

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

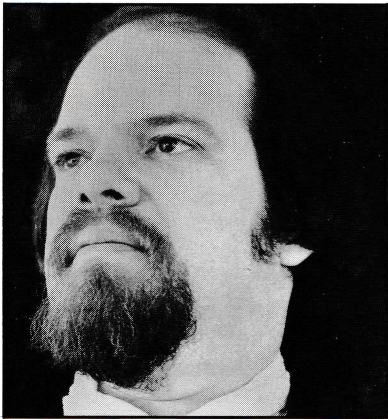
SUNDAY, JUNE 4, 3 P.M.



ANN CHASE



MARTHA JANE WEAVER



ALVIN BRIGHTBILL



WAYNE SAXON

ANN CHASE, Soprano, has been soloist with the La Jolla Civic University Symphony and Chorus on several occasions in the past, including Mozart's *C Minor Mass* and Beethoven's *Ninth Symphony*. She has performed as soloist with SONOR, the Early Music Ensemble of San Diego, Pacific Chamber Opera, the Extended Vocal Techniques Ensemble and for the past three seasons has been teacher and performer with the San Diego Institute for Arts Education. She has performed with the Las Vegas Symphony and Chamber Music Players, including Mahler's *Fourth Symphony*, *Messiah*, and premieres of Soviet composers Hrabovsky's *Pastels for Soprano and Strings* and Silvestrov's *Forest Music*. She is founder and director of VOCE, a chamber music society for the solo singer, has taught at the University of California, San Diego, Palomar Community College and in her private studio in Leucadia.

Since her appearance with the La Jolla Civic-University Symphony in 1986 as a soloist for Handel's *Messiah*, **MARTHA JANE WEAVER** has performed extensively with other California organizations. Last weekend she appeared with the Redlands Symphony in the Verdi *Requiem*; in December she soloed with the San Diego Symphony in the *Messiah*. Last May she was featured with the William Hall Chorale in Los Angeles in Brahms' *Alto Rhapsody*.

Miss Weaver made her San Diego Opera debut in 1987 as Giovanna in *Rigoletto* to great acclaim. She will return in October as the Nurse in *Boris Godunov*. During the 1987-88 season she performed on tour with Los Angeles-based Opera A La Carte as Buttercup in *H.M.S. Pinafore* and as Ruth in the *Pirates of Penzance*. Next month she will sing Dido in Purcell's *Dido and Aeneas* with the Los Angeles Baroque Orchestra at the La Jolla United Methodist Church.

A native of Pennsylvania, Martha Jane Weaver lives in San Marcos with her husband and two young sons. She holds a

bachelor's degree in music from Moravian College, has done graduate work at Temple University, and studies voice in San Diego with Jane Westbrook.

ALVIN BRIGHTBILL is Director of Choral Activities at Saddleback College. He has a varied background as a music educator and as a professional musician. His formal training includes a Bachelor of Music degree from Chapman College and a Master of Fine Arts in Voice and Conducting from California Institute of Arts.

He has conducted small and large choral ensembles and orchestras, and has been musical director for several musical shows. In addition to his activities with the Chorale and at the college, he maintains a busy schedule as a professional singer. He has appeared as tenor soloist with the Portland Opera; The Roger Wagner Chorale, where he was tenor soloist for a recording of early Latin American music; The William Hall Chorale, where for six years he served as assistant conductor; The Carmel Bach Festival, the Long Beach Symphony, the Santa Monica Symphony, and as the voice of Carmine in an operatic spoof on an episode of television's "Laverne and Shirley."

WAYNE SAXON, Bass, received his Bachelors and Masters Degrees from Louisiana State University and studied privately with Dr. Hermann Reutter at the Stuttgart Conservatory of Music and with Natalie Limonick in Los Angeles. He has appeared as a guest artist with the orchestras and opera companies of New Orleans, St. Petersburg/Tampa, Phoenix, Houston, Mississippi, and with the Boris Goldovsky Opera Touring Company. He chaired the Copiah-Lincoln College Department of Music from 1973-1980, and now — as a resident of San Diego — divides his time between singing professionally and teaching and coaching.

