

*La Jolla*  
*Civic-University Symphony*  
*Orchestra and Chorus*  
*Association*

**1987-88 SEASON**



**Thomas Nee**  
Music Director



**David Chase**  
Choral Conductor

# **The La Jolla Civic-University Symphony Orchestra and Chorus**

*Peter Nicoloff, Founder*

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

**Mandeville Auditorium**

**Saturday, November 21, 1987**

**Sunday, November 22, 1987**

## **PROGRAM**

**The Unanswered Question**

**Charles Ives**

**Choral Hymns from the Rig Veda**

**Gustav Holst**

**Battle Hymn**  
**Hymn to the Dawn**  
**Hymn to the Unknown God**  
**Hymn of the Travelers**  
**Funeral March**

**Death and Transfiguration, Op. 24**

**Richard Strauss**

## **INTERMISSION**

**Prometheus, The Poem of Fire, Op. 60**

**Alexander Scriabin**

**Cecil Lytle, Piano**

**Lee Ray, *Director/Designer***  
**John Forkner, *Tympanum Luminorum***  
**Alan Johnson, *Lighting Designer***  
**Ron Ranson, *Design Advisor***

## PROGRAM NOTES

by Eric Bromberger

### Charles Ives

### *The Unanswered Question*

Born October 29, 1874, Danbury, Connecticut  
Died May 19, 1954, New York City

Ives led one of those split lives that seem quintessentially American. In his workday routine, he was a shrewd Yankee businessman (at the time of his retirement, Ives & Myrick was the largest insurance firm in the country), but the private Ives was a visionary who created soundscapes never before imagined: he planned—but never completed—*Universe Symphony* for orchestras and choruses stationed on mountain-tops and in valleys. Assailed by critics and hissed by audiences, Ives kept to his own course, even if it meant that his music was largely ignored—his *Second Symphony*, completed in 1902, was not performed until 1951. An uncompromising champion of new music, Ives once stood up before an audience that was balking at a new work and ripped into them with the famous exhortation: "Sit up and use your ears like a man!" Today, a third of a century after his death, Ives is recognized as a great innovator and a composer of profound vision.

*The Unanswered Question*, which dates from 1906, has two subtitles, both pure Ives: "A Contemplation of a Serious Matter" and "A Cosmic Landscape." Ives divides his forces into three groups—muted strings, a solo trumpet, and four flutes—and asks that these be separated physically. The strings' nearly featureless music seems to flow past quietly, almost outside time, while against it Ives sets the offstage trumpet and the four flutes. The composer makes his intentions clear in a note in the score:

The strings play *ppp* throughout with no change in tempo. They are to represent "The Silences of the Druids—Who Know, See and Hear Nothing." The trumpet intones "The Perennial Question of Existence," and states it in the same tone of voice each time. But the hunt for "The Invisible Answer" undertaken by the flutes and other human beings, becomes gradually more active, faster and louder through an *animando* to a *con fuoco*. This part need not be played in the exact time position indicated. It is played in somewhat of an impromptu way; if there be no conductor, one of the flute players may direct their playing. "The Fighting Answerers," as the time goes on, and after a "secret conference," seem to realize a futility, and begin to mock "The Question"—the strife is over for the moment. After they disappear, "The Question" is asked for the last time, and "The Silences" are heard beyond in "Undisturbed Solitude."

### Gustav Holst

### *Choral Hymns from the Rig Veda*

Born September 21, 1874, Cheltenham  
Died May 25, 1934, London

In his early twenties, Holst became interested in Hindu literature and philosophy and enrolled in Sanskrit courses at University College in London so that he might make his own translations from the *Mahabharata* and the *Rig Veda*. The influence of Hindu thought is strong in his compositions from the first decade of this century: the operas *Sita* (1906) and *Savitri* (1908) and four sets of choral hymns on Holst's own translations of texts from the *Rig Veda* (1908-12). The Sanskrit interest appears to have been passionate but transitory: shortly after completing these works, Holst

became fascinated by English folk music—which exerted quite a different influence on his work—and began composition of the piece that would make him famous, the orchestral suite *The Planets*.

