

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

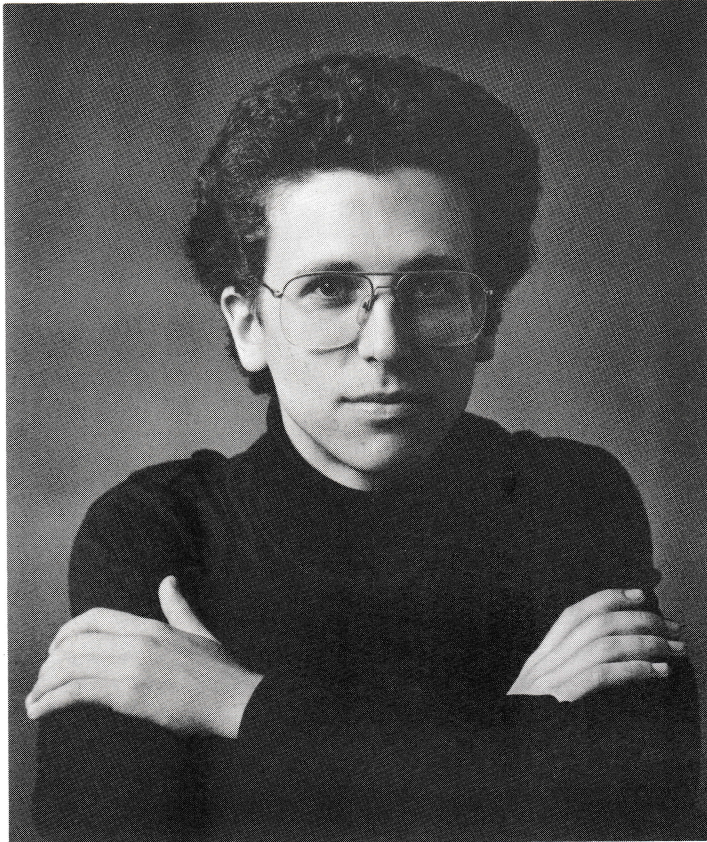
SATURDAY, MAY 13, 8 P.M.
SUNDAY, MAY 14, 3 P.M.

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.

All concerts take place in Mandeville Auditorium, UCSD
For ticket information, please call the Association at 534-4637



KENNETH BOOKSTEIN

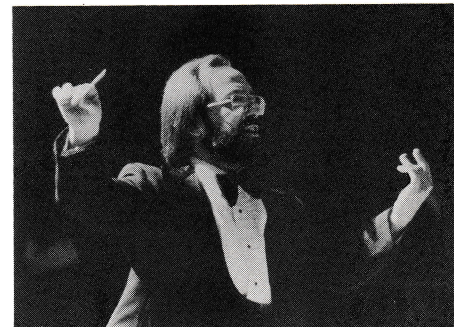
San Diego concert pianist **KENNETH BOOKSTEIN**, 25, returns to the La Jolla Civic/University Symphony Orchestra to play Beethoven's *Choral Fantasy*. In 1980 he was featured on this stage as the soloist for Rachmaninoff's *Piano Concerto #2*. A popular soloist with the San Diego Summer Pops, Mr. Bookstein has played Gershwin's *Rhapsody in Blue* during three seasons, most recently in July 1988.

Having studied piano since the age of seven, Mr. Bookstein has performed concerti with the World Youth Symphony Orchestra in the United States and Canada, the San Diego Symphony, the National Repertory Orchestra in Denver, and the New York Youth Symphony in Carnegie Hall. Bookstein's musical background has not been limited to the classical repertoire and instruments. He is now a pioneer in the field of piano and interactive computer, where his programmed onstage computer accompanies Bookstein on the piano by producing sounds that the pianist has composed. Bookstein's recent recitals in Southern California have included performances at the San Diego Art Museum and the Huntington Museum in San Marino.