THE LA JOLLA CIVIC-UNIVERSITY
SYMPHONY ORCHESTRA AND CHORUS

Thomas Nee, Music Director
David Chase, Choral Director

Mandeville Auditorium
Saturday, May 13, 1989 Sunday, May 14, 1989

MOZART Overture to *La Clemenza di Tito*, K.621

STRAVINSKY Symphony in Three Movements

Quarter Note = 160
Andante
Con moto

INTERMISSION

MOZART Requiem Mass in D Minor, K.626

Requiem — Kyrie
Dies Irae
Tuba Mirum
Rex Tremendae
Recordare
Confutatis
Lacrimosa
Domine Jesu
Hostias
Sanctus
Benedictus
Agnus Dei

Ann Chase, Soprano
Martha Jane Weaver, Mezzo-Soprano
Alvin Brightbill, Tenor
Wayne Saxon, Bass

This concert has been underwritten by a generous
contribution from Retrospective Gallery of La Jolla

NOTES BY ERIC BROMBERGER

Overture to *La Clemenza di Tito*, K.621
WOLFGANG AMADEUS MOZART
Born January 27, 1756, Salzburg
Died December 5, 1791, Vienna

Mozart completed his final opera, *La Clemenza di Tito*, on September 5, 1791, three months to the day before his death. Earlier that summer he had written *The Magic Flute*, and both operas were premiered in September. Rumor has it that Mozart wrote *La Clemenza di Tito* in eighteen days, though it is probable that he was able to do this by including music he had composed earlier but never used. In any case, he barely got it done — the premiere took place in Prague on September 6, the day after it was completed.

La Clemenza di Tito has never enjoyed much popularity. Based on a 1734 text by the Italian dramatist Pietro Metastasio, the opera was written on commission to celebrate the coronation of Leopold II as King of Bohemia. The libretto was chosen for Mozart by the authorities in those nervous years following the French Revolution to make a case for the good monarch: the opera tells the story of the Roman Emperor Titus who governs justly by offering clemency to even the most obvious wrong-doers. Its stiff *opera-seria* classicism stands in sharp contrast to the fairy-tale warmth of *The Magic Flute*, and audiences have universally preferred the latter. Only in the last several decades have performances and a new recording brought the opera some measure of respect.

Its brief but energetic overture opens with fanfares from the full orchestra, and soon two major themes emerge — a propulsive idea from the strings and a lyric, graceful episode for woodwinds. The development features sharp dynamic contrasts, dotted rhythms, syncopations, and firm accents before the overture closes with the fanfare-figure that opened it.

Symphony in Three Movements

IGOR STRAVINSKY
Born June 17, 1882, Oranienbaum
Died April 6, 1971, New York City

Written between 1942 and 1945 —

the years of World War II — Stravinsky's *Symphony in Three Movements* is one of his most interesting and unusual compositions. Stravinsky was noted for his adamant belief that music expresses nothing by itself. For him, a composer's only job was to combine notes, not to "express" something through music. Yet while Stravinsky — the arch-enemy of interpreting music — denied on one occasion that his *Symphony in Three Movements* had a program, on another he provided a nearly exact program for what he felt the music expressed.

In a note for the *Symphony's* premiere in 1946, Stravinsky wrote: "This Symphony has no program, nor is it a specific expression of any given occasion; it would be futile to seek these in my work. But during the process of creation in this, our arduous time of sharp and shifting events, of despair and hope, of continual torments, of tension and, at last, cessation and relief, it may be that all those repercussions have left traces in this Symphony. It is not I to judge."

