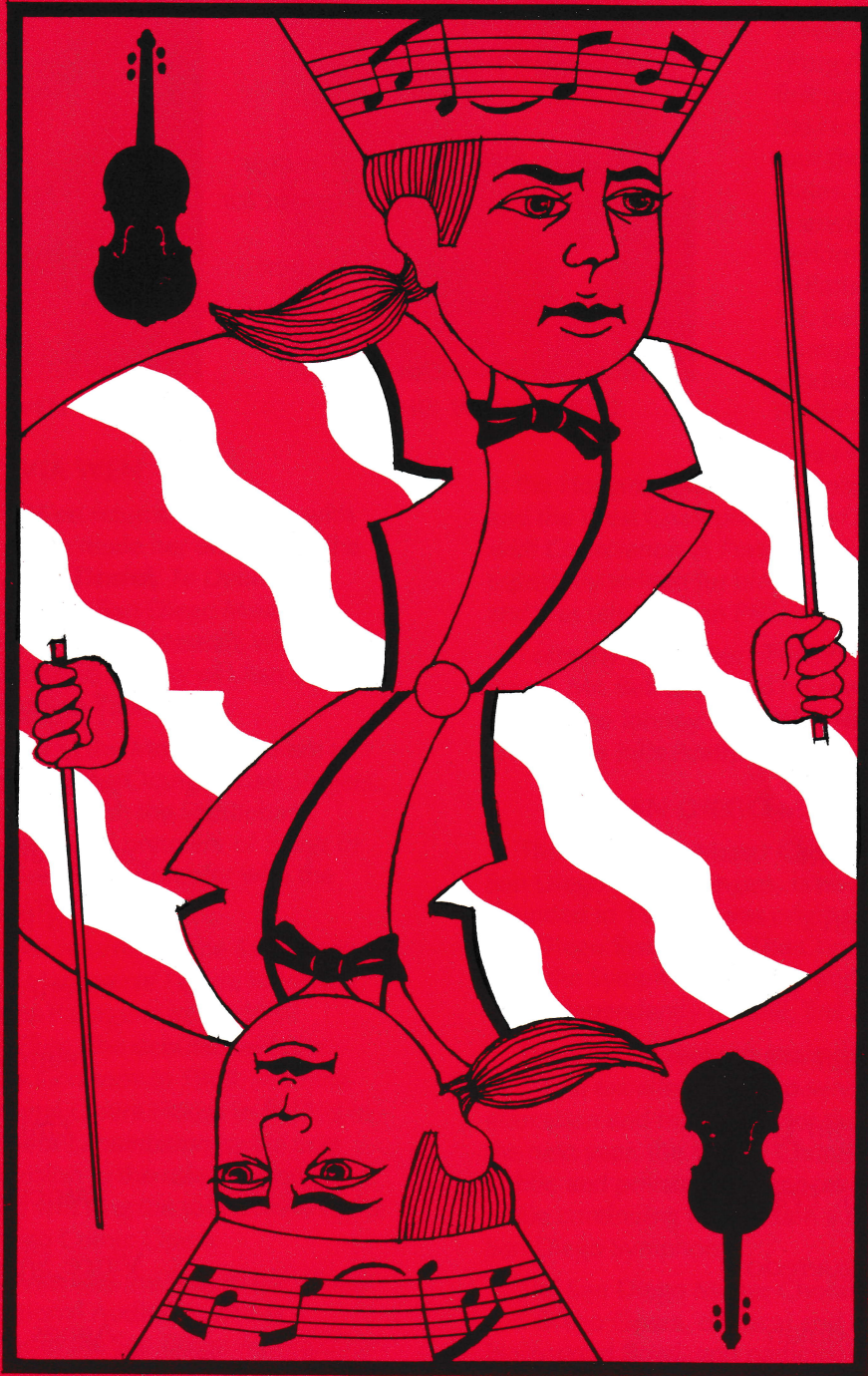


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91

La Jolla  
CIVIC UNIVERSITY  
SYMPHONY ORCHESTRA  
CHORUS

92



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**LA JOLLA CIVIC-UNIVERSITY SYMPHONY ASSOCIATION**  
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**1991-92 Season**

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SYLVIA WEN

### SYLVIA WEN

Chinese soprano Sylvia Wen returns to perform with the La Jolla Symphony, having made her debut with the orchestra two years ago in the Dvorak *Te Deum*. Last December she debuted with the San Diego Master Chorale as the soprano soloist in the *Messiah*, which she also performed with the Oratorio Society of Utah and the Utah Symphony in the Mormon Tabernacle.

Miss Wen has also soloed in the Mozart *Requiem* and the Bach *Mass in B Minor* with the Orange Coast Singers, in the Mozart *Mass in C Minor* with the Saddleback Concert Chorale, and in the world premiere of *Songs in Stone* by American composer Craig Bohmler with the International Orchestra of USIU.

Earlier this year Miss Wen returned to the San Diego Opera as Barbarina in the *Marriage of Figaro*, following her winsome appearance as Papagena in the 1990 production of *The Magic Flute*. She debuted with the company as Xenia in *Boris Godunov* in 1989. In China she performed at the National Opera House in Beijing in the role of Zi Jun in the opera *Lamentation* by Shi and appeared on Chinese television in the role of Mimi in *La Bohème*. In September she will sing the role of Saffi in the *Gypsy Baron* with San Diego Comic Opera.