A graduate of both Harvard College and the Juilliard School, Mr. Bookstein is currently studying for an advanced degree in music at NYU. He is a winner of the piano competition at the Aspen Music Festival, and was honored at the White House as a presidential Scholar in the Arts. Mr. Bookstein is represented by CLASSICAL PERFORMING ARTISTS MANAGEMENT, La Jolla.



THOMAS NEE



DAVID CHASE

THOMAS NEE has been music director of the La Jolla Civic-University Symphony Orchestra since 1967. A graduate of Hamline University, he studied with Ernst Krenek, Stefan Wolpe, and Hermann Scherchen and has been assistant conductor of the Minneapolis Symphony Orchestra and director of the Minnesota Opera Company. He has also been music director of the New Hampshire Music Festival since 1961. A vigorous proponent of modern music, he has been responsible for the premieres of many works by American composers, and in 1984 he led the American Composers Orchestra at Alice Tully Hall. During the summer of 1988, he led SONOR, the UCSD new music ensemble, in highly-acclaimed concerts at the Darmstadt Festival in Germany.

DAVID CHASE has directed the La Jolla Symphony Chorus since 1973. A member of the faculty at Palomar College, he recently earned his Ph.D. from the University of Michigan. He has served as director of the Grand Rapids (Michigan) Symphony Chorus and has been a conductor of the Palomar Community Orchestra; this season he is also directing the Palomar Chorale. During the summer of 1988, Chase led members of the La Jolla Symphony Chorus on a two-week tour of Europe that saw them present concerts in Ottobeuren, Munich, Verona, Graz, and Eisenstadt.

THE LA JOLLA CIVIC-UNIVERSITY SYMPHONY ORCHESTRA AND CHORUS

Thomas Nee, Music Director
David Chase, Choral Director

Mandeville Auditorium
Saturday, October 1, 1988 Sunday, October 2, 1988

All-Beethoven Concert

Symphony No. 8 in F Major, Opus 93

Allegro vivace e con brio
Allegretto scherzando
Tempo di Menuetto
Allegro vivace

INTERMISSION

Elegiac Song, Opus 118

Choral Fantasy in C Minor, Opus 80

Kenneth Bookstein, Piano

Perry Robinson, Soprano I
Beda Farrell, Soprano II
Shirley Hawkes, Alto
Robert Brislin, Tenor I
Louis Ferland, Tenor II
Richard Brightman, Bass

Wellington's Victory, Opus 91

NOTES BY ERIC BROMBERGER

BEETHOVEN AT 40

The four works on this concert come from a very specific period in Beethoven's life: the years surrounding his fortieth birthday. Beethoven turned 40 in 1810, following a period of creativity unparalleled in the history of music. His early music had been in the tradition of Haydn and Mozart, but beginning with the *Eroica* in 1803 and continuing through the *Eighth Symphony* of 1812 he revolutionized music with a style that expanded sonata form, making it the stage for music as dramatic struggle. In this powerful extension of sonata form, he rapidly composed six symphonies, two piano concertos, the violin concerto, five string quartets, numerous piano sonatas and chamber works, as well as *Fidelio*.

But after working at white heat for nearly a decade, Beethoven had exhausted the possibilities of the new style and found himself spent as a composer. He had earlier gone through brief non-productive periods, but now he entered an extended dry spell — from 1813 until about 1820 he produced very little music. When his creative powers returned fully in 1820, he wrote a very different kind of music, and in this "late" style he produced such works as the *Missa Solemnis* and the final string quartets.

There were several reasons for the extended barren period that preceded his final creative period. One was simply stylistic uncertainty. Having exhausted a style that had proven so successful, Beethoven was unsure which way to turn. This was also the period when the composer's deafness became complete. He could no longer hear music, nor could he perform in public, and — cut off in this manner — he was forced to re-think the act of creating music. Certain external events also conspired to block his creativity. Virtually all the patrons who had supported Beethoven during his early years in Vienna now abandoned him: some died, some suffered financial reverses, some moved away. And in 1815 his brother Caspar Carl died, and the composer found himself embroiled in an ugly, time-consuming, and

emotionally exhausting legal struggle for custody of his nephew Karl.