Yet in 1963, Stravinsky readily admitted that events of World War II were reflected in specific episodes in the music; in fact, he went even farther and suggested that wartime newsreels were running through his mind as he wrote this music. He said that the opening of the first movement reflects a film on "scorched-earth tactics in China," while its center section was inspired by newsreel scenes of Chinese peasants working in their fields. The second movement appears to be free of topical references; it was originally composed as music for a film of Werfel's *Song of Bernadette* — Stravinsky intended that it be used in the scene of the Apparition of the Virgin. World War II breaks in again with the third movement: the strutting march at the beginning was inspired by newsreels of goose-stepping Nazis, while a rhythmic, dancing figure for high winds was meant to depict the motion of war machines. A fugue near the end (introduced by piano and trombone) had a very specific point — Stravinsky said: "The immobility at the beginning of this fugue is comic, I think — and so, to

me, was the overturned arrogance of the Germans when their (war) machine failed. The exposition of the fugue and the end of the Symphony are associated in my plot with the rise of the Allies, and the final, rather too commercial, D-flat sixth chord — instead of the expected C — in some way tokens my extra exuberance in the Allied triumph."

Some critics have questioned whether this music is actually a symphony, believing that it lacks the unity and organic relation of parts that characterize true symphonic writing. Stravinsky himself was aware of this, saying that *Three Symphonic Movements* might be a better title. Questions of its exact form aside, everyone recognizes that the *Symphony in Three Movements* is full of colorful and exciting music, and many have heard in this score the bold blocks of instrumental color and slashing rhythmic vitality of *Le Sacre du Printemps*. The first movement has no tempo indication beyond a metronome marking — the symphony opens with a violent rush up an augmented scale to a brutal theme punched out by full orchestra. The second theme group is introduced by piano over murmuring horns; Stravinsky treats these themes separately, and the movement dies away on fragments of the very beginning. The *Andante* is in ABA form: second violins introduce the rhythmic main idea, while the middle section is built on a dark flute solo. A seven-bar *Interlude* of static chords leads to the explosive beginning of the last movement — the goose-stepping Nazis are eventually crushed by the Allies, and the *Symphony in Three Movements* pounds its way to the dazzling final chord.

Requiem Mass in D Minor, K.626 WOLFGANG AMADEUS MOZART

More mystery surrounds Mozart's *Requiem* than any other piece ever written, and the story of its creation is as fantastic as anything in the history of music. In July, 1791, afflicted by illness and poverty and consumed with composing *The Magic Flute*, Mozart was greeted one day at his lodgings by a mysterious "stranger in gray," who wished to commission a



Mozart in 1789 or 1790; an unfinished portrait by his brother-in-law Joseph Lange.

Requiem. The pay would be handsome, but there was one condition: the composition must be kept an absolute secret.

Over the next several months, as he completed *The Magic Flute* and *La Clemenza di Tito*, Mozart began to plan and compose a *Requiem*. These were extremely difficult months for the composer, and apparently he began to believe certain fantastic notions: that he was being poisoned, that the "stranger in gray" was a visitor from another world, and that the *Requiem* he was composing would be for himself. Mozart's health improved briefly, and he was able to get beyond these obsessions, but a great deal of mystery continues to surround the *Requiem*, for he died before he could complete it. This confusion has not been helped by a recent motion picture, which — however entertaining — offers a vision of Mozart's final days that is wildly inaccurate in certain important details.

The "stranger in gray" was not a visitor from another world or the spirit of death (or even the ghost of his father), but a representative of Count Franz von Walsegg, a nobleman who had recently lost his wife and who wished to commission the *Requiem* and pass it off as his own; hence the condition of secrecy.

The actual facts of Mozart's death continue to be mysterious, but there is no real evidence that he was poisoned. And though he worked on the *Requiem* up to within hours of his death (some of his friends gathered around his bed on December 4th to sing through the vocal parts for him), he did not dictate any of the music — and certainly did not dictate it to Salieri. But when he died early the next morning, the *Requiem* existed only fragmentarily, and his widow Costanze turned the manuscript and sketches over to Mozart's pupil Francis X. Sussmayr, who put it in shape for performance.

