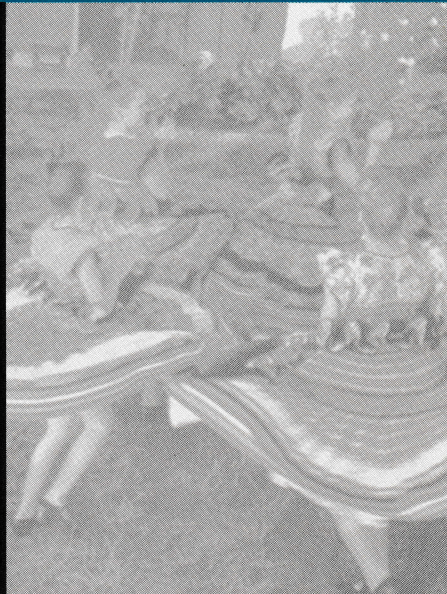
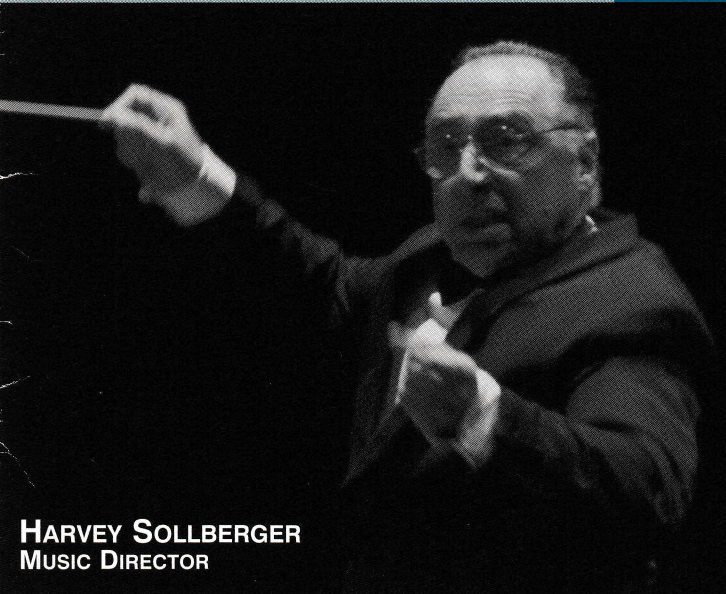