The five hymns sung at these concerts have been drawn from the total of fourteen hymns for chorus and orchestra that Holst composed on texts from the *Rig Veda* (there are also settings for voice and piano of nine others). *Battle Hymn*, *Hymn to the Unknown God*, and *Funeral March* are scored for mixed chorus and full orchestra, while *Hymn to the Dawn* and *Hymn of the Travellers* are for women's chorus and harp. Particularly impressive are the many original touches: strange harmonies, surprising rhythms, unusual instrumental colors and combinations. The idea of using a 5/4 rhythm for the opening of *Battle Hymn* must have appealed strongly to Holst, for he used it again for the *Mars* movement of *The Planets*, also battle music.

### **Richard Strauss**

### *Death and Transfiguration, Op. 24*

Born June 11, 1864, Munich

Died September 8, 1949, Garmisch-Partenkirchen

Richard Strauss achieved almost instant international fame with the series of brilliant tone-poems for orchestra he began composing in the 1880's. Strauss had borrowed the conception of the tone-poem from Liszt, but unlike Liszt—whose compositions sometimes bore only the vaguest relationships to their titles—Strauss aimed for an exact musical representation of events: he once said that his highest aim was to write folk music that could never be mistaken for a spoon. One need think only of his depiction of the rogue riding his horse through the marketplace in *Till Eulenspiegel*, the windmill and the blatting sheep of *Don Quixote*, the snarling enemies of *Ein Heldenleben*, or the storm of *An Alpine Symphony* to see how brilliantly he succeeded. Strauss completed the score for *Death and Transfiguration* in November 1889, and conducted the first performance in Eisenach on June 21, 1890, a few days after his twenty-sixth birthday.

In 1894 the composer described the events of *Death and Transfiguration*:

It was six years ago that it occurred to me to present in the form of a tone poem the dying hours of a man who had striven towards the highest idealistic aims, maybe indeed those of an artist. The sick man lies in bed, asleep, with heavy irregular breathing; friendly dreams conjure a smile on the features of the deeply suffering man; he wakes up; he is once more racked with horrible agonies; his limbs shake with fever—as the attack passes and the pains leave off, his thoughts wander through his past life; his childhood passes before him, the time of his youth with its strivings and passions and then, as the pains already begin to return, there appears to him the fruit of his life's path, the conception, the ideal which he has sought to realize, to present artistically, but which he has not been able to complete, since it is not for man to be able to accomplish such things. The hour of death approaches, the soul leaves the body in order to find gloriously achieved in everlasting space those things which could not be fulfilled here below.

It is worth noting that at exactly the time Strauss wrote *Death and Transfiguration*, his friend and colleague Gustav Mahler was composing his own "*Resurrection*" *Symphony*, based on this same death-and-resurrection theme.

Strauss builds *Death and Transfiguration* on a series of brief themes or motifs that depict different aspects of his drama. The music begins with the man on his deathbed: quiet, halting figures for strings and timpani suggest the irregular beat of his heart,

while violins sigh softly. A soaring oboe melody over harp accompaniment recalls the man's childhood, but these fond memories are cut short: his suffering is suddenly renewed as death—a sinuous, surging figure for low strings and winds—makes a dramatic entrance, while the suffering man's resolve to fight back is heard in huge, heroic chords for full orchestra. Soon the theme that depicts the artist's ideals is heard in the brass. This striving, climbing figure will later become the transformation theme, but now it serves as part of a violent development that combines the motifs of death, struggle, childhood memories, aspirations, and love. These build to a climax, and at this point death triumphs, eerily depicted by a ghostly upward glissando, like a final breath. In death's aftermath—Strauss uses soft strokes on the tam-tam to stunning effect here—the transformation theme is heard and gradually grows in strength to become the triumphant affirmation of the man's ideals.

