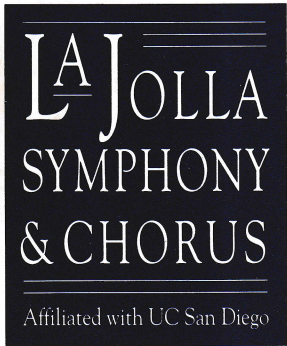


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The La Jolla Symphony and Chorus are non-profit organizations, administered by the La Jolla Symphony Association with generous assistance from the Music Department of UC, San Diego.
Mailing address:

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

Saturday, November 13, 1993, 8 P.M.
Sunday, November 14, 1993, 3 P.M.

Scenes de Ballet
Petrouchka
Les Noces

PAN-AMERICAN HOLIDAY

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

Seasonal music by Canadian, American,
and Latin American composers.

SCOTCH SYMPHONY

Saturday, January 22, 1994, 8 P.M.
Sunday, January 23, 1994, 3 P.M.

Paine *Oedipus Tyrannus Overture*
Barber *Violin Concerto*
 Daniel Mason, Violin
Mendelssohn *Symphony No. 3 "Scotch"*

BERLIOZ REQUIEM

Saturday, March 5, 1994, 8 P.M.
Sunday, March 6, 1994, 3 P.M.

A very rare opportunity to hear one of the
grandest Requiems!

MUSIC OF THE AMERICAS

Saturday, May 14, 1994, 8 P.M.
Sunday, May 15, 1994, 3 P.M.

Revueltas *Estancias*
Ives *Serenity*
Sollberger *Passages*
Dvorak *Symphony No. 9 "New World"*

YOUNG ARTISTS CONCERT

Sunday, June 5, 1994, 3 P.M.

The Association's annual concert
presenting the winners of its Young
Artists Competition—always one of
our most popular events.

Brochures and subscriptions are now available in the lobby
for our 1993-94 Season—a Season of Discovery!

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aging (and in any case no particular admirer of Beethoven's music), never responded.

Polovetsian Dances from Prince Igor

ALEXANDER BORODIN

Born November 12, 1833,

St. Petersburg

Died February 27, 1887,

St. Petersburg

Borodin was a member of The Five, the group of Russian nationalist composers that included Rimsky-Korsakov, Cui, Balakirev, and Mussorgsky. But Borodin was a composer only in his spare time, for his profession was that of a chemistry professor and research scientist at the Academy of Medicine and Surgery in St. Petersburg. So great were his professional demands that Borodin could find time to compose only when on vacation or when ill. Knowing of these demands, his friends would jokingly wish him ill health when they parted—it was their way of wishing that he could find more time to

compose.

One of the consequences of the demands on his time was that Borodin left several works incomplete when he suddenly died in 1887 at age 53. Among these was the one that would have been his masterpiece: the opera *Prince Igor*, based on the story of Prince Igor of Novgorod, a Russian Christian who in 1185 led an expedition against an invasion by the nomadic Polovetsians. Borodin worked intermittently on *Prince Igor* from 1869 until his death, but even in those eighteen years he was unable to complete the opera, which was finished by Rimsky-Korsakov and Glazunov, who worked from the composer's sketches.

Although *Prince Igor* is rarely staged, some of the music from the opera has become famous on its own. The *Polovetsian Dances* were written at an early stage in the composition of the opera—in 1875—and first performed in March 1879; they had become popular while Borodin was still laboring on the rest of the opera.

The *Dances* form the Finale of Act II in the opera. Prince Igor and his son have been captured by the leader of the Polovetsians, the mighty Khan Kontchak, who tries to cheer up his prisoners by offering them gifts, women from his harem, or even release if Prince Igor will promise to lay down his arms. When these offers are refused, Kontchak orders a brilliant entertainment for Prince Igor, whom he greatly respects.

Slaves enter to a brief *Andantino*, and the first dance quickly begins. The women slaves sing of the beauty of their homeland in music that is familiar to millions from the operetta *Kismet*, where it became the song *Strangers in Paradise*. This is followed by a savage dance for the men, given out first by a swirling solo clarinet. The timpani leads to the general dance: themes from the earlier dances are reprised as all sing of their devotion to their leader, the music gradually mounts in excitement, and the curtain to the second act comes down as slaves and dancers shout out "Hail Khan Kontchak!"

Calm Sea

Deep and tranquil are the waters
Not a stir now moves the sea,
And with worried look the seaman
Sees but smoothest waves around.
Not a breath from any angle!
Deathly silence, horrible!
In the vast expanse and surface
Not a ripple moves nor wave.

Prosperous Voyage

Now mists tear asunder,
The skies are much brighter,
And Aeolus loosens
The anxious ties.
Winds now blow gently,
The skipper gets busy.
Make haste, make haste!
The waves now are parted
The distance come nearer;
Now I behold land!