Earlier this month Ms. Wen was the final place winner of the Zachary Society National Auditions. She is a frequent First Place Winner in the San Diego Metropolitan Opera District Auditions, and was also the winner of the Special Prize in the twentieth Kodaly-Erkel International Opera Competition in Budapest in 1982.

### MICHEL WARREN BELL

American bass-baritone Michel Warren Bell is a versatile artist equally adept as opera singer, concert soloist, pop artist, actor, and television personality. His vast experience, which ranges from being a member of The Fifth Dimension vocal group to performing Stravinsky with the Los Angeles Philharmonic, brings to each new



MICHEL WARREN BELL

role a unique and individual perspective.

Mr. Bell is especially celebrated for his portrayal of "Porgy" around the world. He first appeared in that role with the Houston Grand Opera on its tour throughout the United States. In 1987 he joined the Sherwin Goldman production for performances of *Porgy and Bess* in Paris and several cities in Italy. Mr. Bell also took part in the triumphantly successful production by Goetz Friedrich at Berlin's Theater des Westens.

Other recent appearances were in the Houston Grand Opera production of *Show Boat* and the West Coast premiere of the one-man show *Artist with Conscience: A Portrait of Paul Robeson*, which was especially written for him by Albert and Bertha Johnson and was televised on PBS.

Formerly a member of the Fifth Dimension vocal group, Mr. Bell appeared on several popular TV shows such as the Johnny Carson Show, the John Wayne Special and on the Julie Andrews Television Series.

### SAN DIEGO MASTER CHORALE

The San Diego Master Chorale, comprised of 125 of San Diego's finest singers, is now into its thirty-first year. Founded in 1961, it was originally the choral arm of the San Diego Symphony. The Chorale was emancipated from the Symphony in 1979 and is now an independent, and independently funded, arts organization.

The Chorale seeks to attain the very highest standards of choral excellence and to serve as a source of cultural education and inspiration for the community. Throughout the next year, the Master Chorale will make numerous public and private appearances in San Diego County while continuing to maintain a rich collaboration with the San Diego Symphony.

The San Diego Master Chorale has performed with the San Diego Opera, on local and national television, at the Hollywood Bowl, and participates actively and extensively in community events as the "Voice of San Diego." Representing San Diego abroad, The Master Chorale made two European tours in the 1980's with performances in Great Britain, Austria, Switzerland and Germany.

Music Director of the San Diego Master Chorale is Frank Almond. Mr. Almond received his Ph.D. from Florida State University, is Professor of Music and Director of Choral Activities at San Diego State University and has received numerous awards as conductor and teacher.





**Thomas Nee, Music Director**  
**David Chase, Choral Director**

Mandeville Auditorium  
 Saturday, May 23, 1992, 8 P.M.  
 Sunday, May 24, 1992, 3 P.M.

## NOTES BY ERIC BROMBERGER

### **Carnival Overture, Opus 92**

**ANTONIN DVORAK**

Born September 8, 1841,

Muhlhausen, Bohemia

Died May 1, 1904, Prague

In 1891—when he was 50 years old and negotiating to go to America as director of the National Conservatory in New York—Dvorak composed a sequence of three concert overtures to be titled *Nature*, *Life*, and *Love* and all containing a common theme, which Dvorak called “the nature theme.” When it came time to publish these overtures, however, Dvorak gave them different titles: now they were *In Nature's Realm*, *Carnival*, and *Othello*. These three overtures are today almost never played in their original three-movement sequence, and the *Carnival Overture* has by itself become one of Dvorak's most popular works.

Composed between July and September 1881, *Carnival* opens with all the excitement and color of Dvorak's *Slavonic Dances*—the overture explodes to life with a great blast of gypsy energy, which is quickly followed by a lyric second subject in the strings. Things seem set to proceed in standard sonata form when Dvorak springs a surprise, pausing to insert a long slow section marked *Andantino con moto*. A french horn call introduces this gentle interlude: english horn, flute, and solo violin sing quietly over muted strings, and along the way a solo clarinet announces Dvorak's “nature theme.” The wild energy of the opening theme leads matters back into the development, and Dvorak's *Carnival Overture* concludes with a rush of energy worthy of its name.

Dvorak led the premiere of his three-overture sequence at a farewell concert in Prague on April 28, 1892, just before leaving for America. He conducted the same music in his opening concert in New York on October 21, 1892, in that city's brand-new concert hall, which would shortly be named Carnegie Hall.

### **DVORAK**

### **Carnival Overture, Opus 92**

### **MUSSORGSKY-ASHKENAZY**

### **Pictures at an Exhibition**

*Promenade*

*The Gnome*

*Promenade*

*The Old Castle*

*Promenade*

*Tuileries*

*Bydlo*

*Promenade*

*Ballet of the Unhatched Chicks*

*Samuel Goldenburg and Schmuyle*

*Promenade*

*The Marketplace at Limoges*

*Catacombs (Sepulchrum romanum)*

*Con Mortuis in lingua mortua*

*The Hut on Fowl's Legs*

*The Great Gate at Kiev*

### **INTERMISSION**

### **VAUGHAN WILLIAMS**

### **Dona Nobis Pacem**

*Agnus Dei*

*Beat ! beat ! drums !*

*Reconciliation*

*Dirge for Two Veterans*

*The Angel of Death*

*O man greatly beloved*

**Sylvia Wen, Soprano**    **Michel Warren Bell, Bass-Baritone**

By arrangement with Oxford University Press, Inc., 200 Madison Avenue, New York, NY 10016

The La Jolla Symphony and Chorus are members of the American Symphony Orchestra League, Chorus America, and the San Diego Theatre League.