*As part of the visual effects of PROMETHEUS, we shall be using colored vapor on stage. This is a non-toxic vapor widely used in theatres and opera houses throughout the world and should cause no problems. However, a closed-circuit TV will project sound and vision directly into the East Room behind the Auditorium and anyone with respiratory or allergy problems may wish to enjoy the performance there.*

### **Alexander Scriabin**

*Prometheus, The Poem of Fire, Op. 60*

Born January 6, 1872, Moscow

Died April 27, 1915, Moscow

In the first decade of this century the Russian pianist-composer Alexander Scriabin fell under the spell of Nietzsche and the Russian spiritualist medium Madam Blavatsky and came to believe that his music had the power to bring unity to a fragmented world. Scriabin's extraordinary egocentrism (he was raised by adoring aunts and a grandmother) and the fact that on the old-style calendar his birthday fell on Christmas Day contributed to this sense of Messianic mission and his belief that *he* would be the artist to transform the world.

Scriabin laid out a program of four symphonic poems that would lead to this transformation: *The Divine Poem* (1905), *The Poem of Ecstasy* (1908), *Prometheus, The Poem of Fire* (1909-10), and *Mysterium*, planned but never written. *Mysterium*, the culmination of the sequence, was to bring about the actual transformation: Scriabin envisioned a performance in India in which the audience and performers would be garbed in white, all the arts (including the art of perfume) would be fused, and in the course of the performance mankind would be transformed. It is a measure of Scriabin's ego that he welcomed World War I because he believed it furthered the chaos that his art would heal.

In *The Poem of Fire*, Scriabin amended the Greek myth of Prometheus for his own purposes. Scriabin's *Prometheus* brings not fire but human consciousness (symbolized by light), which leads to creative power and the capacity for good and evil. *Prometheus* opens with Scriabin's famous "mystical chord," depicting the formlessness that preceded human consciousness. Harmonically, the music remains vague and non-specific—the hazy, blurred tonality is a part of Scriabin's mystical vision—and the score is littered with subjective, non-musical instructions (all written in French): players are asked to make the music sound "charming," "sparkling," "voluptuous," "smoky," "suave," "misty." Various instruments are assigned roles—the piano represents man,

the trumpet the Creative Will—and Scriabin uses different themes to portray specific events, such as human love and the dawning of consciousness. At the close, the music rises to a triumphant, ecstatic climax that includes a wordless chorus and the full resources of the orchestra.

Long interested in fusing the arts, Scriabin devised a theory of correspondences between individual notes and colors. For *Prometheus* he envisages a "color organ" that would beam lights on a screen behind the orchestra. Scriabin himself never saw a performance of *Prometheus* with lights and authorized performances without them. The color organ Scriabin wrote for was, by modern standards, crude and ineffective, and early performances were failures. Those attempting a performance of *Prometheus* with lights today must make some creative decisions of their own, and the present concerts make use of technology never dreamed of in Scriabin's day. The composer, however, would probably have hailed such inventions for making possible exactly what he was trying to achieve. Derided for years as the last gasp of decadent romanticism, Scriabin's music and theories of fusing the arts have attracted new attention and respect in an era of multi-media performance and technology worthy of his vision.

### Lighting *Prometheus*

by Lee Ray

To stage a performance of the *Prometheus* which tries to be faithful to the spirit of Scriabin's score and to what is known of his intentions requires that the audience be engaged as if by a drama. The "actors"—conductor, soloists and musicians, deliver the "play"—a conflation of musical sounds, luminous images, and strong scents. The purpose of a Scriabin dramaturgy is to foment aesthetic intoxication in the audience by means of sensual ravishment.

Scriabin's conception of light as an element fully as important as music was a private vision, a succession of phosphenes and mental images linked to sounds in a uniquely individual way. But a practical plan can render the information given by Scriabin into commands for modern-day scenic resources. Some examples: lights will be arrayed throughout the orchestra in such a way that featured instruments or groups of instruments will be literally "highlighted" at appropriate times in the score; different size screens will be used as projection surfaces; certain sections of the orchestra will be raised up on platforms.