The inevitable question, of course, is how much of the *Requiem* is authentically Mozart and how much of it is by Sussmayr. It is known that Mozart composed and fully orchestrated the *Introit* and *Kyrie* and that he had written the vocal parts and figured bass for the next several sections, up through the *Hostias*; at some points he also wrote in instrumental parts or cues, so there is at least a suggestion of his orchestration. Sussmayr claimed that the *Sanctus*, *Benedictus*, and *Agnus Dei* were his own work, but Costanze sharply disputed this, claiming that the work was complete in her husband's sketches and that Sussmayr had merely put them in performing shape. No manuscripts in Mozart's hand exist for these sections, but it may have been that Sussmayr discarded them as he made his own performing version. Unless these sketches are discovered, the issue of authenticity will remain a mystery. [It should be noted that while the Sussmayr version is the one usually performed (as it is at these concerts), other versions do exist: in the effort to free this music of Sussmayr's supposed influence, some have made performing versions based only on Mozart's known sketches.]

The *Requiem* as it was published is a strange stylistic mix, but that may not be the result of its being the work of several composers: Mozart's other great liturgical work — the *Mass in C Minor* — demonstrates a similar stylistic variety. The *Requiem* shows Mozart at the height of his classical style, yet strongly under the influence of baroque composers, particularly the

ANNOUNCEMENTS

We announce with pleasure program details of our 1989-90 season and invite you to renew your subscription or subscribe for the first time. Good seats for next season are going fast, and subscribing will guarantee your seats for the entire year. Brochures for next season are available in the lobby, and our representatives will be happy to answer your questions or to arrange your subscriptions. Those subscribing this weekend will receive a complimentary copy of the orchestra and chorus' Stravinsky recording, made during a live performance in 1986.

The Association announces that the La Jolla Symphony Chorus, under the direction of Choral Director David Chase, will make a two-week tour of Poland and Russia in May, 1990, performing in Krakow, Warsaw, Leningrad, and Moscow. Highlight of this tour will be the premiere in the Soviet Union of Polish composer Krzysztof Penderecki's *Song of Cherubim*, and the chorus will meet with the composer in Krakow for final preparations before the premiere. This tour is being booked by Adventures in Learning and managed by Brenda Montiel and Ted Kilman. Further details will be announced in the summer newsletter.

The Young Artists Concert on June 4 is completely sold out. If you are planning not to attend, we ask that you call the office at 534-4637 and release your tickets — we desperately need all the tickets that might otherwise go unused. Due to the popularity of the Young Artists Concert, we will present it twice next season.

On Thursday, May 18, the Chorus will perform with the San Diego Chamber Orchestra in a concert entitled "Moods in Music." The program — which features music of Schumann, Wolf, Handel, Mahler, and Berlioz — will be under the direction of Donald Barra and will take place at 7:30 P.M. at San Diego Symphony Hall. For tickets, phone 298-5070 or 543-1434.