LA JOLLA SYMPHONY & CHORUS

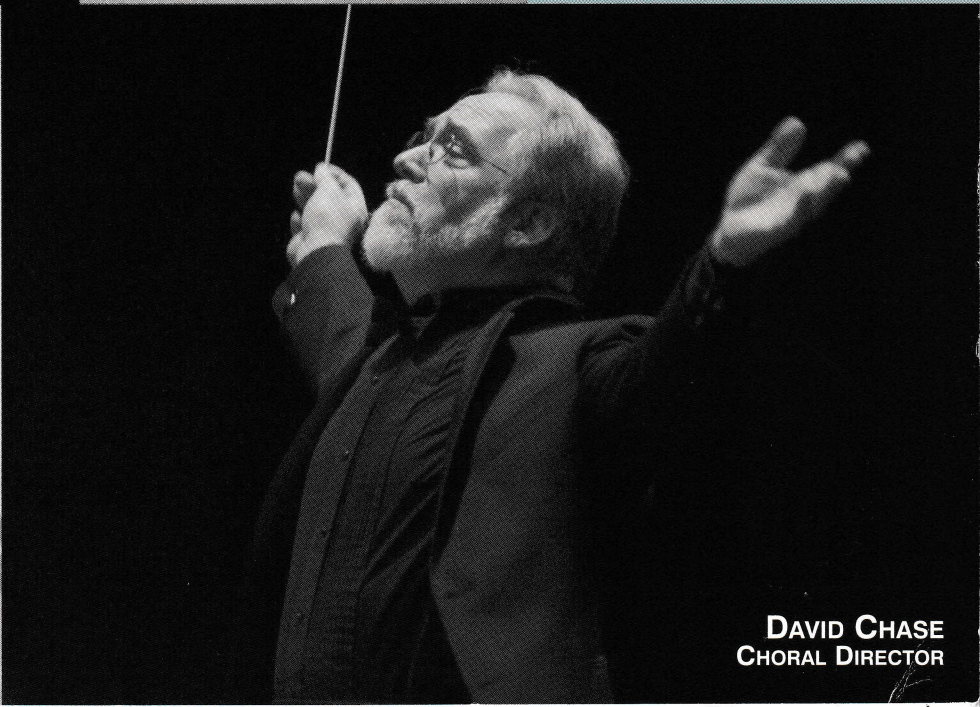
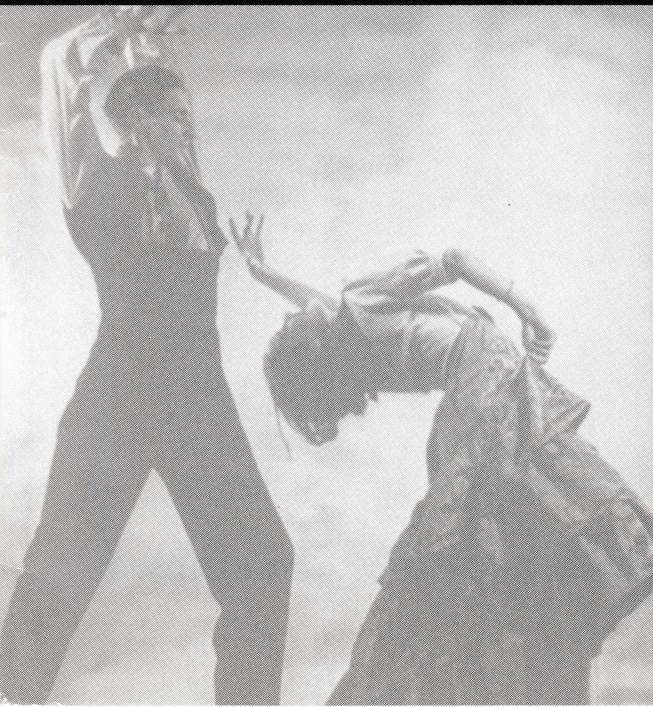


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DAVID CHASE
CHORAL DIRECTOR

HARVEY SOLLBERGER
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La Jolla Symphony Chorus

David Chase, Choral Director

American Choral Directors Association - Western Division Convention

February 28, 2004

Oda a las Cosas from <i>Ode to Common Things</i> Vicki Heins-Shaw & Lucianne Cardassi, <i>piano</i> Mathias Reumert, <i>percussion</i>	Ratcliff, 1995
Cancioncilla Romántica Venezolana	Plaza, 1946 arr. Chase, 2000
Eres tú Rebecca Ramirez, <i>soloist</i>	Calderón, 1973 arr. Chase, 2000

Choral Director's note

Cary Ratcliff's *Ode to Common Things* was commissioned by Roger Wilhelm and the Rochester Oratorio Society and given its premiere in 1996. It is a five-movement setting from a selection of *odes* by the Nobel Prize winning Chilean poet, Pablo Neruda. The work came to my attention as one of the scores discussed briefly at a Chorus America convention in Los Angeles. I didn't know the composer, but I could see immediately that his piece had what I was looking for: a rhythmic, colorful and intelligent setting of secular poetry with deep meaning and great charm. The entire work — a 42-minute cantata for large chorus, three lyrical-but-challenging solo parts, solo guitar and an orchestra with extended percussion, two pianos and synthesizer — was a challenge I couldn't resist, and we have performed it twice with the La Jolla Symphony and Chorus.

When the opportunity came to perform for the ACDA Western Division, I knew that the chance had come to share this work with my colleagues. At my request, Cary rewrote the accompaniment to the first movement, making it a perfect stand-alone work that many fine choirs might consider adding to their concerts without orchestra. That is the version we perform today.

The rest of our performance consists of two very different arrangements that I wrote on sabbatical in 2000, a time when I traveled to Venezuela under the auspices of Maria Guinand and Alberto Grau and the *America Cantat*. One is an elaboration of a beautiful round by the eminent Venezuelan composer, Juan Bautista Plaza. The other is a "pop" love song by the Spaniard Juan Carlos Calderón that was once the domain (in English translation!) of Perry Como. But I associate it with travels with my wife, Ann — and with our favorite soloist, Rebecca Ramirez, who sings it today.