The present concerts offer four works written between the years 1808 and 1814, a span that saw the end of Beethoven's powerful middle period and the beginning of his creative drought. As such, they show very different faces of Beethoven's creativity during a period of transition. The *Eighth Symphony* represents a culmination of his middle period, while — in sharp contrast — the *Elegiac Song* looks ahead to his late style. The *Choral Fantasy* strangely shows features of Beethoven's early and very late music, while *Wellington's Victory* represents a stylistic aberration, modelled on a manner far removed from Beethoven's normal impulses.

Symphony No. 8 in F Major, Opus 93

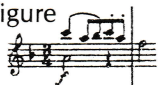
Beethoven sometimes composed works in pairs. His *Fifth and Sixth Symphonies* were completed and first performed in 1808, but he did not write another symphony for four years, waiting until 1812 to compose his *Seventh and Eighth*. Though the *Seventh and Eighth* were written at the same time, they are quite different. Where the Olympian *Seventh* stretches out to nearly 40 minutes, the *Eighth* returns to the scale and manner of the Haydn symphony — it is over in a very compact 26 minutes.



Beethoven in 1814

The *Eighth* can seem out of place in the progression of Beethoven's later symphonies — it comes after the heroic *Fifth*, the expansive *Sixth*, and the powerful *Seventh*, and precedes the grand *Ninth*. What is the *Eighth*, seemingly a throwback to an earlier style, doing in this progression? But the unexpectedness of the *Eighth* is part of its charm. Two things in particular mark this symphony: its energy (it has no slow movement) and its humor. The *Eighth* is one of those rare things — a genuinely funny piece of music, full of high spirits, (apparently) wrong notes, unusual instrumental sounds, and sly jokes. The *Seventh Symphony* has universally been judged one of Beethoven's greatest creations, but the composer became angry when early audiences showered that work with praise — he felt the *Eighth* was a better symphony.

The *Allegro vivace* explodes to life with a brief figure



that will function as both a rhythmic and melodic cell throughout the movement. A second theme — flowing, elegant, and waltz-like — quickly appears in the violins. What distinguishes this music is its incredible energy — it seems always to be pressing forward, with violent eruptions punctuating its progress. At the very end, the music grows quiet and the movement concludes gracefully with the opening figure, now heard very softly in the strings. Even when quiet, that figure feels full of coiled energy.

The *Allegretto scherzando* contains one of the symphony's best jokes. Beethoven's friend Johann Nepomuk Maelzel had invented the metronome, and the woodwinds' steady *tick-tick-tick* is Beethoven's depiction of the metronome's sound. Over this ticking, violins dance happily until the music suddenly explodes in a shower of 64th-notes. Many have felt that here Beethoven is presenting an impression of the metronome, wound too tight, suddenly blowing its spring and flying to pieces. These explosions occur throughout, and the loudest one brings this movement to its close.

The *Tempo di menuetto* seems at first very much in the manner of the

third movement of a Haydn or Mozart symphony, but Beethoven again does the unexpected: the outer sections feature stirring fanfares from brass and timpani, while the quiet trio section is ravishingly beautiful. Scored for two horns, clarinet, and accompanying cellos, the trio seems like a brief *Nachtmusik*: over murmuring lower strings, the two horns sing their haunting song (Beethoven marks it *dolce*) and the clarinet quickly takes their theme for its own.

