of Flute at SDSU
Cecil Lytle, Professor of Piano at UCSD
Thomas Stauffer, Professor of Cello at SDSU

VOCAL DIVISION JUDGES

Richard Chagnon, Director of Choral Music,
Mesa College
Martin Chambers, Chairman School of Music SDSU
Martha Jane Weaver, Mezzo-soprano

Special thanks to June Allen and Pat Gifford for their generous help with this event.

IMPORTANT REMINDER: All subscribers who wish to attend the Young Artists Concert on June 7 should redeem their vouchers for a free ticket before May 24.

On the Occasion of the Birthday of **J.S. BACH**

Join the Bach Society for a

Concert/Lecture & Celebration

*featuring The Orpheus Ensemble
and Prof. Jane Stevens . . . other special guests, too!*

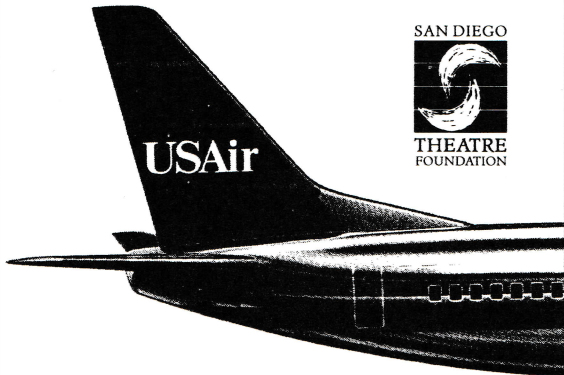
Saturday, March 21, 8:00 P.M.

At La Jolla Congregational Church
1216 Cave Street (corner of Cave & Ivanhoe) . . . near the Post Office

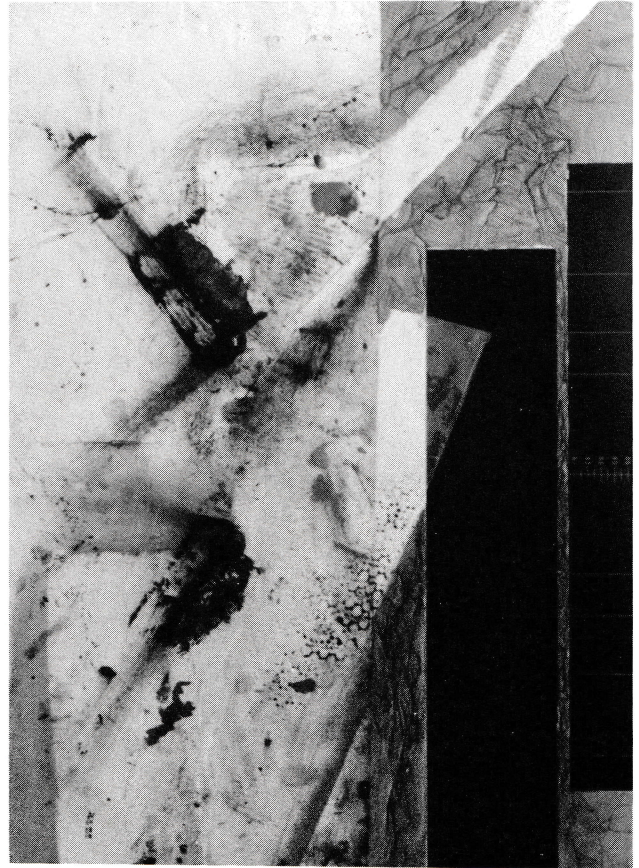
Free-will donations at door. Reception to follow!

Pick-up the Bach Society Newsletter at the concert. For info, call (619) 491-2473

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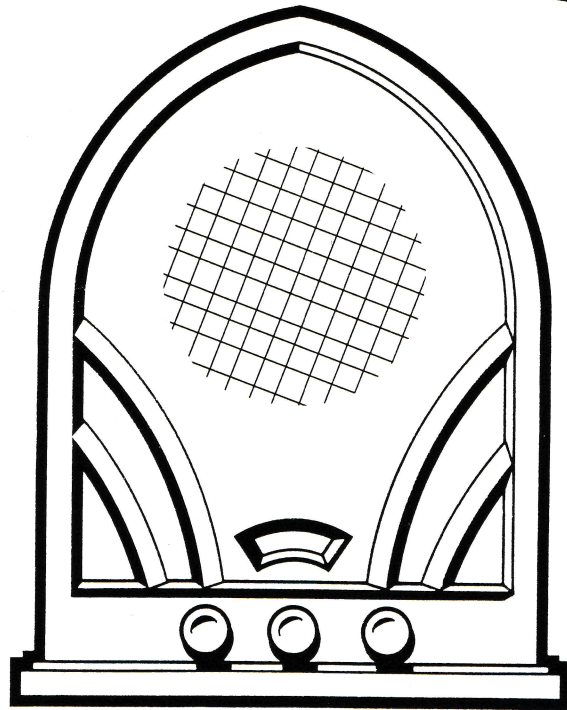
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Like most performing organizations, the La Jolla Civic-University Chorus and Orchestra Association depends on generous contributions from its patrons to be able to continue presenting quality performances at reasonable prices. Those wishing to support the Association may send their checks to the Association office at UCSD Box 0038, La Jolla, CA 92093-0038. Donor categories are Concert Underwriter (\$1000 +), Patron (\$500 - \$999), Sponsor (\$250 - \$499), Contributor (\$100 - \$249), Donor (\$50 - \$49), and Associate (\$25 - \$49). Please phone the office to make corrections or additions to the list of contributors. This list is current as of March 1992.

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