## Pictures at an Exhibition

(orch. Ashkenazy)

MODEST MUSSORGSKY

Born March 21, 1839, Karevo

Died March 28, 1881, St. Petersburg

In the summer of 1873, Modest Mussorgsky was stunned by the sudden death of his friend Victor Hartmann, an architect and artist who was then only 39. The following year, their mutual friend Vladimir Stassov arranged a showing of over 400 of Hartmann's watercolors, sketches, drawings, and designs. Inspired by the exhibition and the memory of his friend, Mussorgsky set to work on a suite of piano pieces based on the pictures and wrote enthusiastically to Stassov: "Hartmann is bubbling over, just as *Boris* did. Ideas, melodies, come to me of their own accord, like the roast pigeons in the story—I gorge and gorge and overeat myself. I can hardly manage to put it all down on paper fast enough." Mussorgsky completed the music on June 22, 1874, just a few months after the premiere of *Boris Godunov*.

The finished work, which he called *Pictures at an Exhibition*, consists of ten musical portraits bound together by a promenade theme that recurs periodically—Mussorgsky said that this theme, meant to depict the gallery-goer strolling between paintings, was a portrait of himself. Surprisingly, *Pictures* virtually vanished: it was not published until 1886, five years after its composer's death, and did not really enter the standard piano repertory until several decades after that. Even early listeners were struck by this music's "orchestral" sonorities, and in 1922 conductor Serge Koussevitsky asked Maurice Ravel to orchestrate it; Koussevitsky gave the first performance of Ravel's version in Paris on May 3, 1923, and it quickly became one of the most popular works in the orchestral repertory.

So familiar has the Ravel orchestration become that everyone assumes it must be the way Mussorgsky wanted the music to sound. In fact, a number of other people have orchestrated *Pictures*, including Mikhail Tushmalov, Serge

Gortschakov, Leopold Stokowski (inevitably), and others. Brilliant as Ravel's version is, it has some problems. First, Ravel was using a bad edition of the piano version, and many of the notes in his orchestration are simply wrong. Second, he made a substantial cut in Mussorgsky's original version. And finally, he created a particular sonority that many have felt incorrect for *Pictures at an Exhibition*. The Ravel version inevitably sounds "French," and some have argued that its Gallic virtues—clarity, brightness, and vivid color—are wrong for music so essentially Russian and dark.

Pianist and conductor Vladimir Ashkenazy, who has performed the original piano version and Ravel's orchestration many times, set out to create an orchestration that would redress the problems in Ravel's version: "My approach to this challenge has been based on complete loyalty to Mussorgsky's idiom and to what I believe was in the composer's mind when he conceived this cycle. I have not been concerned with effect for its own sake, however inventive or brilliant a certain passage might sound, but instead I have been guided by the deeper undercurrents of this predominantly dark-colored piece." Some of Ashkenazy's movements sound similar to Ravel's but many do not. Gone are the brightness and reliance on solo instruments of the Ravel, and in their place are darker sonorities, a greater reliance on unison and ensemble sounds, and a vigorous use of percussion. The sunlit clarity of Ravel's version is replaced by leaden skies and freezing mud in Ashkenazy's consciously "Russian" version.

The opening Promenade alternates 5/4 and 6/4 meters; Mussorgsky marks it "in the Russian manner," and Ashkenazy assigns the famous opening not to one trumpet but to three. *The Gnome* is a portrait of a gnome staggering on twisted legs; the following Promenade is marked "with delicacy." In Hartmann's watercolor *The Old Castle*, a minstrel sings before a ruined castle. Ravel had made a daring choice by assigning his song to

a solo saxophone; Ashkenazy opts for the more plaintive oboe d'amore (a part undertaken at these performances by English horn). *Tuileries* is a watercolor of children playing and quarreling in the Paris park, while *Bydlo* returns to Eastern Europe, where a heavy oxcart grinds through the mud. The wheels pound ominously along as the driver sings; Ravel gave his song to the tuba, while Ashkenazy assigns it to the more aggressive-sounding trombone. Mussorgsky wanted the following Promenade to sound *tranquillo*, and Ashkenazy's choice of muted strings here is one of his most effective touches. *The Ballet of the Unhatched Chicks* is Hartmann's costume design for the ballet *Trilby*, in which these characters wore egg-shaped armor.