The blistering *Allegro vivace* is full of jokes. Racing violins present the main idea, which quickly comes to what should be a moment of repose on the strings' unison C, but instantly Beethoven slams that C aside with a crashing C#, and the symphony heads off in the wrong key. The jokes happen so quickly that many of them pass unnoticed — the "wrong" notes, the "oom-pah" transition scored for timpani and bassoon, and so forth. The very end brings the best joke of all, for the coda is nearly as long as the rest of the movement. Beethoven's *Fifth Symphony* had featured a drawn-out cadence, and in his *Eighth Symphony* Beethoven stretches the final cadence to the point where one begins to wonder if this symphony will ever end. It finally does, and with massive chords for full orchestra Beethoven wrenches this most good-natured and energetic music to its conclusion.

Elegiac Song, Opus 118

Beethoven was a difficult tenant, and he alienated many landlords. He would bang on the piano at any hour of the night or fly into rages about real or imagined slights, and it comes as no surprise that he moved very often. One of Beethoven's friends noted: "Scarcely was he established in a new dwelling when something or other displeased him, and he walked himself footsore to find another." Given this, it is remarkable that Beethoven managed to stay at one address for ten years: from 1804 to 1814, he rented rooms from Johann Baptist von Pasqualati, a physician and amateur musician, and the two men became friends.

Pasqualati's wife died in childbirth

in 1811, and in 1814 — on the third anniversary of her death — Beethoven wrote a setting for four voices and string quartet of an anonymous poem with a very simple text:

Sanft wie du lebtest
Hast du vollendet
Zu helig fur Schmerz!
Kein' Auge wein'
Ob des himmlischen Geistes Heimkehr
Tender as thou lived,
So thou died,
Too holy for sorrow!
No eye can weep
At the homecoming of a heavenly soul

The *Elegiac Song* — or *Elegy*, as it is called — can be presented by any multiple of the original forces, and at these concerts it is performed by full chorus and string section.

What makes this little-known music so remarkable is that it shows so many elements of Beethoven's late style, a style that would not fully come together until about 1820. In fact, it sounds very much like a slow movement from one of the late quartets: it has the same heartfelt intensity, rhythmic complexity, prominence of the inner voices, sharp dynamic contrasts, and melodic lines sustained over long spans. It is too much to say that Beethoven's late style begins with the *Elegiac Song*, but this brief piece shows many features of the music that would come from Beethoven's remarkable final years.

Beethoven and Pasqualati remained friends after the composer moved to different lodgings, and their friendship survived until the end. As Beethoven lay dying in 1827 and barely able to eat, Pasqualati came often to visit, bringing gifts of the foods — stewed peaches and cherries — that were particular favorites of his longtime friend.

Choral Fantasy in c minor, Opus 80

On December 22, 1808, Beethoven presented one of the strangest and most remarkable concerts ever given. The program consisted of the premiere performances of the *Fourth* and *Fifth Symphonies*, the first public performance of the *Fourth Piano Concerto*, various movements from the *Mass in C Major*, and an aria. Apparently Beethoven did not feel that

Choral Fantasy

Schmeichelnd hold und lieblich
klingen

Unsers Lebens Harmonien,
Und dem Schonheitssinn entschwingen
Blumen sich, die ewig bluhn,
Fried' und Freude gleiten freundlich
Wie der Wellen Wechselspiel;
Was sich drangte rauh und feindlich,
Ordnet sich zu Hochgefühl.

Wenn der Tone Zauber walten
Und des Wortes Weihe spricht,
Muss sich Heerliches gestalten,
Nacht und Sturme werden Light,
Auss're Ruhe, inn're Wonne
Herrschen fur den Glucklichen.
Doch der Kunste Fruhlingssonne
Lasst aus beiden Licht entstehn.

Grosses, das in's Herz gedrunge,
Bluht dann neu und schon empor,
Hat ein Geist sich aufgeschwungen,
Hall't ihm stets ein Geisterchor.
Nehmt denn hin, ihr schonen Seelen,
Froh die Gaben schoner Kunst
Wenn sich Lieb' and Kraft vermahlen,
Lohnt dem Menschen Gotter-Gunst.

Beguiling, sweet and lovely is the
resonance

Of our life's harmonies,
And awareness of beauty begets
Flowers which bloom eternally.
Peace and joy move in concord
Like the rhythm of waves;
All that is alien and uncouth
Is sublimated.

