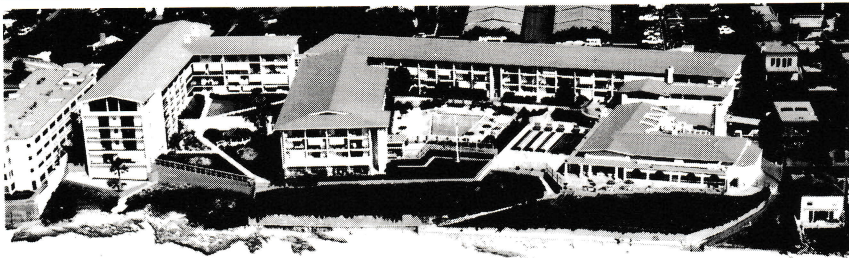


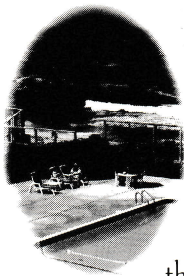


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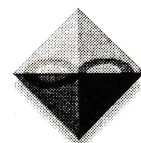


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Mandeville Auditorium
Saturday, December 4, 1993, 8 P.M.
Sunday, December 5, 1993, 3 P.M.

Music of the Americas A Holiday Triptych

Part I: Traditional Carols from Canada

La Jolla Symphony Chorus
David Chase, Conductor

A Canadian Christmas Carol

Cherry Tree Carol

Heather Carter, Soprano

This Endris Night

Max Chodos, Tenor

Carols of French Canada

Mon Petit Jésus

D'ou Veins-tu Bergerè?

Noël, Noël

Ann Chase, Soprano

A Soft Light from a Stable Door

Frances Castle, Soprano

We Wish You a Merry Christmas

James Paton Clarke (1852)

arr. John Beckwith

From "Songs from Nova Scotia"

arr. Louise Applebaum

15th-century English

arr. Willi Zwozdesky

arr. Louise Applebaum

Healey Willan

text by Lilian Cox

arr. Harry Sommers

Part II The Gospel Tradition of the United States

UCSD Gospel Choir
Kenneth Andersen, Conductor

Praise Him

We Walk By Faith

soloists: Ken Andersen and LaTanya Auslar

Come and See

soloist: Stacy Littman

Halleluia

Go Tell It On the Mountain

Halleluia, Salvation and Glory

Kenneth Andersen

Hezekiah Walker

LeBlanc

arr. Harrah

G.F. Handel

arr. Warren/Jackson/Kibble

Traditional

Traditional

INTERMISSION

Part III: The Mass and the Latin American Tradition

La Jolla Symphony & Chorus
Xiomara Di Maio, Conductor

The Cuban Mass

Kyrie (*Bembe*)

Gloria (*Guarjira and Habañera*)

Credo (*Son*)

Santo (*Afro*)

Agnus Dei (*Danzón*)

Aleluya (*Conga*)

Enrique Ubieta (1973)

soloists: Rolly Fanton, Soprano, Ava Baker-Liss,

Mezzo-soprano, Daniel Leal, Tenor, Victoria

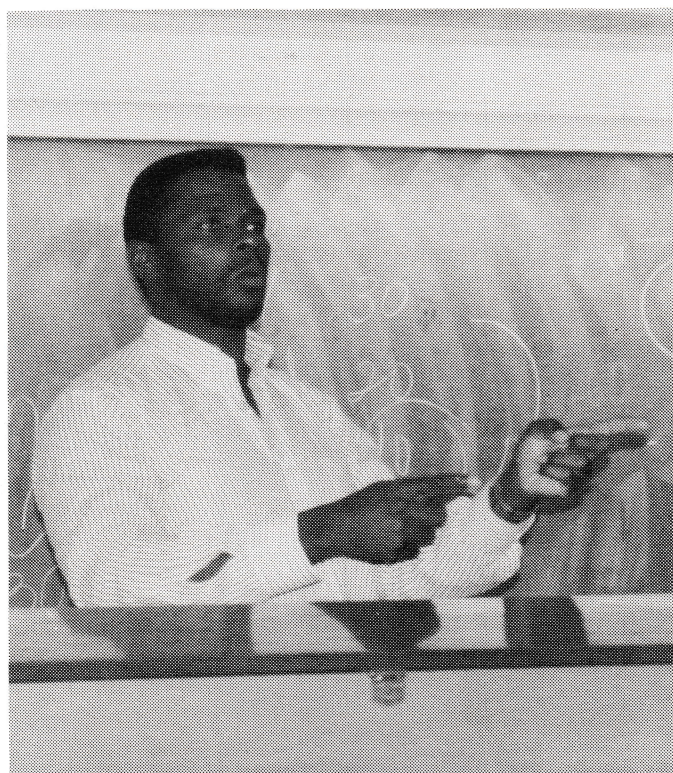
Heins-Shaw, Pianist, Ian Shields and Don

Morehead, Percussionists.