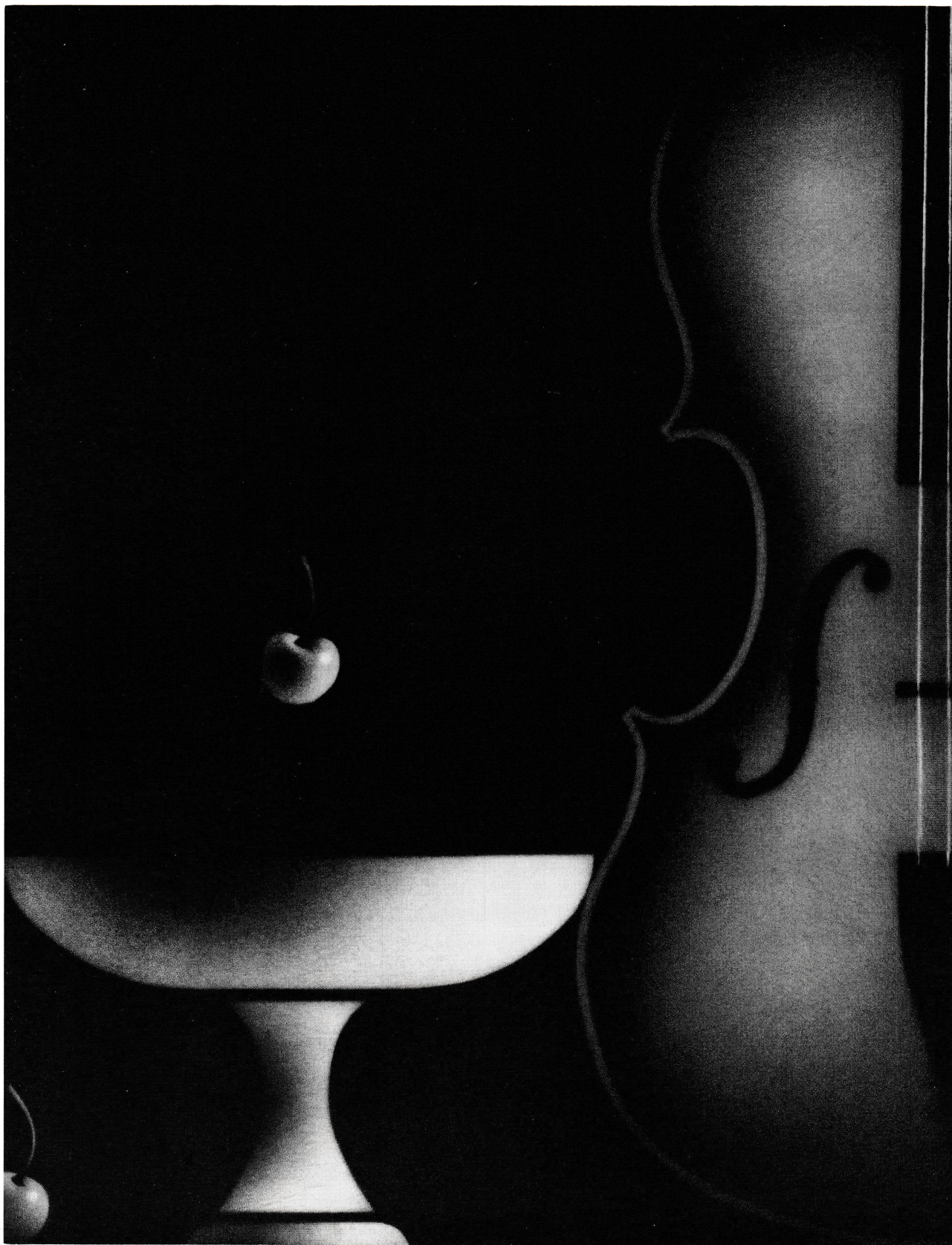
polyphonic writing of Bach and Handel. This is best seen in the magnificent fugues in the *Kyrie* and the "Quam olim abrahamae" section of the *Domine Jesu*.

The *Requiem* has a distinctively dark sonority, and whether this is the result of conscious choice or its being an unfinished work must remain conjectural. The scoring is quite unusual, for the orchestra has no flutes, oboes, or horns. Instead, the *Requiem* emphasizes the lower voices, particularly the smooth, dark sound of clarinets and bassoons; the absence of horns is surprising, but in their place three trombones give the climaxes a

sonic impact rare in Mozart's music.

Despite the mystery and uncertainty, Mozart's *Requiem* is a magnificent work; Beethoven is reported to have said of it: "If Mozart did not write this music, the man who wrote it was a Mozart." The issue of authenticity may never be settled, but as with some other works left unfinished because of their composer's death — such as Mahler's *Tenth Symphony* or Puccini's *Turandot* — enough remains complete to give some idea how powerful and moving were Mozart's final thoughts.