When the magical sound holds sway
And the sacred import is clear,
Beauty is necessarily formed,
Night and tempest turned to light.
Peace without and bliss within
Reign for the lucky one.
Yet the spring sunshine of the arts
Draws light from both.

The greatness which permeates the
heart
Blooms again with fresh beauty.
When the spirit exalts,
A spirit chorus reverberates for ever.
Then take with joy, o noble spirits,
The gifts of high art.
When love and power unite,
Almighty grace endows mankind.

this was enough music, so he hurriedly composed the *Choral Fantasy* as the concluding work. The concert lasted a very long time, the weather in Vienna three days before Christmas was freezing, and one of Beethoven's friends who stayed for the entire concert offered this devastating assessment: "There we sat from 6:30 till 10:30 in the most bitter cold, and found by experience that one might have too much even of a good thing."

The *Choral Fantasy* is a very strange piece of music. It opens with a long section for piano alone; Beethoven had not written this out in time for the first performance and simply extemporized it at the piano. The orchestra enters, and there follows a set of variations on a theme Beethoven had written over ten years earlier. Listeners will quickly detect a kinship between this theme and the main theme of the finale of Beethoven's *Ninth Symphony*, which would not be composed until 1824. The chorus enters only in the final minutes of the *Choral Fantasy*. The anonymous text is full of flowery praise for the power of music and the

arts to inspire mankind, and the combination of solo piano, chorus, and orchestra is meant to mirror the fusion of all arts.

A curious hybrid, the *Choral Fantasy* looks several directions at once. The quasi-improvisational piano part at the beginning looks back to the style of playing that had helped Beethoven establish his reputation when he arrived in Vienna sixteen years earlier in 1792. But the choice of an inspirational — almost ecstatic — text for chorus and orchestra and the use of the same theme looks ahead sixteen years to one of the great achievements of Beethoven's final years, the *Ninth Symphony*.

Wellington's Victory, Opus 91

Like many other Europeans, Beethoven changed his opinion of Napoleon sharply. When Napoleon seemed to be the champion of human rights and political reform, Beethoven had planned to dedicate the *Eroica Symphony* to him, but when Napoleon declared himself emperor, Beethoven angrily ripped the title page

from the manuscript of the symphony and blotted Napoleon's name off it. Beethoven's views became even more sour when Napoleon's troops shelled Vienna, chasing Beethoven's patrons out of the city and forcing the composer to take refuge in a cellar, where he kept a pillow wrapped around his head as protection from the concussion of the shelling.

In the fall of 1813, Beethoven's friend Maelzel (the inventor of the metronome) came to him with the sketch of a piece of music celebrating the victory of the English forces under Wellington over French forces at Vitoria in Spain on June 21 of that year (and *not* the victory of Wellington over Napoleon at Waterloo, which would not take place until 1814). Beethoven completed and orchestrated the music that became known as *Wellington's Victory*, though there remains some uncertainty about how much of the score each composer was responsible for.

At its premiere on December 8, 1813 — on a concert that included that premiere of the *Seventh Symphony* — *Wellington's Victory* was a smashing success with the Viennese audience, itself anxious to enjoy Napoleon's defeats. The music was repeated frequently, and these performances brought Beethoven much fame and a great deal of money.

It is ironic that this pot-boiler — no other word quite describes it — should have proven so successful. Perhaps seduced by such popular success, Beethoven cranked out several similar pieces — cantatas and choral pieces on patriotic themes, ironically much influenced by French tastes in music — that he hoped would bring him similar success. After several works in this manner (all of them mercifully forgotten), Beethoven recognized the sterility of the style and abandoned it.