-David Chase

Oda a las cosas - Pablo Neruda

Amo las cosas loca,
locamente.
Me gustan las tenazas,
las tijeras,
adoro
las tazas,
las argollas,
las soperas,
sin hablar, por supuesto,
del sombrero.

Amo
todas las cosas,
no sólo
las supremas,
sino
las
infinitamente
chicas,
el dedal,
las espuelas,
los platos,
los floreros.

Ay, alma mía,
hermoso
es el planeta,
lleno
de pipas
por la mano
conducidas
en el humo,
de llaves,
de saleros,
en fin,
todo
lo que se hizo
por la mano del hombre, toda
cosa:
las curvas del zapato,
el tejido,
el nuevo nacimiento
del oro
sin la sangre,
los anteojos,
los clavos,
las escobas,
los relojes, las brújulas,
las monedas, la suave
suavidad de las sillas.

Ay cuántas
cosas
puras
ha construido
el hombre:
de lana,
de madera,
de cristal,
de cordeles,
mesas
maravillosas,
navíos, escaleras.

Amo
todas
las cosas,
no porque sean
ardientes
o fragantes,
sino porque
no sé,
porque
este océano es el tuyo,
es el mío:
los botones,
las ruedas,
los pequeños
tesoros
olvidados,
los abanicos en
cuyos plumajes
desvaneció el amor
sus azahares,
las copas, los cuchillos,
las tijeras,
todo tiene
en el mango, en el contorno,
la huella
de unos dedos,
de una remota mano
perdida
en lo más olvidado del olvido.

Yo voy por casas,
calles,
ascensores,
tocando cosas,
divisando objetos
que en secreto ambiciono:
uno porque repica,
otro porque
es tan suave
como la suavidad de una cadera,
otro por su color de agua
profunda,
otro por su espesor de terciopelo.

Oh río
irrevocable
de las cosas,
no se dirá
que sólo
amé
los peces,
o las plantas de selva y de
pradera,
que no sólo
amé
lo que salta, sube, sobrevive,
suspira.
No es verdad:
muchas cosas
me lo dijeron todo.
No sólo me tocaron
o las tocó mi mano,
sino que acompañaron
de tal modo mi existencia
que conmigo existieron
y fueron para mí tan existentes
que vivieron conmigo media vida
y morirán conmigo media
muerte.

Translation - Cary Ratciff

*I have a crazy love of things:
crazy.
I like pliers,
scissors;
I adore
cups,
rings,
bowls,
to say nothing, of course,
of hats.*

*I love
all things,
not only
the grandest,
but
the
infinitely
small things:
thimbles,
plates,
spurs,
flower vases.*

*Ah yes, my soul,
the planet is beautiful,
full of tobacco pipes
leading hands
through their
own smoke,
full of keys,
salt shakers,
ultimately,
all
that has been made
by human hands, each thing:
shoes with their curves,
woven fabrics,
the latest bloodless rebirth
of gold,
spectacles,
nails,
brooms,
clocks,
compasses, coins,
the soft softness of chairs.*

*There are so many
perfect things
built by
human hand:
from wool,
from wood,
from glass,
from rope,
marvelous
tables,
boats, stairs.*

*I love all things,
not because they are
ardent
or fragrant
but because,
I don't know,
because
this ocean is yours,
it's mine:
the buttons,
the wheels,
the tiny
forgotten
treasures,
fans in
whose feathers
love has hidden
its orange-blossoms,
glasses, knives,
scissors,
all have
on their handle,
along the outline of their shape,
the trace
of someone's fingers,
of a distant hand
lost in layers of
forgotten-ness.*

*I pass through houses,
streets,
elevators,
touching things,
singling out objects
that I secretly covet,
one because it rings,
another for the
soft smoothness that is
the smoothness of
a woman's hip,
another for its color of
deep waters,
yet another for its smoothness
like velvet.*

*O unstoppable river
of things,
it will not be said
that I loved
only
fish
or the plants of jungle and field,
that I loved
only
those that leap,
ascend, survive and aspire.
It's not true:
a multitude of things
has shown me the whole picture.
Not only was I touched by them,
or they by my hand,
but they became
such an integral part of
my very existence,
and they were for me so alive,
that they lived half my life,
and will die half my death.*

Cancioncilla Romántica Venezolana

Tu mirabas con ternura el crepusculo fugaz,
El incendio esplendoroso del mar.
Lejanas aves se embriagaban de luz.
Yo sol escuchaba tu corazón.
El cielo estaba en tí

*You looked at with tenderness the twilight fleeting,
The fire brilliant of the sea.
Distant birds became enraptured of light.
I only listened to your heart.
Heaven was in you.*

Eres tú

Como una promesa eres tú.
Como una mañana de verano;
Como una sonrisa eres tú.
Así, así eres tú.