(Text for the Mozart *Requiem* appears on pages 8-9).



Retrospective Gallery Celebrates The Arts

Retrospective Gallery 888 Prospect Street La Jolla 456-7888

MOZART REQUIEM

REQUIEM and KYRIE

Requiem aeternam dona eis, Domine,
et lux perpetua luceat eis.
Te decet hymnus Deus in Sion, et
tibi reddetur votum in Jerusalem.
Exaudi orationem meam, ad te omnis
caro veniet.

Kyrie eleison, Christe eleison.

DIES IRAE

Dies irae, dies illa,
Solvat saeculum in favilla,
Teste David cum Sibylla.
Quantus tremor est futurus,
Quando Judex est venturus,
Concta stricte discussurus!

TUBA MIRUM

Tuba mirum spargens sonum,
Per sepulchra regionum
Coget omnes ante thronum.
Mors stupebit et natura,
Cum resurget creatura,
Judicanti responsura.

Liber scriptus proferetur.
In quo totum continetur,
Unde mundus judicetur.
Judex ergo cum sedebit,
Quidquid latet, apparebit:
Nil inultum remanebit.
Quid sum, miser tunc dicturus?
Quem patronum rogaturus?
Cum vix justus sit securus?

REX TREMENDAE

Rex tremendae majestatis
Qui salvandos salvas gratis
Salva me, fons pietatis!

RECORDARE

Recordare, Jesu pie,
Quod sum causa tuae viae,
Ne me perdas illa die.
Quaerens me sedisti lassus,
Redemisti crucem passus;
Tantus labor non sit cassus.

Grant them rest eternal, Lord, and let
perpetual light shine upon them.
There shall be singing unto Thee in
Zion, and prayer shall go up to
Thee in Jerusalem.
Give ear to my supplication, O Lord.
Unto Thee all flesh shall come at last.
Lord have mercy upon us.
Christ, have mercy upon us.

Day of anger, day of mourning.
When to ashes all is burning.
Seer and Sibyl gave the warning.
O what fear man's bosom rendeth,
When from Heaven the Judge descendeth
On whose sentence all dependeth!

Wondrous sound the trumpet fling-
eth,
Through earth's sepulchres it ringeth
All before the throne is bringeth.
Death with wonder is enchained,
When man from the dust regained
Stands before the Judge arraigned.
Now the record shall be cited,
Wherein all things stand indicted.
Whence the world shall be requited.
When to judgment all are bidden
Nothing longer shall be hidden
Not to trespass go unsmitten.
What affliction mine exceeding?
Who shall stand forth for me pleading?
When the just man aid is needing?

King of Glories, great and glowing!
Grace on whom Thou wilt bestowing,
Save me, Lord, with mercy flowing!

Lord, remember, my salvation
Caused Thy wondrous incarnation.
Save me, save me, from damnation.
Far astray Thy love has sought me,
By Thy passion Thy love bought
me,

Juste Judex ultionis,
Donum fac remissionis
Ante diem rationis.

Ingemisco tanquam reus;
Culpa rubet vultus meus;
Supplicanti parce Deus.
Qui Mariam absolvisti,
Et latronem exaudisti,
Mihi quoque spem dedisti.
Preces meae non sunt dignae,
Sed tu bonus fac benigne,
Ne perenni cremer igne.
Inter oves locum praesta.
Et ab hoedis me sequestra,
Statuens in parte dextra.

CONFUTATIS

Confutatis maledictis,
Flammis acerbis addictis,
Voca me cum benedictis,
Oro supplex et acclinis,
Cor contritum quasi cinis,
Gere curam mei finis.

LACRYMOSA

Lacrymosa dies illa,
Qua resurget ex favilla,
Judicandus homo reus.
Huic ergo parce, Deus!
Pie Jesu Domine,
Dona eis requiem. Amen.