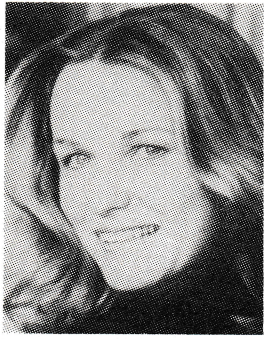


Xiomara Di Maio, a native of Caracas, Venezuela, is the Music Director and Conductor of the San Diego-based vocal and instrumental ensemble *Las Voces*, which specializes in the works of Latin American composers. Ms. Di Maio made her conducting debut at age eighteen in Caracas with the *Chorale Venezuela*, and came to the United States as a music scholarship student for collegiate studies at Indiana University, graduating with a Master's Degree in Choral Conducting, and a Bachelor of Science Degree in both Piano and Italian Literature. While at Indiana, Ms. Di Maio studied Percussion under the renowned professor George Gaber. She has participated in Master Classes with Maestro John Nelson, former Music Director and Conductor of the Indianapolis Symphony Orchestra, and with Margaret Hillis, Director of the Chicago Symphony Chorus. Also, Ms. Di Maio has performed as a pianist and percussionist in both the United States and Venezuela. In addition to her work with *Las Voces*, she is currently studying Suzuki Piano Method pedagogy under the tutelage of Doris Koppelman, and maintains a private piano studio in Del Cerro.

Guest Conductors and Soloists



Ken Andersen, one of the most popular instructors at UCSD, has transformed the university's Gospel Choir over the last three seasons increasing its membership in that period from 75 to 900. Mr. Andersen has had long experience with church and gospel music at the Mt. Olive Church of God, and he currently teaches in the San Diego Public Schools. In 1991 he was named Musician of the Year by the National Association of Negro Musicians, and last fall he won critical praise for his portrayal of Jo the Loiterer in the La Jolla Symphony's production of Virgil Thompson's *The Mother of Us All*.



Rolly Fanton, a native San Diegan, received a degree in Theatre Arts at SDSU and gained her professional wings at the Old Globe and Starlight Opera. She won an audition for the National Tour of the Harold Prince Musical Company, which took her to New York City where she worked on and off Broadway while continuing her studies as an actress and singer with Richard Strickland of Juilliard School of Music. Returning to California, she appeared in a number of television shows including Barnaby Jones, Quincy and General Hospital. She performed with the NewWorks Project at the Mark Taper Forum, the Pasadena Playhouse and the Los Angeles Civic Light Opera. In a nine-year association with American Theatre in Hollywood, she was a teacher and director for the conservatory and a member of the resident acting company. Currently, she performs in a duo with classical guitarist, John Lewis-McLaren and is a member of Las Voces. She has also been a choir member and soloist at the First Unitarian Church.



Daniel Leal, tenor, made his debut with the La Jolla Symphony Orchestra in 1992 in *The Mother of Us All*, as Andrew Johnson. He is currently appearing at Crystal Cathedral in *The Glory of Christmas* as the Shepherd. This last summer, Mr. Leal appeared with the San Diego Pops in their production of *The Merry Widow*, in the role of St. Brioche. He also performed with the San Diego Comic Opera in *La Perichole* as Piguillo, and has also appeared with the San Diego Opera, Starlight, and the Lawrence Welk Resort Theatre. In addition, he has performed as soloist at various sacred concerts in the area: *Christ On the Mount of Olives*, by Beethoven, Handel's *Messiah*, the *Misa Criolla* by Ramirez, and the Mozart *Requiem*.



Ava Baker Liss, mezzo-soprano, received her initial formal training under the tutelage of Serafina Di Giacomo at The Peabody Institute of Music in Baltimore, Maryland. After receiving her B.M. in Performance at The Eastman School of Music where she studied with Marcia Baldwin, Mrs. Liss went on to graduate studies with Elizabeth Mannion at the University of California at Santa Barbara. She has participated in the Aspen Theatre, has been a featured soloist with the UCSB Opera Theatre, Santa Barbara Arts Festival and the San Luis Obispo Symphony Orchestra. Since moving to San Diego, Ava Baker Liss has performed with the West Coast Lyric Opera and as soloist with the Palomar College Chorale. She currently works with the San Diego Opera and studies with Jane Westbrook.

Don Morehead, percussionist. When he began his professional career with the Wheeling, West Virginia Symphony Orchestra at age thirteen, Mr. Morehead was the youngest professional classical musician in the United States. Later, he joined the Indianapolis Symphony Orchestra, where Mr. Morehead was a mallet percussionist and the assistant tympanist for twenty-two years. This includes ten years as principal percussionist. More recently, he has involved himself with the Suzuki music education method, innovatively applying its precepts to the world of percussion teaching. He currently maintains his studio in Monterey, California, where from his front porch he can hear sea lions barking.