"I meant to get Hartmann's Jews," said Mussorgsky of *Samuel Goldenburg and Schmuyle*, a portrait of two Jews—one rich and one poor—in animated conversation. Listeners will hear many differences here from Ravel's version. Ashkenazy gives the sniveling voice of Schmuyle to the solo violin; Ravel's trumpet solo was one of his most brilliant passages, but the wiry violin may be more appropriate (the cadence of this movement corrects one of the most serious errors in Ravel's use of a corrupt text). Ravel cut the following Promenade, a major omission—it is the longest Promenade, and the stroller takes on a particularly noble character here. *The Marketplace at Limoges* shows Frenchwomen quarreling furiously in a market, while *Catacombs* is Hartmann's portrait of himself surveying the Roman catacombs by lantern light; Ashkenazy's version makes effective use of brass and percussion. This section leads into *Cum Mortuis in lingua mortua*: "With the dead in a dead language." Mussorgsky noted of this section: "The spirit of the departed Hartmann leads me to the skulls and invokes them: the skulls begin to glow faintly." Embedded in this spooky passage is a minor-key variation of the Promenade theme. *The Hut on Fowl's Legs* shows the hut (perched on hens legs) of the vicious witch Baba Yaga, who would fly through the skies in a



red-hot mortar. Mussorgsky has her fly scorchingly right into the final movement, *The Great Gate of Kiev*. Hartmann had designed a gate (never built) for the city of Kiev, and Mussorgsky's brilliant finale transforms the genial *Promenade* theme into a heaven-storming conclusion. Particularly effective here is Ashkenazy's use of metal percussion (cymbals, bells, tam-tam, glockenspiel, and xylophone) to create a sound reminiscent of passages in *Boris Bodunov*.

### **Dona Nobis Pacem**

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

When Ralph Vaughan Williams was invited to contribute a large work for the centenary of the Huddersfield Choral Society in 1936, he composed *Dona Nobis Pacem*, a cantata for soprano, baritone, chorus, and orchestra. By 1936, the clouds were gathering over Europe, and *Dona Nobis Pacem* ("Give Us Peace") was the composer's protest against war at a time of growing international tension; three years later his worst fears would be realized.

Vaughan Williams assembled his own text for the cantata, drawing from quite varied sources: the Latin Mass, Walt Whitman's collection of Civil War poems called *Drum Taps*, an 1855 speech before the House of Commons by John Bright protesting England's involvement in the Crimean War, and the Bible. Some critics have charged that this extraordinary range of texts keeps the work from achieving proper unity; the fact that Vaughan Williams incorporated into *Dona Nobis Pacem* music that he had written nearly thirty years earlier doubtless has its effect on the unity of the overall work as well. Nevertheless, *Dona Nobis Pacem* remains a very effective work: a powerful protest against war, it offers some stunning music, and certainly its interweaving modern war poems with ancient liturgical texts caught the attention of Benjamin Britten when he composed the *War Requiem* in 1961.

Vaughan Williams is usually thought a conservative among twentieth-century composers, but the harmonic language of *Dona Nobis Pacem* is remarkable. Much of the writing is intensely chromatic, with melodic lines stinging off each other to produce music that sounds full of "wrong" notes. *Dona Nobis Pacem* came two years after Vaughan Williams' savage *Fourth Symphony*, and while the cantata does not reproduce the abrasive sonority of that symphony, it has an unsettling sound appropriate to its message.

*Dona Nobis Pacem* divides into six interconnected sections. The soprano's brief opening text comes from the Agnus Dei of the Mass, and her call for peace is suddenly shouldered aside by the sounds of war. Trumpet and drums introduce Whitman's "Beat! beat! drums!", which shows war smashing aside civilization as it sweeps across the countryside. The sound of battle trails off, and we are left with its aftermath, "Reconciliation." Whitman had worked as a hospital orderly during the Civil War, caring for the wounded, and the text tells of encountering the dead body of an enemy soldier and coming to terms with it. The fourth section, "Dirge for Two Veterans," has become the best-known music from

*Dona Nobis Pacem*—it is sometimes performed separately; this is the section Vaughan Williams had written earlier—he completed a first draft in 1911. The orchestra's grim opening march is suddenly recognized as a funeral procession: a father and son—both casualties of the same battle—are to be buried together. The march, which invokes the sound of battle, rises to a thunderous climax and then falls back as the dead men receive blessing and moonlit burial, and the march trails into silence. The fifth section sets words of Quaker John Bright protesting war and begins to introduce Biblical texts bemoaning the vulnerable state of humankind. A string tune very much like a ground bass rises from the depths of the orchestra, and basses open the final section by singing a vision of peace: "Nation shall not lift sword against nation." This rises in fervor, and all seems set for a conventional ending, full of triumph and ringing bells. But Vaughan Williams concludes with a surprising—and effective—touch. The triumph gradually fades away, and the soprano's opening "Dona nobis pacem" floats ethereally above the chorus' "Good will toward men" as the music fades to nothing on Vaughan Williams' prayer for peace.

## **DONA NOBIS PACEM**

### **I**

*Agnus Dei qui tollis peccata mundi  
Dona nobis pacem*

### **II**

Beat ! beat ! drums !—blow ! bugles ! blow !  
Through the windows—through the doors—burst like a ruthless force,  
Into the solemn church, and scatter the congregation,  
Into the school where the scholar is studying;  
Leave not the bridegroom quiet—no happiness must he have now with his bride,  
Nor the peaceful farmer any peace, ploughing his field, or gathering in his grain,  
So fierce you whirr and pound you drums—so shrill you bugles blow.  
Beat ! beat ! drums !—blow ! bugles ! blow !  
Over the traffic of cities—over the rumble of wheels in the streets;  
Are beds prepared for the sleepers at night in the houses?  
No sleepers must sleep in those beds,  
No bargainers' bargains by day—would they continue?  
Would the talkers be talking? would the singer attempt to sing?  
Then rattle quicker, heavier drums—you bugles wilder blow.