DOMINE JESU

Domine Jesu Christe! Rex gloriae!
Libera animas omnium fidelium de-
functorum de poenis inferni et de
profundo lacu.
Libera eas de ore leonis, ne absorbeat
eas Tartarus, ne cadant in obscurum;
sed signifer sanctus Michael
repraesentet eas in lucem sanctam;
quam olim Abrahae promisisti et
semini ejus.

Justice, vengeance, ye appal me.
From my sins, Lord, disenthral me,
Ere to answer Thou dost call me.

Hear my weeping and my wailing!
Is repentance unavailing?
God of mercy never failing!
Thou who Mary's sin forgavest,
Who to hear the thief vouchsafedst,
Unto me bright hope Thou gavest.
Worthless are my prayers and sighing
Yet, good Lord, in grace complying,
Spare me torment, fire undying.
With Thy sheep, Lord, deign to place me,
Nor among the goats abase me,
But to Thy right hand upraise me.

While the wicked are confounded,
By devouring flame surrounded,
Call me forth to bliss unbounded.
Lo, I pray, a suppliant bending,
While remorse my heart is rending,
Heed me when my days are ending.

Ah, what weeping in that morrow
When man's ashes form shall borrow
Judgment guilty shall declare him.
In Thy mercy, Lord, then spare him.
Gentle Jesus, gracious Lord,
Grant Thy servants peace and rest.
Amen.

Lord Christ Jesus, King of Glory!
Deliver Thou the souls of all those
that died in the faith of Jesus from
pains everlasting and from the
abyss unfathomed.
Deliver them from the mouth of the
lion, lest the jaws of the pit shall
swallow them, and endless darkness
enshroud them. Let holy Michael,
leader of hosts, bring them forward
into Thy holy splendor,
as unto Abraham Thou didst
promise, and his seed forever.

HOSTIAS

Hostias et preces tibi, Domine, laudis
offerimus: tu suscipe pro animabus
illis quarum hodie memoriam facimus.
Fac eas, Domine, de morte transire
ad vitam.
Quam olim Abrahae pomisisti, et
semini ejus.

SANCTUS

Sanctus, sanctus, sanctus, Dominus
Deus
Sabaoth! Pleni sunt coeli et terra
gloria tua. Hosanna in excelsis.

BENEDICTUS

Benedictus qui venit in nomine
Domine. Hosanna in excelsis.

AGNUS DEI

Agnus Dei, qui tollis peccata mundi,
dona eis requiem sempiternam.

Lux aeterna luceat eis, Domine, cum
sanctis tuis in aeternum quia pius
es. Requiem aeternam dona eis,
Domine, et lux perpetua luceat eis.

Sacrifice and prayer unto Thee, O
Lord, offer we with praises.
Cause them, O Lord, to pass from
death unto life everlasting.
Which, of old, thou didst promise
unto Abraham and his seed.

Holy, holy, holy, Lord God of
Sabaoth! Heaven and earth are full
of Thy glory. Hosanna in the highest

Blessed is He that cometh in the name
of the Lord. Hosanna in excelsis.

Lamb of God, that takest away the
sins of the world.
Grant them Thine eternal rest.
Light eternal shine down upon them,
O Lord God, for evermore; and
with all Thy saints let them be
numbered everlastingly.
Grant them rest eternal, and let there
shine forth on them everlasting
light.

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

Mary Oliver#
Concertmistress
Carol Bietz
Younghee Chung
Mary Crutchley
Pat Gifford
Patricia Jones
Ruth Jones
Stephen Koehler
Francine Meylan
Dina Miyoshi
Arun Ram
Robyn Rothschild
Jeanne Saier
Midori Shimura
Erik Ulman

Second Violin

David Sholl*
Ilana Amos
Eric Bromberger
Gary Brown
Ron Brown
Craig Dubois
Joan Elliott
Joan Forrest Engler
Brenda Flowers
Anne Haberkern
Pamela Laine
Jacqueline Postle
Judy Rochat
Barbara Sagen
Pao Shan Yeh