Ian Shields, percussionist, began studying drums and percussion in his hometown of Indianapolis when he was six years old, and has been playing professionally since he was thirteen. In 1982, he won a scholarship for Outstanding Audition at the Indiana University School of Music where he went on to study his craft with famed symphonic percussionist George Gaber and Stuart Marrs, and jazz greats Louis Bellson and Ed Thigpen. Mr. Shields has found himself in demand up and down the California coast, playing in groups as diverse as classical orchestras, stage musicals, jazz bands, progressive rock bands, avant-garde ensembles, and even a circus. He is also developing an exotic fusion-jazz group called Skunkworks, which he hopes to debut in 1994. Mr Shields currently resides in San Diego with his wife, Xiomara Di Maio.

Victoria Heins-Shaw has been performing with the La Jolla Symphony and Chorus since 1974 as an accompanist, piano soloist, choral singer, and alto soloist. She holds a B.A. from Wagner College, New York, and a M.A. from the University of California, San Diego. She has taught at UCSD and The Bishop's School, and presently teaches at City College and the San Diego Community College Continuing Education Division. Performing regularly with the Pacificaires and The Bach Society of La Jolla, she also concertizes throughout the U.S. and Europe with the Early Music Ensemble. Specializing in accompanying and coaching, she has worked with the UCSD Department of Theatre, La Jolla Playhouse, San Diego Lyric Opera, SDSU, Palomar College, Mesa College, San Diego Master Chorale, and the San Diego Symphony Orchestra.



Enrique Ubieta

Composer - Conductor

His zarzuela cómica, *Mefistófeles*, was premiered in 1964 as he was composer and conductor of the Musical Theatre of Havana. Later this year, Ubieta left Cuba to reside in Paris where he joined the French Society of Composers. While in Paris, his music was widely broadcast by the Radiodiffusion Francaise. He also composed several works for the French Scholastic Television as well as for other private firms.

Ubieta arrived in the United States in 1965. Three years later, his *Typical Essay Number Three* was premiered at Carnegie Recital Hall. At about the same time, *Mefistófeles* was performed at Lincoln Center by the New York Theatre of the Americas, and at numerous other theatrical locales.

In 1973, Ubieta's symphonic work, the *Cuban Mass*, was premiered at the Cathedral of Saint John The Divine, under Dr. Alec Wyton. The *Cuban Mass* was continuously performed by Norman Luboff's renowned chorus, as well as by several other groups here and abroad.

Cuban Mass

The *Cuban Mass* was commissioned in 1968 by Father Michael Feketic, a Roman Catholic priest of the large Cuban community in New Jersey. It was premiered at the Episcopal Cathedral Church of St. John the Divine in the winter of 1973. In form and orchestration, the *Cuban Mass* reflects the authentic character of popular Cuban music, while using the language of contemporary serious music. It is an eclectic work, combining the styles of various periods, sacred texts, and Gregorian chant developed symphonically within the framework of Cuban ethnic music.

Each of the movements of the Catholic mass is in a particular Cuban musical form, as noted on the program page. The

following definitions help explain the particular forms and musical instruments Ubieta uses in the *Cuban Mass*.

AFRO: Several Afro-Cuban genres, Laments, Prayers, and Lullabies, are included under this heading. Their lyrics, characteristic melodies, vocal effects, and rich rhythms once gave expression to the sorrows and joys of the Negro people of Cuba.

BEMBE: An Afro-Cuban feast celebrating a supernatural power, which spiritually coexists with the people. Also, the convulsive dance, danced by the worshipers.

CENCERRO: A type of cow bell without clapper, which is beaten by a wooden stick.

CLAVES: A pair of cylindrical hardwood sticks, struck together to produce a singular sound of metallic resonance.

DANZON: An instrumental dance dating from 1877-79 in rondo form: A-B-A-C-A-D-Coda, it has a characteristic rhythm, "cinquillo" which is a syncopated group of five notes. This dance was made famous by the *típicas* and *charangas* orchestras.

GUAJIRA: It is a bucolic song. The word, *guajira* means "pleasant woman"; whose moderate tempo, and sweet melodies, are played traditionally by guitars, lute, *claves*, and *güiro*. *Guantanamera*, an anonymous Cuban folk tune, is a prototype of the *guajira*.

GUIRO: A notched oval-shaped gourd, conical at its upper end. This instrument is fluted over its surface, which enables it to be scraped by a thin stick.

ORICHA: A West African word meaning deity.

RHUMBA: A rhythmic dance in binary meter for which there are three principal forms: *guaguancó*, *columbia*, and *yambú*. Generally, this dance has an opening sung by the soloist, followed by a refrain, which is sung antiphonally between soloist and chorus, repeating it *ad libitum*.