Beat ! beat ! drums !—blow ! bugles ! blow !  
 Make no parley—stop for no expostulation,  
 Mind not the timid—mind not the weeper or prayer,  
 Mind not the old man beseeching the young man,  
 Let not the child's voice be heard, nor the mother's entreaties,  
 Make even the trestles to shake the dead where they lie awaiting the hearses,  
 So strong you thump O terrible drums—so loud you bugles blow.

Walt Whitman

### III

#### RECONCILIATION

Word over all, beautiful as the sky,  
 Beautiful that war and all its deeds of carnage must in time be utterly lost,  
 That the hands of the sisters Death and Night incessantly, softly, wash again  
 and ever again this soiled world;

For my enemy is dead, a man divine as myself is dead,  
 I look where he lies white-faced and still in the coffin—I draw near,  
 Bend down and touch lightly with my lips the white face in the coffin.

Walt Whitman

### IV

#### DIRGE FOR TWO VETERANS

The last sunbeam  
 Lightly falls from the finished Sabbath,  
 On the pavement here, and there beyond it is looking  
 Down a new made double grave.

Lo, the moon ascending,  
 Up from the east the silvery round moon,  
 Beautiful over the house-tops, ghastly, phantom moon,  
 Immense and silent moon.

I see a sad procession,  
 And I hear the sound of coming full-keyed bugles,  
 All the channels of the city streets they're flooding  
 As with voices and with tears.

I hear the great drums pounding,  
 And the small drums steady whirring,  
 And every blow of the great convulsive drums  
 Strikes me through and through.

For the son is brought with the father,  
 In the foremost ranks of the fierce assault they fell,  
 Two veterans, son and father, dropped together,  
 And the double grave awaits them.

Now nearer blow the bugles,  
 And the drums strike more convulsive,  
 And the daylight o'er the pavement quite has faded,  
 And the strong dead-march enwraps me.

In the eastern sky up-buoying,  
 The sorrowful vast phantom moves illumined,  
 'Tis some mother's large transparent face,  
 In heaven brighter growing.

O strong dead-march you please me !  
 O moon immense with your silvery face you soothe me !  
 O my soldiers twain ! O my veterans passing to burial !  
 What I have I also give you.

The moon gives you light,  
 And the bugles and the drums give you music,  
 And my heart, O my soldiers, my veterans,  
 My heart gives you love.

Walt Whitman

### V

The Angel of Death has been abroad  
 throughout the land; you may almost  
 hear the beating of his wings.  
 There is no one as of old . . . to sprinkle  
 with blood the lintel and the two  
 side-posts of our doors, that he may  
 spare and pass on.

John Bright

*Dona nobis pacem.*

We looked for peace, but no good came;  
 and for a time of health, and behold  
 trouble ! The snorting of his horses was  
 heard from Dan; the whole land trembled  
 at the sound of the neighing of his strong  
 ones; for they are come, and have  
 devoured the land . . . and those that dwell  
 therein . . . The harvest is past, the summer  
 is ended, and we are not saved . . . Is there  
 no balm in Gilead?; is there no physician  
 there? Why then is not the health of the  
 daughter of my people recovered?

Jeremiah viii. 15-22

'O man greatly beloved, fear not, peace be  
 unto thee, be strong, yea, be strong.'

Daniel x. 19

'The glory of this latter house shall be  
 greater than of the former . . . an in this  
 place will I give peace.'

Haggai ii. 9

### VI

'Nation shall not lift up a sword against  
 nation, neither shall they learn war any  
 more. And none shall make them afraid,  
 neither shall the sword go through their  
 land. Mercy and truth are met together;  
 righteousness shall look down from  
 heaven. Open to me the gates of righteous-  
 ness, I will go into them. Let all the nations  
 be gathered together, and let the people be  
 assembled; and let them hear, and say, it is  
 the truth. And it shall come, that I will  
 gather all nations and tongues. And they  
 shall come and see my glory. And I will set  
 a sign among them, and they shall declare  
 my glory among the nations. For as the  
 new heavens and the new earth, which I  
 will make, shall remain before me, so shall  
 your seed and your name remain for ever.'

Glory to God in the highest, and on earth  
 peace, good-will toward men.

(Adapted from Micah iv. 3,  
 Leviticus xxvi. 6, Psalms lxxxv. 10 and  
 cxviii. 19, Isaiah xliii. 9, and lxvi. 18-22,  
 and Luke ii. 14.)