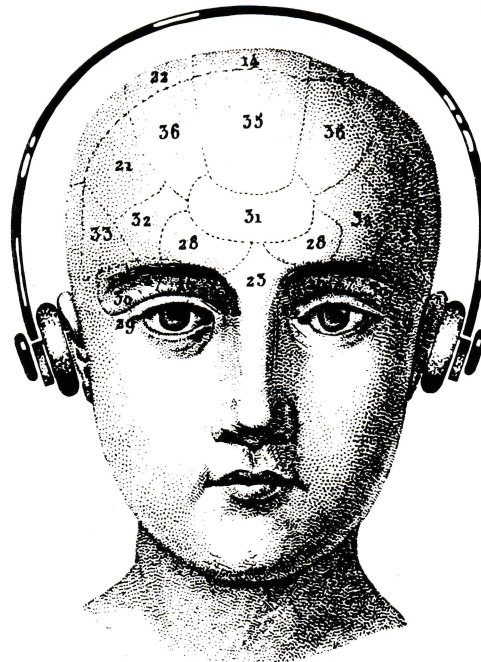
Musically, *Wellington's Victory* is hopeless, but it has proven very popular on festive occasions, particularly in the sort of presentation that includes uniformed troops, cannons, and fireworks. The music begins with drumrolls and fanfares

from opposing armies: *Rule Britannia* for the English and *Malbrouck s'en va-t-en guerre* for the French (this tune is known, less gloriously, in its English version as *The Bear Went over the Mountain*). These exchanges go on for some time before the rousing battle is joined, the French are defeated, and their fanfare tune, now quiet and rather crestfallen, slinks off in a minor key. There follows the longest section, the *Victory Symphony*, which offers some fugal treatment of *God Save the King*

before the festive conclusion.

Wellington's Victory represents a very particular kind of program music: the depiction of a battle using the national music of the respective armies. As such, it is the spiritual father of Tchaikovsky's *1812 Overture*, which celebrates another victory over Napoleon, and Shostakovich's *Leningrad Symphony*, in which Russian music casts out the music of the Nazi invaders.

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Announcements

Those who bought single tickets to this concert and wish to convert them to subscriptions for the entire season may do so by going to the table in the lobby during intermission or after the concert. Pro-rated subscriptions for the rest of the season will be available at that time.

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

The Association wishes to thank a number of special friends who have helped make this concert and this season possible: the UCSD Department of Music, the Fusenot Foundation, the city of San Diego, COMBO/National Endowment for the Arts, Scripps Bank, M/A Com Government Systems, and Sara Finn Public Relations.

Frances Renzi, who will appear as piano soloist with the orchestra on November 19-20, will also give a solo recital in Mandeville Auditorium on Tuesday, November 15, at 8 P.M. Her program will include works by Beethoven, Mozart, Ravel, and Chopin, and the Association cordially invites you to attend.

Members of the audience are cordially invited to a reception in the East Room immediately following the concert.

CHORUS MAKES FIRST TOUR OF EUROPE

by Martha Neal-Brown

The new concert season is in full swing, but for 80 members of the La Jolla Civic/University Symphony Orchestra and Chorus, the return to the routine will never be the same. The resumption of Monday night rehearsals brings together 73 singers and 7 string players who participated in this organization's first European concert tour. For two weeks in July, the performers and 40 "groupies" (family members and friends) travelled and performed in West Germany, Austria, and northern Italy. Their itinerary, expertly planned and executed by Brenda Montiel and Theodore Kilman of Adventures in Learning, Inc., included Munich, Ottobeuren, Salzburg, Verona, Graz, Eisenstadt, and Vienna.

The repertoire selected by conductor David Chase represented four centuries of great choral music, including works by sixteenth-century composer William Byrd and contemporary pieces of Leslie Bassett and Edwin London. Works by Haydn, Mozart, and Beethoven were performed in locations where those composers lived, composed, and also performed. The European audiences were most enthusiastic about the American music; many said they had never before heard William Billings, Justin Morgan, or Stephen Foster music. The Europeans, however, were most excited by the selection of spirituals and Gershwin tunes.