Toda mi esperanza eres tú.
Como lluvia fresca en mis manos;
Como fuerte brisa eres tú.
Así, así eres tú.

Coro:

Eres tú como el agua de mi fuente.
Eres tú el fuego de mi hogar.
Eres tú como el fuego de mi hoguera,
Eres tú, en mi vida trigo de mi pan.

Como mi poema eres tú.
Como una guitarra en la noche;
Todo mi horizonte eres tú.
Así, así eres tú.

*Like a promise, you are.
Like a summer morning;
Like a smile, you are.
Like that, like that you are.*

*All my hope, you are.
Like fresh rain in my hands;
Like a strong breeze, you are.
Like that, like that, you are.*

Chorus:

*You are like the water of my fountain.
You are the fire of my fireplace.
You are like the fire of my fire.
You are my life, wheat of my bread.*

*Like a poem, you are.
Like a guitar in the night;
My whole horizon you are.
Like that, like that, you are.*



Composer Cary Ratcliff, a left-handed native of California, lives and works in Rochester, New York. Concert works range from his *Viola Concerto* and *Cello Sonata* to the opera *Ellis Island* and *Requiem for a Son*. Recent work has focused on art songs, and works for children's chorus.

A composer and pianist trained at Eastman School of Music, he is active also as an opera and choral director and church musician. He is a keyboardist with the Rochester Philharmonic Orchestra, and has served on both the Conducting and Composition faculties at Eastman. He was Composer in Residence at the Strassenburgh Planetarium for several years, and subsequently created a decade of orchestral soundtracks for the Einstein Planetarium at Smithsonian's Air and Space Museum. He has produced several albums of Christmas music with folklorists Mitzie Collins and Roxanne Zeigler.

David Chase celebrates thirty years as Choral Director of La Jolla Symphony and Chorus during the 2003-2004 season. Since 1973 he has led the La Jolla Symphony Chorus through great works and innovative new pieces, drawing out not only the best in the sound but the best in the singers.



David Chase is a graduate of the Ohio State University, and received his doctorate at the University of Michigan. While living in Ann Arbor, he served as conductor of the Grand Rapids Symphonic Choir, the choral arm of the Grand Rapids Symphony, then conducted by Semyon Bichkov.

In 1973, Dr. Chase became Choral Director of the La Jolla Symphony Chorus and Lecturer in the University of California, San Diego Music Department. He has been on the music faculty of Palomar College, San Marcos since 1973, where he teaches theory, music history and conducts a choral chamber ensemble.

In addition to his academic and choral duties, David Chase has performed and recorded with the Robert Shaw Festival Chamber Chorus in Souillac, France and at Carnegie Hall. He has also been a fellow in the Melodious Accord Fellowship with Alice Parker in New York City. Dr. Chase's compositions are published by Shawnee Press and Concordia Music Publishers.

La Jolla Symphony Chorus

Cultural Ambassadors of the City and County of San Diego, California, La Jolla Symphony Chorus has been recognized for its musical excellence, high standards, and imaginative programming.

An association of amateur and professional musicians, and the University of California, San Diego since 1967, the 130 voice La Jolla Symphony Chorus attracts singers from all areas of San Diego County, and continues to draw talent from the university's faculty, staff and student body.

Conducted by David Chase since 1973, the ensemble performs a mixture of musical styles that combine choral masterworks with new or rarely heard works. Major projects have included the world premiere of Henry Brant's *Western Springs*, and Linda Kernohan's *Now a Wanderer*; both commissioned by the La Jolla Symphony and Chorus Association. The chorus also gave the U.S. premiere of Australian composer Martin Wesley-Smith's *Boojum!*, based on the writings of Lewis Carroll; and the west coast premiere of Cary Ratcliff's *Ode to Common Things*, featuring the poetry of Pablo Neruda.