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# The La Jolla Symphony Chorus

## David Chase, Conductor

Victoria Heins-Shaw, *Assistant Conductor/Accompanist*

Heidi Lynn, *Assistant Conductor*

Beda Farrell, *Manager*

Karen Johns, *President*

Jay Sacks, *Treasurer*

Marie Nelson, *Librarian*

### Soprano

Helen Blackham  
Frances Castle  
Marguerite Close  
Sharon Dami  
Sally Dean  
Elinore Elphick  
Beda Farrell  
Virginia Garland  
Marty Hambright  
Holly Hawker  
Sharon Hublit  
Paula Janssen  
Karen Johns  
Linda Johnson  
Karen Kakazu  
Janet Lewis  
Julie MacNeil  
Annika Malmberg  
Martha Neal-Brown  
Marie Nelson  
Karen Newman  
Christina Nolte  
Kitty Pappas  
Debby Park\*  
Judy Prothero  
Anne Quaintance  
Julia Roath  
Bobette Stewart  
Jennifer Tow  
Kimberly Vesco  
Mary Ellen Walther  
Janet White

### Alto

June Allen  
Katherine Archibald  
Andrea Booth  
Alice Bryant  
Carolyn Chase  
Catherine Espinoza  
Kathy Gentz  
Victoria Heins-Shaw  
Kristine Johnson  
Michelle Jolly  
Wendy Keller  
Julie Lalor  
Cathy Lea  
Eve Lewis  
Heidi Lynn  
Valerie Rubins  
Gail Seymour  
Carol Slaughter  
Susan Stamnes  
Sue Ann Taggart  
Wendy Tenuta  
Amea Wood\*  
Helen Woodward

### Tenor

Brian Andersen  
George Anderson  
Kenneth Anderson  
Brian Blackham  
Colin Bloor  
Alexander Brown

Charles Carver  
Walter Desmond\*  
Charles Finn  
David Hutches  
Marcus Jeffry  
David Jorstad  
Jeremy McEligot  
Jay Sacks  
Bill Ziefle

### Bass

Jim Aswegan  
Peter Brown  
Paul Burkhardt  
John Desch  
Enrique Enguidanos  
Piotr Filipowski  
Paul Friedman  
Gary Gippert  
Fred Goya  
Ron Hardy  
Jeff Hay  
Peter Jorgensen  
Ron Kaufmann  
Douglas Lynn\*  
Phil Nader  
Sam Oh  
Ray Park  
Lyle Personette  
Brian Rohrer  
Leonard Schaper  
Stewart Shaw  
Randy Stewart  
John Yuen

\*Section Leader

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# San Diego Master Chorale

## Frank Almond, Music Director

### Soprano

Laralee Alderson  
Amy Brown  
Diane Carlson  
Diane L. Chalfant  
Deanna Chione  
Julianne Coscarart  
Cheryl Davis  
Sharon Davis  
Allison V. Feierabend  
Jarriett Ann Franklin  
Rita Gillmon  
Debbie Gordon  
Janet Goulet  
Pamila Habbestad  
Martha Hamilton  
Mary Harker  
Patricia Hay  
Elsiegay Hertzell  
Carolyn Houghton  
Christine Jongsma  
Kathy LaBerge  
Esther Y. Lee  
Catherine Major  
Ann Meyer Makeever  
Carolyn R. Moulton  
Christine Nagy  
Susan Probasco  
Evelyn L. Rabadan  
Vivian K. Reed  
Amanda Rines  
Caroline Rogers  
Kathleen Rouillard  
Susan Sanner  
Christine Schein  
Lynda Riese Shugars  
Ruth Sylte  
John Taylor  
Lynn Temple  
Lea Ann Walker  
Melissa Walker  
Joan Williamson  
Roberta Zito

### Alto

Judith Adele  
Melisa C. Alexander  
Rhoenna P. Armster  
Patricia Becker  
Carlene Befort  
Dorothy Bidwell  
Jo Anita Bleher  
Florence L. Conrad  
Darla Cook  
Marcia Crandall  
Sandra Driscoll  
Arik Escamilla  
Sharon Evans  
Janet Hammer  
Pat Hanscom  
Aletha Hotaling  
Linda Kilroy  
Jean Lowerison  
Linda Kutz  
Sheila MacKay  
Janis Madden  
Nan L. McDonald  
Delia Molina  
Judy Mowers  
Judy Oatsvall  
Wanda Roach  
Sue Roesch  
Carolyn W. Rosse  
Carole Smith  
Nancy Tripp Smith  
Ingrid Tarikas  
Cecelis Vickers Trimble  
Marlene Walters  
Kathryn Yeargin

### Tenor

Stephen Aley  
Tony Atienza  
Thor Biberman  
John Bidwell  
Greg Butterfield

Anthony Chang  
Paul Combs  
Charles Graham  
Wayne Hunt  
Gerald Lysne  
Donald A. Mayfield  
Daniel Ratelle  
Loren F. Salter  
Joe Snodgrass  
James Stevenson  
Keith Whitlock  
Gerald Whitney  
Kevin Williams  
Vernon Zimmerman

### Bass

Jim Allen  
Norm Applebaum  
Bruce Becker  
Wolfgang Bluhm  
Richard Brightman  
John Butcher  
Larry Collison  
Dennis Decker  
Don Dougherty  
Jack Fletcher  
J. Julian Gillmon  
Zac Hanscom  
David E. Hertzell  
Bob Klymkowych  
Robert Knodle  
John Knoll  
Tony Mendoza  
Dennis Merrill  
Tim Michel  
Lyle S. Personette  
Mark Reich  
Tim Rivers  
Charles Sampson  
Gordon Shugars  
William Temple  
Patrick (Pat) Walker  
Clifford Witte

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# The La Jolla Symphony Orchestra