Meeresstille

Tiefe Stille herrscht im Wasser,
Ohne Regung ruht das Meer,
Und bekümmert sieht der Schiffer
Glatte Fläche rings umher.
Keine Luft von keiner Seite!
Todesstille fürchterlich!
Inder ungeheuern Weite
Reget keine Welle sich.

Glückliche Fahrt

Die Nebel zerreißen,
Der Himmel ist helle
Und Aeolus löset
Das ängstliche Band.
Es säusein die Winde,
Es rührt sich der Schiffer.
Geschwinde! Geschwinde!
Es teilt sich die Welle,
Es naht sich die Ferne;
Schon seh' ich das Land!

YOUNG ARTISTS CONCERT

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

Mandeville Auditorium

The Association's final event of the 1992-93 season will be the always-popular Young Artists Concert. Guest conductor for this concert will be longtime San Diegan James Glazebrook, now concertmaster of the Roanoke Symphony and orchestra conductor at Virginia Technical University.

Brahms *Academic Festival Overture*

Rubinstein *Piano Concerto No. 4 in D Minor*
Shara Pryor, Piano

Koussevitsky *Concerto for Doublebass and Orchestra*
John Moore, Bass

Chabrier *Espana*

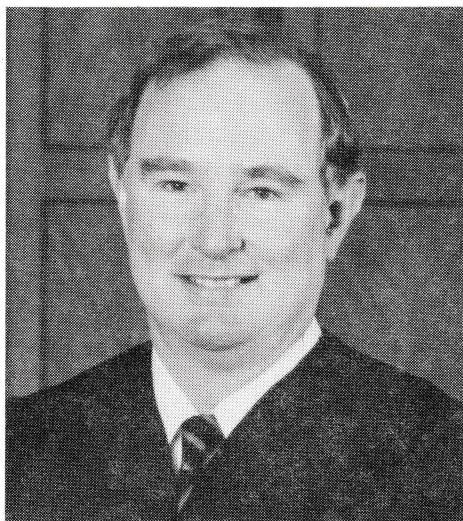
Handel "Comfort ye" and "Ev'ry valley" from *Messiah*

Donizetti "Una furtiva lagrima" from *L'Elisir d'amore*

Gounod "Salut demeure" from *Faust*
Andrew Richards, Tenor

Arutiunian *Concerto For Trumpet and Orchestra*
Rodney Mack, Trumpet

IMPORTANT REMINDER: Subscribers who wish to attend this concert should immediately redeem the vouchers they received with their season tickets. Call the Association office (534-4637) for details about this exchange or to reserve tickets.



WILLIAM "BILL" WOODWARD

On Thursday, April 13, the La Jolla Symphony Chorus lost an outstanding musician and friend. Bill Woodward had been a member of the chorus for over 15 years. Bill, who had a beautiful tenor voice, brought not only outstanding musicianship to the group but a deep and abiding friendship. He and his wife Sally accompanied the chorus on its performance tour of Europe in 1988.

In his professional life, first as a trial lawyer for the District Attorney's office and for the last five years as a judge of the Municipal Court of San Diego, Bill was best known for handling some of the area's most difficult cases. He balanced his commitment to justice with his love of music and touched many lives along the way.

At the suggestion of his family, friends of Bill Woodward have made generous contributions to the La Jolla Symphony Association in his memory. Monies in the *Honorable William H. Woodward Memorial Fund* will help underwrite performances of the Berlioz *Requiem* next March, one of Bill's favorite choral works.

CONTRIBUTORS

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 1992 - 93 season.

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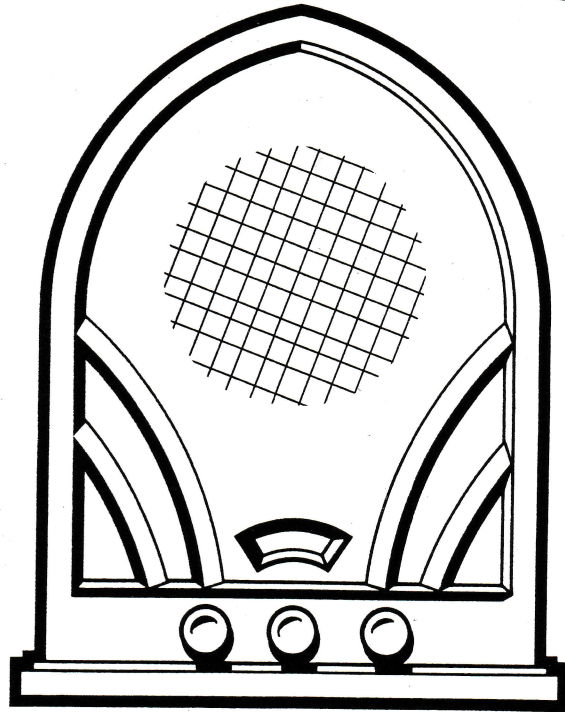
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