In addition to concerts given with its sister organization, the La Jolla Symphony Orchestra at UCSD, the chorus has sung with the San Diego Symphony Orchestra, under the batons of Jung Ho Pak, Maximiano Valdés, Julian Wachner, Yoav Talmi, Mitch Miller and the late Robert Shaw. In collaboration with other San Diego arts organizations, guest artists from the California Ballet, the San Diego Chamber Orchestra, and the San Diego Master Chorale have appeared with the La Jolla Symphony Chorus in concerts at Mandeville Auditorium.

Members of the chorus have made four European concert tours, including festival performances in southern France; and concerts in Germany, Austria, Italy, Czech Republic and Poland. They have represented the United States at the International Choral Festival Kathaumixw in Canada. In July 2003, as official "Cultural Ambassadors" of the City and County of San Diego, the La Jolla Symphony Chamber Chorus became the first ensemble from a western nation to sing in the remote Himalayan Kingdom of Bhutan. As invited guests of the Royal Government of Bhutan, the chorus was honored to perform the program "Voices from America" (choral music of North and South America) in six concerts throughout the country.

The La Jolla Symphony Chorus has established a musical standard by bringing alive the great music of the past while keeping an eye...and ear to the composers of today who are writing the great music of the future.

La Jolla Symphony & Chorus
9500 Gilman Drive
UCSD 0361
La Jolla, CA 92093-0361
858.534.4637
www.lajollasympphony.com



Members of La Jolla Symphony Chorus singing in the ACDA Western Division Convention Concert

Women I

Judy Bocchi Manuche
Fran Castle*
Beda Farrell
Marty Hambright
Sharon Jones
Janet O'Brien
Mitzi Sobash
Bobette Stewart
Jeanne Stutzer
Jessica Varnado

Women II

Katie Briggs
Christine Chong**
Ellie Elphick
Krystal Figueroa
Ida Houby
Sally Husch Dean
Karen Johns
Nancy Moore
Maya Sukumar
Hannah Sun
Jia-Yee Tang
Mary Ellen Walther
Amee Wood*

Women III

June Allen
Kim Burton
Peggy Clapp
Karen Erickson
Vicki Heins-Shaw
Edna Huelsenbeck
Monica Kieffer
Sharon Kipfer
Jean Lowerison
Debby Park
Debbie Peterson
Rebecca Ramirez**
Carol Rohan
ValerieRubins

Satomi Saito
Marianne Schamp
Ann Secord
Janet Shields
Romi Simons
Carol Slaughter
Susan Taggart

Tenor

George Anderson
Charles Carver
Max Chodos**
Wayne Cornelius
Christopher Crick
Walter Desmond*
Bill Eadie
James Griffith
Dean Kaul
Jason Mahan
Joe Mundy
Craig Nordal
Bill Ziefle

Bass

Kenneth Bell**
Paul Blair
Martin Bloom
C. Peter Brown
Peter Gourevitch
David Hertzell
Peter Jorgensen
Michael Kaehr
Christopher Lewis
John Noyes
Rich Parker
Stewart Shaw*
Steve Shields
Otto Sorensen
Randy Stewart
Robert Wennerholt

*Section Leader
**Staff Singer

*We are grateful to Michael and Nancy Kaehr
for their generous support of this program.*

Harvey Sollberger, Music Director
David Chase, Choral Director
Kenneth Bell, Assistant Choral Conductor
Vicki Heins-Shaw, Chorus Accompanist
Beda Farrell, Manager
Randy Stewart, Librarian

Music on the Move!

Brahms and Co.

NOVEMBER 1-2, 2003

Copland—*Four Dance Episodes from Rodeo*

Tan Dun—*Concerto for Water Percussion and Orchestra*

Steven Schick, percussion

Brahms—*Symphony No. 4 in E Minor, Opus 98*

Our season of national dances begins right here in America with the *Four Dances Episodes* from **Copland's** famous cowboy ballet. Percussionist **Steven Schick** joins us for **Tan Dun's** *Concerto for Water Percussion and Orchestra*, and **Maestro Sollberger** concludes with one of the masterpieces of the literature, **Brahms'** autumnal final symphony.