Founded in 1954 by Peter Nicoloff

## Thomas Nee, Music Director

Ted Bietz, *President*

Ulrike Burgin, *Librarian*

### Violin I

- Erik Ulman  
*Concertmaster*  
Carol Bietz  
Annette Birkenmeier  
Sam Cowley  
Moirá Coyne  
Peter Dayan  
Regina Durango  
Brenda Flowers  
Pat Gifford  
Lynne-Marie Rossé  
Robyn Rothschild  
Jeanne Saier  
Ted Tsai  
Laurence Wilson

### Violin II

- Gary Brown\*
- Ilana Amos
- Eric Bromberger
- Ronald Brown
- David Cooksley
- Martha Denham
- Joan Forrest
- Judy Gaukel
- Stephanie Harris
- Henry Hecking
- Joshua Hsu
- Igor Korneitchouk
- Harrison Li
- Sandra Ling
- Barbara Sagen
- Faith Widmann

### Viola

- Conrad Bruderer\*
- Laura Burnett
- Amy Harline
- William Lindley
- Kathryn Martin
- Helen Pataki
- Sheila Podell
- Ilsa Scheer
- Cynthia Snyder
- Anne Stillwell

Megumi Taniguchi  
Loie Wheeler

### Cello

Viola Brown\*  
Arun Bharali  
Ulrike Burgin  
Curtis Chan  
Jennifer Dolkas  
Aileen Estacio  
Karen Feit  
Marsha Heinkele  
Wendy Nielsen  
Tracy Rodgers

### Bass

- Oliver Shirley\*  
Mary Broughall  
Jim Lewis  
James McGarrá  
Paul Tamalunas

### Flute

Margaret Bowles\*  
Valerie Chereskin\*  
Louise Kaplanski\*  
Janet Parish-Whittaker\*  
Joanna Spratt

### Piccolo

Margaret Bowles

### Oboe

Paul Hartl\*  
Kathryn Ringrose\*  
James Proulx

### English Horn

Kathryn Ringrose

### Clarinet

Sue Collado\*  
Jordan Lees  
Lisa McNeil  
Steve Shields

### Bass Clarinet

Steve Shields

### Bassoon

Thomas Schubert\*  
William Propp  
Linda Swedensky

### Contrabassoon

William Propp

### French Horn

Chris Jagard\*  
Mark Yarbrough\*  
David Hughes  
David Newton

### Trumpet

David Sabon\*  
Daniel Arovas  
Larry Gonzales

### Trombone

Ted Bietz\*  
Matthew Cushing  
John Cuthbertson

### Tuba

Ken Earnest

### Timpani and Percussion

- John Flood\*  
Jimmy Chung  
Thea Perrino  
Michael Sklar

### Harp

Leigh Stevens

*\*Indicates principal*

- Recipient of  
Therese Hurst Scholarship
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## Our Next Concert: YOUNG ARTISTS CONCERT

The Association's final concert will take place on the afternoon of Sunday, June 7, when the winners of the Young Artists Concert appear with the orchestra. Soloists will be pianist Hong Lin in Mozart's Piano Concerto in D Minor, K. 466, pianist Kenneth Bookstein in Rachmaninoff's Rhapsody on a Theme of Paganini, soprano Leann Sandel, who will sing arias by Boito and Mozart. The Junior Division winner, violinist Ben Jacobson, will perform the Vieuxtemps' Violin Concerto No. 5. Subscribers are reminded to redeem their vouchers for tickets immediately (see note below). Those who wish to reserve tickets for this always-popular concert may do so by calling 534-4637.

YOUNG ARTISTS CONCERT  
SUNDAY, JUNE 7, 1992, 3 P.M.



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 Kristine Henyey.

Mailing address:

La Jolla Symphony Association  
UCSD Box 0038  
La Jolla, CA 92093-0038  
Telephone: (619) 534-4637  
FAX: (619) 534-6774

## YOUNG ARTISTS CONCERT TICKETS

Subscribers are reminded that while the Young Artists Concert on June 7 is not a subscription event, any subscriber who wishes to attend can receive a free ticket by redeeming the voucher sent out with season tickets. But this redemption must take place immediately. All remaining tickets will shortly be released for sale to the general public. Call the Association office if you have questions.



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## • ANNUAL DINNER •

The La Jolla Symphony Association will hold its Annual Dinner on the evening of Tuesday, June 16, 1992. Guest speaker will be Dr. Stanley Chodorow, Dean of Arts and Humanities at UCSD, who will speak before dinner. There will be a no-host bar from 6 to 7 p.m., followed at 7 by dinner, which will offer garden salad, piccata chicken, rice pilaf, seasonal vegetables, and strawberry mousse. Cost for the meal will be \$24.10 per person. Friends and supporters of the symphony and chorus are cordially invited to attend. Reservations may be made by calling 534-4637.

## THE 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.

<b>Ives</b>	<i>Thanksgiving Day</i>
<b>Beethoven</b>	<i>Piano Concerto No. 4</i>
	Aleck Karis, Piano
<b>Elgar</b>	<i>Enigma Variations</i>

### 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.

### BOOJUM!

Saturday, January 23, 1993, 8 P.M.

Sunday, January 24, 1993, 3 P.M.