While some of the participants were seasoned world-travellers, many others were embarking on their first trip abroad. Despite the demanding schedule (seven cities/towns and seven scheduled concerts in fourteen days), the high degree of cooperation and camaraderie in the group made for easy transitions and enjoyable motorcoaching. Participant ages ranged from 14 months to 77 years. Some singers



brought their entire families, others brought a parent or spouse. The "groupies" acted as patient cheerleaders, weathering frequent outbreaks of song in trains, train stations, motorcoaches, beer halls, hotel diningrooms, or other place that struck the chorus' mood.

Some highlights of the tour were:

- a rainy day concert at Ottobeuren, Benedictine Abbey founded in 764 under the patronage of Charlemagne, the largest Baroque church in Germany;
- a wonderfully boisterous dinner-show at the Hofbrauhaus, Munich's most famous beer hall;
- singing Sunday Mass in the Frauenkirche, Munich's landmark Gothic cathedral with twin onion domes;
- the proposal of marriage by a bass to a soprano, who accepted, in Salzburg;
- a visit to Mozart's birthplace and a look at some original manuscripts and instruments;
- an evening at the Marionnettentheatre and a charming rendition of Offenbach's *Tales of Hoffman*;
- a breathtaking train ride through the Tyrolean Alps and down to the vineyard-covered Cypress hills of northern Italy;
- joining a huge throng of Italians enjoying an elaborate production of Puccini's

Turandot in Verona's Roman arena;

- a late evening concert for Verona's elite in the steaming heat at the beautiful Giusti Gardens;
- an inspired performance in Graz's pilgrimage church Marientrosten;
- a pilgrimage of their own to Eisenstadt, Haydn's home for 30 years, and singing Haydn partsongs in Esterhazy Palace's Haydn-Saal;
- an emotional reception from the priest at the Domkirche (Haydn's church) as he celebrated his 25th anniversary with our singing of Mozart's *Missa Brevis*, which had also been sung for his first Mass;
- a three day visit to Vienna and its composers' homes, composers' graves, St. Stephen's Cathedral, Museum of Fine Arts, State Opera House, Schonbrunn Palace, and Austrian hospitality.

Although each tour participant contributed to the expense of the tour, the chorus also raised funds to provide scholarships and for other necessary costs. We gratefully acknowledge the contributions from the La Jolla Civic/University Symphony Association, the UCSD Music Department, Home Federal Savings, the Stern Foundation, and the many private donors.

NEXT CONCERT
THE ROARING TWENTIES!

Saturday, November 19, 8 P.M.
Sunday, November 20, 3 P.M.

Thomas Nee, Conductor
Frances Renzi, Piano

ANTHEIL: *Jazz Symphony*
SEEGER: *Slow Movement for Strings*
GERSHWIN: *Lullaby for Strings*
LAMBERT: *The Rio Grande*
SHOSTAKOVICH: *Symphony No. 1 in F Minor*

An exciting and colorful concert of music from the 1920's, ranging from the *Jazz Symphony* by the "bad boy of music" George Antheil to Shostakovich's witty *First Symphony*, written when he was only 19. The chorus joins the orchestra for Constant Lambert's rarely-performed *Rio Grande*, and piano soloist Frances Renzi will appear in the Antheil and Lambert works.

Single Tickets — at \$8 for adults and \$6 for students/seniors — may be reserved at the UCSD Box Office or by calling the Association office at 534-4637.