Just as the pianist Cecil Lytle is the preeminent soloist in the music of *Prometheus* so this production will feature the work of artist John Forkner. Using his *tympanum luminorum*, an optical image synthesizer, Mr. Forkner can control shape, color and movement within multiple layers of complex images entirely in performance. Educated in mechanical engineering and physics, Mr. Forkner has worked for 20 years in the aerospace industry. His parallel interest in art and technology has resulted in works which have been performed and displayed at the Los Angeles Art Museum's *Art and Technology* project, EXPO '70 in Osaka, Japan, and at the Center for Music Experiment where he was a Fellow. Mr. Forkner has appeared with his *luminorum* as a soloist with the Glendale Symphony and the Los Angeles Philharmonic.

The La Jolla Civic Orchestra production of *Prometheus* has been directed by Lee Ray. Mr. Ray, a Ph.D. candidate at the University of California in San Diego, has composed film scores, computer music, music for stage productions and pieces for small ensembles. He performs as part of the duo *Black Noise* with violinist Janos Negyesy.

## Choral Hymns from the Rig Veda

### BATTLE HYMN

(Chorus and Orchestra)

INDRA is the god of sky and storm.  
The MARUTS are his attendant storm-clouds.

King of the earth and ruler of heav'n,  
Greatest of helpers, fearfullest of foes.  
Indra and Maruts fight for us!

Lord of all heroes, Great God of war,  
Chief of the strong ones, terrible in wrath!  
Indra and Maruts fight for us!

Ye too, O storm-clouds, follow his path,  
Comrades in glory, Conquerors in fight!  
Indra and Maruts fight for us!

Now to our aid he rides like the wind,  
Chariot and horses thunder on their way.  
Indra and Maruts fight for us!

Glorious strength like his were never known,  
Roaring in rage he rushes on the foe.  
Indra and Maruts fight for us!

Hark to his voice that rings through the sky,  
See how the earth doth tremble at the sound.  
Indra and Maruts fight for us!

And in reply our war-song we raise,  
Lips of a thousand warriors now cry  
Indra and Maruts fight for us!

### HYMN TO THE DAWN

(Women's Chorus and Harp)

Hear our hymn, O Goddess,  
Rich in wealth and wisdom,  
Ever young yet ancient,  
True to Law Eternal.

Wak'ner of the song-birds,  
Ensign of th' Eternal,  
Draw thou near, O Fair One,  
In thy radiant Chariot.

Bring to her your off'ring,  
Humbly bow before her,  
Raise your songs of welcome,  
As she comes in splendour.

### HYMN TO THE UNKNOWN GOD

(Chorus and Orchestra)

He, the Primal one,  
Begetter of the Universe,  
Begotten in mystery,  
Lord of created things,  
Lord of heav'n and earth.

Who is He?  
How shall we name Him when we offer sacrifice?  
He, through whom are the Primeval water  
Which were before aught else.  
From their depths arose Fire, the source of Life.

Who is He?  
How shall we name Him when we offer sacrifice?  
He, upholder of earth and sea, of snow-clad  
heights,  
Encompassing the wide regions of air,  
Ruling the sky and realms of light.

He whose word is eternal,  
Giver of breath and life and power.  
Sole ruler of the Universe,  
Dwelling alone in his grandeur:  
To whom the gods bow.

Lord of Death, Whose path is life immortal!  
Who is He?  
How shall we name him when we offer sacrifice?  
Thou alone canst fathom Thy mystery,  
There is none beside Thee.

## **HYMN OF THE TRAVELLERS**

(Women's Chorus and Harp)

(The God invoked in this hymn is the Guide of travellers along the roads of this world and along that leading to the next.)

So thou on before us,  
Guide us on our way,  
Mighty One.  
Make our journey pleasant,  
Never let us stray.  
Wonder-worker, hearken,  
Come in thy splendour, come in thy mighty pow'r.

Trample on the wicked,  
All who would oppose,  
Mighty One.  
Drive away the robber,  
Drive away our foes.  
Wonder-worker hearken,  
Come in thy splenour, come in thy mighty pow'r.

As we journey onward,  
Songs to thee we raise,  
Mighty One.  
Thou didst aid our father,  
Guard us all our days.  
Wonder-worker hearken,  
Come in thy splendour, come in thy mighty pow'r.