Viola

Elithe Belofsky*
David Craford
Leslie English
Anne Gero-Stillwell
Michael Gimlett
William Lindley
Leo Miller
Sheila Podell

Larry Samuels
Ilsa Scheer
Loie Wheeler

Cello

Viola Brown*
Ulrike Burgin
Curtis Chan
Scott Eliason
Ann Gregor
Marsha Heinkele
Tracy Rodgers
Merle Ross
Hal Shimura
Ruth Simon
Stephanie Tanaka

Bass

Tod Leavitt*
James Lewis
Oliver Shirley
Stuart Zimney

Flute

Patty Wong*
Margaret Bowles
Dianne Decker

Piccolo

Dianne Decker

Oboe

Susan Barrett*
Scott Paulson
Kathryn Ringrose

Clarinet

Sue Collado*
Steven Shields

Bass Clarinet

Gareth Guest

Bassoon

Deberah Breen*
William Propp
Linda Swedensky

Contrabassoon

William Propp

French Horn

Cynthia Earnest*
Scott Avenell
David Hughes
David Newton
Mark Yarbrough

Trumpet

Scott Bauer*
Daniel Arovos
Eric Nakakura

Trombone

Ted Bietz*
Corey Grindle
Robert Larson

Tuba

Ken Earnest

Harp

Leigh Stevens

Piano

Christian Herzog

Timpani and Percussion

Daniel Dunbar*#
Geoffrey Brooks
Bard-Alan Finlan

*Denotes principal player

#Denotes recipient of Therese
Hearst Endowment Fund
Scholarship

Members of the La Jolla Symphony Chorus

David Chase, Conductor

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

Heidi Lynn, *Assistant to Conductor*

Martha Neal-Brown, *President*

Doris Rager, *Librarian*

V'Ann Cornelius, *Treasurer*

Sopranos

Sally Bach
Karen Berger
Rena Bever
Josie Burdick
Polly Campbell
V'Ann Cornelius
Sharon Dami
Eloise Duff
Beda Farrell
Marty Hambright
Frances Hansen
Dianne Hasselman
Sharon Hublit
Linda Johnson
Cynthia Jorstad
Karen Kakazu
Judy Koopman
Gisela Linde
Roselyn Lowe
Perry Mack
Marjorie Mason
Julie MacNeil
Barbara McGowen
Martha Neal-Brown
Marie Nelson
Carol Oxford
Debby Park
Ellen Potter
Judy Prothero
Doris Rager
Marguerite Ryberg Close
Karma Still
Jenny Topping
Kim Vesco
Portia Wadsworth
Mary Ellen Walther
Helen Woodward

Altos

June Allen
Susan Anthony

Margaret Atterbury
Julie Autuore
Andrea Booth
Rosemary Chang
Carolyn Chase
Jackie Dederick-Straub
Susan Dramm
Kimberley Gimlin
Susie Hall
Shirley Hawkes
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Tenors

Colin Bloor
Robert Brislin
Charles Carver
Harry Choi
Walter Desmond
Gene Dramm
Louis Ferland
Charles Finn
Richard Gray
Dan How
David Hutches
Jim Kutz
Ed Lee

Alex Leonard
Ippolit Matjucha
Don Mayfield
Jim McCusker
Dave Newton
Graham Parnell
Tom Ray
Jon Rodin
Jay Sacks
Ken Tenuta
Desmond Vaughan
Roger Webb
Bill Woodward
Bill Ziefle

Basses

Jim Aswegan
Rick Berger
Mark Bernfield
Maynard L. Blake, Jr.
Timmy Bondurant
Richard Brightman
John Carroll
John Cornelius
Bob DeWitt
John Franco
Garry Gippert
Jeff Hay
Peter Jorgensen
Stefan Linde
Richard Lynch
Douglas Lynn
Robert Mack
Keith Mayers
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Octet by Steve Reich

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