UCSD DEPARTMENT OF MUSIC

WEDNESDAY EVENING VOCAL SERIES

October 5, 1988
Blues: Jeannie Cheatham & Band
January 11, 1989
Cabaret: Dave Frishberg
January 25, 1988
Experimental: Julie Kabat
February 1, 1989
Country/Western: Eugene Chadbourne
April 19, 1989
Jazz/New Age: Jay Clayton and
Jerry Granelli
May 17, 1989
Old & New: Carol Plantamura and
Philip Larson

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representative old and new repertoire
Tuesday, November 15, 1988, 8 PM
FRANCES RENZI,
Beethoven, Mozart, Ravel and Chopin
Sunday, January 22, 1989, 3 PM
MIKE WOFFORD,
jazz
Sunday, April 23, 1989, 3 PM
CHARLOTTE ZELKA,
recent works by American composers

Mandeville Auditorium
Tickets: General \$5, Students/Seniors \$3
Telephone: 534-5404

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
Mary Crutchley
Michael Doering
Patricia Gifford
Patricia Jones
Stephen Koehler
Arun Ram
Robyn Rothschild
Jeanne Saier
Midori Shimura
Erik Ulman

Second Violin

Eva Bruhl*
Eric Bromberger
Gary Brown
Ron Brown
David Cooksley
Regina Derango
Michael Doering
Joan Elliott
Brenda Flowers
Joan Forrest Engler
Pamela Laine
Binh Luu
David Scholl

Viola

Elithe Belofsky*
David Craford
Anne Gero-Stillwell
William Lindley
Elizabeth Meehan
Sheila Podell

Larry Samuels
Ilsa Sheer
Loie Wheeler

Cello

Viola Brown*
Ulrike Burgin
Curtis Chan
Merle Cooper
Ann Gregor
Dianna Kohfeld
Tracy Rodgers
Hal Shimura
Ruth Simon

Bass

Tod Leavitt*
James Lewis
Mary MacQueen
Oliver Shirley
Stuart Zimney

Flute

Donna Caruso*
Margaret Bowles

Oboe

Susan Barrett*
Kathryn Ringrose

Piccolo

Patty Wong

Clarinet

Sue Collado*
Steven Shields

Bassoon

Michael Redd*
William Propp

French Horn

Cynthia Earnest*
David Hughes
David Newton
Mark Yarbrough

Trumpet

Thomas Dambly*
Scott Bauer
Eric Kallen
Eric Nakakura
David Provenghi

Trombone

Ted Bietz*
James Frost
Corey Grindle

Timpani and Percussion

Daniel Dunbar*
Geoffrey Brooks
Bard-Alan Finlan
John Flood
Jennifer Kehrer
Scott Paulson
Mark Serbian

*Denotes principal player

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Members of the La Jolla Symphony Chorus

David Chase, Conductor

Sopranos

Dana Krehmke-Ashburn
Sally Bach
Rena Bever
Josie Burdick
Polly Campbell
V'Ann Cornelius
Sharon Dami
Sally Dean
Eloise Duff
Beda Farrell
Myrna Geis
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Karen Kakazu
Roselyn Lowe
Julie MacNeil
Barbara McGowen
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Marie Nelson
Carol Oxford
Debby Park
Judy Prothero
Doris Rager
Perry Robinson
Marguerite Ryberg
Barbara Schmidt
Karma Still
Samantha Tenuta
Deanna Vienna
Portia Wadsworth
Mary Ellen Walther
Helen Woodward

Altos

June Allen
Susan Anthony
Margaret Attebury
Andrea Booth
Rosemary Chang
Sue Dramm
Suzie Hall
Shirley Hawkes
Karen Johns
Laurel Johnson
Eve Lewis
Heidi Lynn
Paula Miller
Diana Proud
Valerie Rubins
Carol Slaughter
Susan J. Stamnes
Wendy Tenuta
Leah Tussey
Amee Wood
Gail Zumstein

Tenors

Colin Bloor
Bob Brislin
Chuck Carver
Walter Desmond
Gene Dramm
Louis Ferland
Charles Finn
Dick Gray
Jim Kutz
Alex Leonard
Dave Newton

Basses

Graham Parnell
Mark Prost
Tom Ray
Jay Sacks
Desmond Vaughn
Bill Ziefle

Basses

Rick Berger
Mark Bernfield
Tim Bondurant
Hugh Bradner
Dick Brightman
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