Feed us and inspire us,  
Keep us in thy care,  
Mighty One.  
Lead us past pursuers  
Unto meadows fair.  
Wonder-worker hearken,  
Come in thy splendour, come in thy mighty pow'r.

## **FUNERAL HYMN**

(Chorus and Orchestra)

Away O Death—thy work is ended now,  
Far from us on thy lonely path go thou,  
The Path on which no other God may tread,  
This mound we raise doth part us from the dead.

Now may the great Ordainer hear our chant,  
May He accept our sacrifice and grant  
That in due course each treads th' eternal way,  
As through the ages day doth follow day.

O woman, Thou whose eyes with tears are dim,  
Who liest there upon the ground with him  
Who once did love thee, once did call thee wife,—  
Arise and join again the world of life.

Mother of all, A child to thee we bring:  
Earth, holy source whence all our life doth spring,  
Hee is one who yearns for thee again.  
Sleeping so calmly on thy loving breast,  
Wrapt in thy robe, O Mother may he rest:  
Knowing nought of sorrow, tears and pain.

Then forward O thou soul upon the road  
That leadeth thee unto thy new abode,  
Where waits the dreadful Judge whom thou must  
face,  
Where dwell the ancient Fathers of our race,  
There where in th' eternal waters play,  
Lit by beams of everlasting day.

Then go forward O thou soul again we cry,  
Go forth O happy one, beyond the sky.  
Go forth! Go forth!  
Go tread the path on which our Fathers trod  
That leads unto their Fellowship with God.



# Members of the La Jolla Symphony Orchestra

Thomas Nee, Conductor

Ted Bietz, *President*

Cynthia Earnest, *Assistant Conductor*

Ulrike Burgin, *Librarian*

## *First Violin*

Jean Saier,  
Eric Ulman,  
Mary Oliver

## *Concertmasters*

Brian Arthur  
Carol Bietz  
Gary Brown  
Mary Crutchley  
Michael Doering  
Patricia Gifford  
Csilla Heiligenberg  
Binh Luu  
Dina Miyoshi  
Laurie Murphy  
Arun Ram  
Robyn Rothschild  
Midori Shimura

## *Second Violin*

Eva Bruhl\*  
Ilana Amos  
Eric Bromberger  
Ronald Brown  
David Cooksley  
Regina Derango  
Joan Elliott  
Brenda Flowers  
Joan Forrest Engler  
Anne Haberkern  
Gordon Howard  
Steven Koehler  
Pamela Laine  
Judy Rochat  
Barbara Sagen  
Elizabeth Wotruba

## *Viola*

Eliethe Belofsky\*  
Chris Bystroff  
David Craford  
Leslie English  
Drahoslav Lim  
William Lindley  
Sheila Podell  
Ilsa Scheer  
Loie Wheeler  
Karen Wilson

## *Cello*

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

## *Bass*

Jeanette Welch\*  
Sarah Coade  
Todd Leavitt  
James Lewis  
Annette Schilli

## *Flute*

Donna Caruso\*  
Margaret Bowles  
Carol Isaac  
Patricia Wong

## *Oboe*

Susan Barrett\*  
Randy Paddock  
Scott Paulson  
Kathryn Ringrose

## *English Horn*

Kathryn Ringrose

## *Clarinet*

Sue Collado\*  
Gareth Guest  
John Harland  
Steven Shields

## *Bass Clarinet*

Steven Shields

## *Bassoon*

Deberah Breen\*  
Mark Doering  
William Propp  
Janet Shields

## *Contra Bassoon*

Mark Doering

## *French Horn*

Cynthia Earnest\*  
Paulo Burger  
Renee Chmelar  
David Hughes  
David Newton  
Carrie Root  
Derek Vlasek  
Mark Yanbrough