<b>Wesley-Smith</b>	<i>Boojum!</i>
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The Association continues its tradition of offering unusual music when it presents the American premiere of Australian composer Martin Wesley-Smith's *Boojum!*

### COPLAND

Saturday, March 13, 1993, 8 P.M.

Sunday, March 14, 1993, 3 P.M.

<b>Ward-Steinman</b>	<i>Antares</i>
<b>Copland</b>	<i>Clarinet Concerto</i>
	Sheryl Renk, Clarinet
<b>Brahms</b>	<i>Symphony No. 3</i>

### TCHAIKOVSKY

Saturday, May 22, 1993, 8 P.M.

Sunday, May 23, 1993, 3 P.M.

<b>Rouse</b>	<i>Bump</i>
<b>Beethoven</b>	<i>Calm Sea and Prosperous Journey</i>
<b>Borodin</b>	<i>Polovetsian Dances</i>
<b>Tchaikovsky</b>	<i>Symphony No. 4</i>

### YOUNG ARTISTS CONCERT

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

You may subscribe or pick up a form during intermission in the lobby. Phone 534-4637 for further information.

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**SUSAN BARRETT**

Wednesday, May 27th  
8:00 p.m.

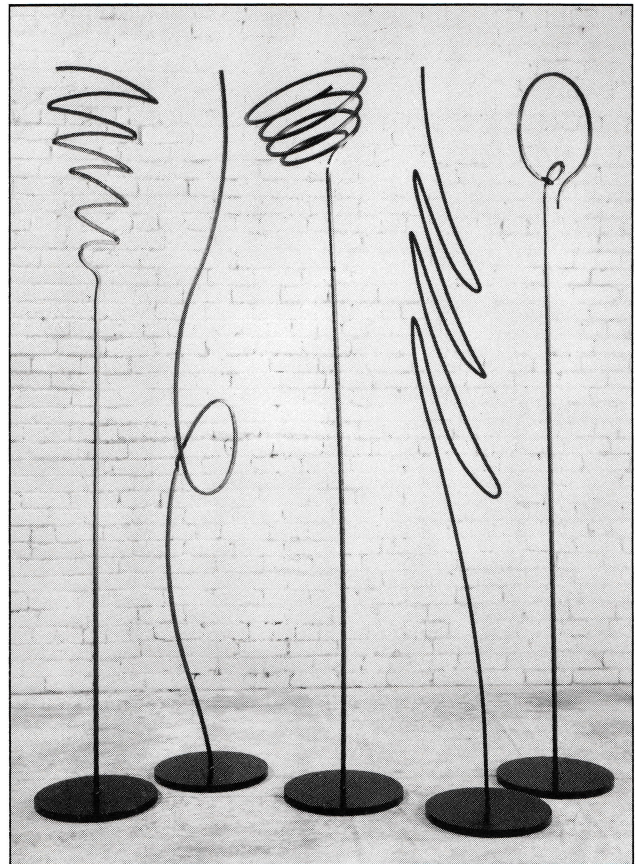
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*J.S. Bach: Oboe d'Amore Concerto in A Major*  
&

*J.S. Bach: Magnificat (Sing-along?)*

Susan Barrett, oboe d'amore  
The Bach Society Chamber Orchestra  
The UCSD Chamber Singers  
(Philip Larson, director)  
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The La Jolla Symphony Association Board of Directors expresses its deep gratitude to the Music Department of UC, San Diego for the generous support and assistance it continues to provide the La Jolla Symphony Orchestra and Chorus.

The Board of Directors also wishes to thank the following individuals, foundations, and organizations for their contributions in support of the 1991 - 92 season.

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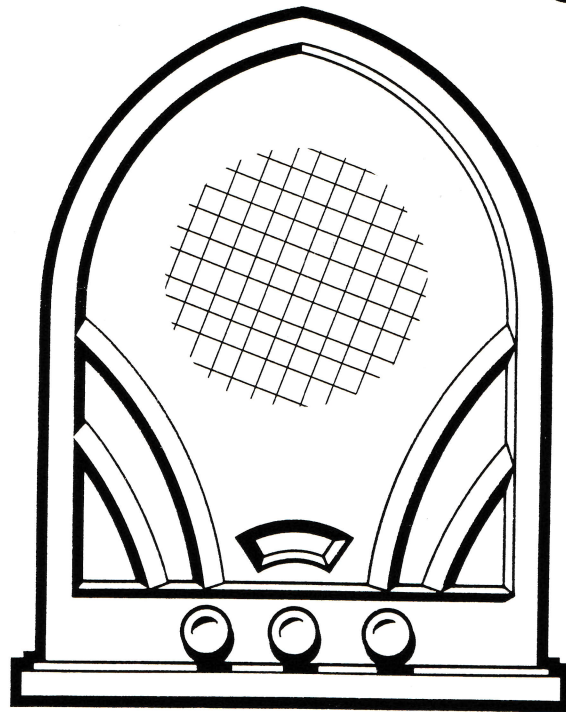
Like most performing organizations, the La Jolla Symphony Association depends on generous contributions from its patrons to be able to continue presenting quality performances at reasonable prices. Those wishing to support the Association may send their checks to the Association office at UCSD Box 0038, 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 May 1992.

The La Jolla Symphony Orchestra and Chorus is funded in part by the City of San Diego under a program managed by the Commission for Arts and Culture.

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