SON: A Cuban dance in binary meter, which is complex in its rhythmic accompaniment and melodic phrasing. This vocal dance has flourished in Havana since 1916, and represents one of the most authentic musical expressions of the Cuban people.

A multi-faceted composer who has done everything from motion-picture music to symphonic works to popmusic, Enrique Ubieta is a contemporary American artist of Cuban origin now residing permanently in New York.

He has scored original music for ten films, has composed more than 40 works for chamber, vocal and symphonic music, and has created several musical innovations.

While in Cuba, he studied at the National Conservatory from which he graduated early and became a professor of music. Shortly thereafter, he published his first musical innovation, Phonochromy - a system of musical notation especially suited to highlight sound dynamics, using three elementary colors in printing standard scores.

In Havana, he continued writing chamber and vocal music aired on television. He also made known a contemporary school of his own conception: Bimodalism - a harmonic system where major and minor modes are blended simultaneously in the same tonality from beginning to end in a musical work, uninterrupted and occurring as a unique harmonic element. Bimodalism, as a school, has no systematic precedent.

Our Next Concert: The Tour Continues

The La Jolla Symphony and Chorus' musical tour of the world continues at our next concerts with visits to Scotland, ancient Greece, and modern America. Featured soloist in the lyric *Violin Concerto* of Samuel Barber will be Daniel Mason, a student of Heifetz and now concertmaster of the Lexington Symphony and the New Hampshire Music Festival Orchestra. The rarity on this program will be a performance of John Knowles Paine's *Prelude to Oedipus Tyrannus*, composed in 1881 and one of the first American orchestral works to be played widely in Europe. Plus Mendelssohn's misty and wild evocation of Scotland!

Saturday, January 22, 1994, 8 P.M.

Sunday, January 23, 1994, 3 P.M.

Paine *Prelude to Oedipus Tyrannus*

Barber *Violin Concerto, Opus 14*

Daniel Mason, Violin

Mendelssohn's *Symphony No.3 in A Minor, Opus 56 "Scottish"*

Please phone the Association office at 534-4637 to reserve tickets.



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SOIRÉE FOR MUSIC LOVERS

Violinists János Négyesy and Friends
perform 18th and 19th century music
February 11, 1994 - Friday, 8 PM
Mandeville Recital Hall, \$7/\$5

SONOR CONCERT

Music of the Americas
featuring contrabassist Bertram Turetzky
with a world premiere by Antonio Cunha
February 16, 1994 - Wednesday, 8 PM
Mandeville Auditorium, \$8/\$6

FACULTY RECITAL

Pianist Aleck Karis
contemporary and classical repertoire
February 18, 1994 - Friday, 8 PM
Warren Lecture Hall, \$7/\$5

FACULTY RECITAL

Multi-sensory artist George Lewis
creates an interactive environment
February 24, Thursday, 8 PM
Mandeville Recital Hall, \$7/\$5

UCSD JAZZ ORCHESTRA

Jimmy Cheatham, Director
March 9, 1994 - Wednesday, 8 PM
Mandeville Auditorium, \$5/\$3

UCSD WIND ENSEMBLE

Robert Zelickman, Director
March 11, 1994 - Friday, 8 PM
Mandeville Auditorium, \$5/\$3

The La Jolla Symphony Chorus

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Helen Blackham
Frances Castle
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Alto

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UCSD Gospel Choir

Kenneth Anderson, Conductor

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Kristin Korb, bass guitar

Nathaniel Jerke, drums
Kenneth Anderson, piano

38th Annual Young Artists Competition

The Association announces with pleasure its 38th Annual Young Artists Competition and invites those interested to apply. This year's competition, at Mandeville Auditorium on the weekend of February 19-20, 1994, will offer contestants the opportunity to compete in one of three divisions: Junior (18 and under), Senior, and Vocal. Cash prizes will be awarded, and first-place winners will perform with the La Jolla Symphony in Tijuana on June 5 and at Mandeville Auditorium on June 6.

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Senior Division

1st place \$500
2nd place \$300
3rd place \$200

Junior Division

1st place \$300
2nd place \$200
3rd place \$100

Vocal Division

1st place \$500
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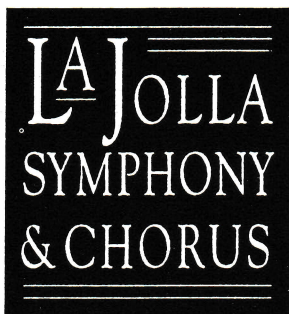
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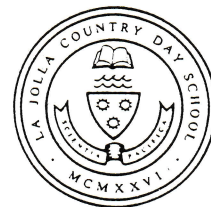
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