## *Trumpet*

Thomas Dambly\*  
Scott Bauer  
Keith Koppmeier  
Eric Nakakura

## *Trombone*

Ted Bietz\*  
Louise Titlow\*  
Corey Grindle

## *Tuba*

Kenneth Earnest

## *Timpani and Percussion*

David Yoken\*  
Geoffrey Brooks  
Daniel Dunbar  
Deric Lubin  
Matthew Macarthur  
Chris Nesbit

## *Harp*

Joy Hujsak  
Charlene Bishop

## *Celesta, Organ*

Loie Wheeler

\*Denotes principal player

# Members of the La Jolla Symphony Chorus

David Chase, Conductor

Martha Neal-Brown, *President*

Joretta Wright, *Assistant Conductor*

Victoria Heins-Shaw, *Rehearsal Accompanist*

## *Sopranos*

Dana Ashburn  
Sally Bach  
Josie Burdick  
Polly Campbell  
Deanna Carl-Vienna  
V'Ann Cornelius  
Sharon Dami  
Eloise Duff  
Beda Farrell  
Clare Friedman  
Myrna Geis  
Marty Hambright  
Fran Hansen  
Tanya-Nicole Hogue  
Sharon Hublit  
Kathy Hurt  
Stacey Jocoy  
Linda Johnson  
Karen Kakazu  
Ute Lohrmann  
Roselyn Lowe  
Julie MacNeil  
Helen Madureira  
Marjorie Mason  
Barbara McGowen  
Melanie Metzger  
Martha Neal-Brown  
Marie Nelson  
Carol Oxford  
Debby Park  
Kim Pointer-Cooney  
Ellen Potter  
Judy Prothero  
Doris Rager  
Perry Robinson  
Barbara Schmidt  
Margie Shores  
Dianne Smeltzer  
Mary Ellen Walther  
Priscilla Wong  
Helen Woodward  
Joretta Wright

## *Altos*

June Allen  
Susan Anthony  
Gloria Ashworth  
Elise Barrett  
Andrea Booth  
Rosemary Chang  
Carolyn Chase  
Theresa Coussens  
Jackie Dederick  
Sally Durgerian  
Lisa Farr  
Robin Goldstein  
Shirley Hawkes  
Nancy Haynes-Hunt  
Victoria Heins-Shaw  
Sonia Jinich  
Kristine Johnson  
Laurel Johnson  
Lindsey Kramer  
Renee Lande  
Eve Lewis  
Heidi Lynn  
Bernice Maller  
Catherine Marshall  
Lisa McPhail  
Jill Metzner  
Paula Miller  
Janice Miller-Etri  
Diana Proud  
Valerie Rubins  
Lisa Ruderman  
Carol Slaughter  
Judi Spaik  
Joy Sworder  
Wendy Tenuta  
Lisa Torene  
Agnes Toward  
Susan Madman  
Amee Wood  
Leslie Yarborough  
Gail Zumstein

## *Tenors*

Robert Brislin  
James Campbell

Charles Carver  
Walter Desmond  
Gene Dramm  
Louis Ferland  
Charles Finn  
Joey Garcia  
Dick Gray  
Darin Handley  
Jim Kutz  
James McNally  
David Meek  
David Newton  
Graham Parnell  
Jay Sacks  
Robert Sheperd  
Brent Stahl  
Howard Stahl  
Ken Tenuta  
Roger Webb  
Bill Woodward  
Bill Zieffle

## *Basses*

Jim Aswegan  
Mark Barnfield  
Rick Berger  
Tim Bondurant  
Richard Brightman  
Greg Brown  
Michael Buckmeier  
John Carroll  
John Cornelius  
Ken Denmead  
Bob DeWitt  
Eric Dries  
Paul Friedman  
Peter Jorgensen  
Ron Kaufmann  
Michael Laughbaum  
Richard Lynch  
Douglas Lynn  
Robert Mack  
Phil Nader  
David Nilson  
Ray Park  
Dave Rotter  
Stewart Shaw  
Otto Sorensen  
Paul Taylor  
Eric Topper  
Richard Trauger  
Mark van Roode  
Richard White

## ANNOUNCEMENTS

The annual *Messiah* Sing-Along will take place on Saturday, December 12 in St. James-by-the-Sea Episcopal Church, 743 Prospect Street, La Jolla. There will be two performances: 1 p.m. and 4 p.m. Tickets are \$6 general admission, \$4 Students and Seniors, available by mail from the Association Office or at the door. Scores may also be purchased at the door (\$7.50 each). For information on group rates, please call the Association Office at 534-4637.