Latin Spice

DECEMBER 6-7, 2003

Moncayo—*Huapango*

Falla—*Dances from The Three-Cornered Hat*

Ratcliff—*Ode to Common Things*

Jeff Nevin conducts with a Latin flair! On the first half are dances from Mexico and Spain—**José Moncayo's** spicy setting of folk-dances from Verza Cruz and the concluding dances from **Falla's** comic ballet. On the second half, **Choral Director David Chase** leads **Cary Ratcliff's** colorful setting of texts by the Nobel Prize-winning Chilean poet **Pablo Neruda**, featuring vocal soloists, a virtuoso guitarist, chorus, and orchestra.

Eroica!

FEBRUARY 7-8, 2004

Ravel—*La Valse*

Feldman—*Cello and Orchestra, Charles Curtis, cello*

Beethoven—*Symphony No. 3 in E-flat Major, Opus 55 "Eroica"*

Two favorites frame this concert—**Ravel's** swirling evocation of the Viennese waltz and **Beethoven's** revolutionary symphony, still white-hot two centuries after it was composed. In between, we offer the West Coast Premiere of **Morton Feldman's** *Cello and Orchestra*, featuring **Charles Curtis** of the UCSD faculty as soloist.

From Russia with Love

MARCH 13-14, 2004

Tchaikovsky—*Polonaise and Waltz from Eugen Onegin*

Kerry Hagan—*Nee Commission Winner*

Rachmaninoff—*The Bells, Opus 35*

From Russia, with dancing! This program opens with the two most famous dances from **Tchaikovsky's** great opera of love gone wrong and concludes with **Rachmaninoff's** setting for soloists, chorus, and orchestra of Poe's poem about the "tintinnabulation" of ringing bells. **Rachmaninoff** considered this his finest work—come hear why.

Harold in Italy

MAY 1-2, 2004

Kodály—*Dances of Galanta*

Dvorák—*Symphony No. 8 in G Major, Opus 88*

Berlioz—*Harold in Italy, Opus 16, Karen Dirks, viola*

Two masterworks from Central Europe—**Kodály's** set of dances (guaranteed to make your heart race) and **Dvorák's** most lyric and ingratiating symphony. On the second half, an old friend returns to San Diego: **Karen Dirks**, now in the Chicago Symphony Orchestra, plays **Berlioz's** fiery *Harold in Italy*, inspired by the poetry of Lord Byron.

Pictures at an Exhibition

JUNE 5-6, 2004

Verdi—*Ballet Music from Otello*

Verdi—*Four Sacred Pieces*

Mussorgsky-Ravel—*Pictures at an Exhibition*

David Chase celebrates his thirtieth anniversary as Choral Director with a special performance of one of **Verdi's** final works, the moving *Four Sacred Pieces*. The concert opens with more late **Verdi**—the rousing ballet music from his opera *Otello*—and concludes with an all-time favorite, **Mussorgsky's** *Pictures at an Exhibition*.

Non-Subscription Concerts

David Chase's 30th Anniversary Gala

SEPTEMBER 20, 2003
UCSD FACULTY CLUB

Bravo to Maestro Chase as the LJS Chorus performs the concert program from their tour to the Himalayan Kingdom of Bhutan. This is a benefit event for LJS&C.

TICKETS: \$100

The Landesjugendorchester Rheinland-Pfalz

OCTOBER 23, 2003
MANDEVILLE AUDITORIUM

A rare chance to hear this acclaimed 30 year old orchestra featuring one hundred young talented musicians in their first Southern California tour.

TICKETS: \$20/\$10

Christmas Messiah Sing

DECEMBER 14, 2003
ST. ELIZABETH SETON
CATHOLIC CHURCH

A favorite! Join our annual sing of the Christmas portion of the *Messiah* for the holidays.

TICKETS: \$12/\$10/\$8

45th ANNUAL YOUNG ARTISTS COMPETITION *Winners' Showcase Concert*

FEBRUARY 2004

This concert features talented, promising singers and instrumentalists

TICKETS: FREE

Chorus at St. Paul's Cathedral

APRIL 23, 2004
ST. PAUL'S CATHEDRAL

Featuring **Vaughan Williams' Mass in G Minor** and **Palestrina's Stabat Mater**, both for double chorus.

TICKETS: \$20/\$15/\$10

La Jolla Symphony & Chorus is...

On The Move!

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the Board and Executive Director,
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