The La Jolla Symphony Chorus will be making a tour of European Cathedrals in July 1988 and will be holding a fund-raising dinner/party in late January, 1988. Those interested in helping support expense of the tour may send contributions to:

La Jolla Symphony Association (European Tour)  
Q-038  
UCSD  
La Jolla, CA 92093

Auditions for the 1988 Young Artist Competition will be held on Saturday, April 9 and Sunday, April 10, 1988 in the Mandeville Recital Hall. Prizes (A cash award plus performance with the La Jolla Symphony at the Young Artist Concert on June 5) will be awarded in four categories: voice, piano, woodwind and strings. Application forms and audition information can be obtained from the Association Office at 534-4637.

The La Jolla Symphony Association would like to express gratitude and appreciation to the following for their help in making possible the performance of Prometheus:

UCSD Music Department  
La Jolla Playhouse  
UCSD Theatre Department  
Ruth Baily, lighting graphics  
Irene Solomon Promotion  
Bonnie Harkins Promotion  
Sarah Finn, Public Relations Consultant

Lighting Assistants  
Gordon Glor  
Hiroyuki Itoh  
Servio Marin  
Jon Ortiz  
Kenneth Shallenberg  
George Taylor  
Mark Trombino

## CONTRIBUTORS

### **Concert Underwriter (\$1000+)**

The Fusenot Foundation

### **Patron (\$500—\$999)**

Dr. & Mrs. Paul Friedman  
Dr. & Mrs. Robert Galambos  
Mr. & Mrs. Murray Leiffer

### **Sponsor (\$250—\$499)**

Dr. & Mrs. Hugh Bradner  
Eric & Pat Bromberger  
Geoff Brooks  
Dr. & Mrs. Heinz Bruhl  
Dr. & Mrs. Russell E. Duff  
Pat Gifford  
Glenna Hazleton  
Dr. & Mrs. Joseph Ozawa  
Mr. & Mrs. David Ringrose  
Jeanne & Milton Saier  
Mr. & Mrs. V. Snodgrass  
Mr. & Mrs. Fred Spiess  
Mr. & Mrs. Harry L. Steinmetz

### **Contributor (\$100—\$249)**

Mr. & Mrs. Kenneth E. Anderson  
Richard & Rita Atkinson  
Mr. & Mrs. Donald Bierderman  
Charles & Alnora Bishop  
Mr. & Mrs. Duane Carnes  
Mr. & Mrs. Willard T. Cudney  
Prof. Austin Faricy  
Mr. & Mrs. Gerald Farrell  
Mr. Peter Husch  
Laura T. Long  
Donald & Julie MacNeil  
Mary Nee  
David Nilson

### **Donor (\$50—\$99)**

Mr. & Mrs. Henry Anthony  
Dr. & Mrs. Garrett Bowles  
Dr. & Mrs. G. Burgin  
Geoff and Shem Clow  
Eugene Dramm  
Mr. & Mrs. Donald Flood  
Mrs. Ava Jean Grafa  
Hugh and Felice Gordon  
Annette Hughart

John A. Jansma  
Mr. & Mrs. Norman M. Kroll  
Joseph and Velma Krueger  
Dr. & Mrs. David Rosen  
Will & Beverly Ogdon  
Mr. & Mrs. Bud Sagen  
Dr. & Mrs. Lee Sherry  
Leo Spigel  
Otto Sorensen  
John and Elizabeth Turley  
Michael and Kay Vickers

### **Associates (\$25—\$49)**

Mr. & Mrs. Bruce Archibald  
Cathy Barker  
Edward G. Beatty  
Cheryl Brown  
Mr. & Mrs. Francis X. Byrnes  
Juliana B. Chapman  
Mr. & Mrs. Anthony Ciavarelli  
Dessau Clarkson  
Dr. & Mrs. Benjamin Colb  
Frank W. Davis  
Alena Dvorak  
Elliott Estrine  
Franne M. Ficara  
Stephen L. Foote  
Laura Goe  
Molly Green  
Mrs. Margaret Griffiths  
Alta M. Headley  
George Hellman  
Mrs. Emil Hurtik  
Mr. & Mrs. Lucien Isenberg  
Mr. & Mrs. Louis Joseph  
Dr. Nora LaCorte and William J. Ziefle  
Gertrude Leeman  
Dr. & Mrs. Don B. Leiffer  
Mr. & Mrs. H. A. MacDonald  
Mr. & Mrs. Leon Mosner  
Lester and Bertha Myers  
Donald R. O'Neill  
Luana J. Roberts and Elizabeth W. Sears  
Mrs. P. F. Scholander  
Mr. & Mrs. Bernard Small  
Mr. & Mrs. Norman K. Steadman  
William D. Stillwell  
Norma Sullivan  
Roberta Sumner  
Thomas G. Uter  
Jane M. Walters  
Clark Westmont  
Mr. & Mrs. Robert Wood  
Helen M. Woodward

# LA JOLLA CIVIC-UNIVERSITY SYMPHONY ASSOCIATION

## Board of Directors

1987-1988

Kathryn Ringrose, *President*

Garrett Bowles, *Vice-President—Music*

Geoffrey Brooks, *Vice-President—Membership*

Beda Farrell, *Vice-President—Publicity*

John Cornelius, *Treasurer*

Vincent Snodgrass, *Recording secretary*

Martha Neal-Brown, *Vice-President—Development*

Susan Rands, *Manager*

Susan Barrett

Charles Bishop

Andrea Booth

Hugh Bradner

Eric Bromberger

Ron Brown

Heinz Bruhl

Dessau Clarkson

Anita Figueredo (Life)

Paul Friedman

Catherina Graves

Glenna Hazleton (Life)

Velma Krueger

Peter Nicoloff (Life)

Elizabeth Pinter

Jeanne Saier

Steven Shields

Patricia Smith (Life)

Sally Spiess

Harry L. Steinmetz

Ruth Stewart

Eloise Duff (Life)

Betty Wharton

*La Jolla*  
*Civic-University Symphony*  
*Orchestra and Chorus*  
*Association*

*Thomas Nee*  
Music Director

*David Chase*  
Choral Conductor

1987-88 SEASON

THOMAS NEE'S 20th ANNIVERSARY

*Haydn at Esterhazy*

Michael Staehle, Cellist  
Thomas Nee, Conductor  
David Chase, Conductor  
Sat. Oct. 3, 1987 8:00 pm  
Sun. Oct. 4, 1987 3:00 pm

*Mystical Music*

Cecil Lytle, Pianist  
Thomas Nee, Conductor  
David Chase, Conductor  
Sat. Nov. 21, 1987 8:00 pm  
Sun. Nov. 22, 1987 3:00 pm

*Messiah Sing-Along*

Thomas Nee, Conductor  
David Chase, Conductor  
Sat. Dec. 12, 1987  
1:00 and 4:00

*American Choral Music*

David Chase, Conductor  
Sat. Jan. 23, 1988 8:00 pm  
Sun. Jan. 24, 1988 3:00 pm

*Magnificent Mahler*

Frank Almond, Violinist  
Thomas Nee, Conductor  
Sat. March 5, 1988 8:00 pm  
Sun. March 6, 1988 3:00 pm

*French Music*

Thomas Nee, Conductor  
David Chase, Conductor  
Sat. May 14, 1988, 8:00 pm  
Sun. May 15, 1988 3:00 pm

*Young Artists Concert*

Thomas Nee, Conductor  
Sun. June 5, 1988 3:00 pm

Single Tickets Available from UCSD Box Office 534-4559 or 534-6467 10-5 Monday-Friday  
Artstix Booth, Spreckels Theatre 238-3810  
For further information please call the Association office at 534-4637