

THE

# La Jolla Civic/University Symphony and Chorus Association



presents

" MUSIC FROM BRITAIN "

on

SATURDAY, DECEMBER 4, at 8PM

and

SUNDAY, DECEMBER 5, at 3PM

at

MANDEVILLE AUDITORIUM, UCSD

with

THE SYMPHONY and THE CHORUS

conducted by

THOMAS NEE, Musical Director, and

DAVID CHASE, Chorus Director, and

BERNARD RANDS, Guest Conductor.

pre-1978



" MUSIC FROM BRITAIN "

**PROGRAM**

CONCERTO GROSSO, Opus 6 Number 1 - - - - - G. F. Handel ( 1685-1759 )

*A tempo giusto : Allegro : Adagio : Allegro : Allegro*

( conducted by Thomas Nee )

COME YE SONS OF ART - - - - - Henry Purcell ( 1659-1695 )

*Overture*

*Come, Ye Sons of Art ( Counter-tenor and Chorus )*

*Sound the Trumpet ( Two Counter-tenors )*

*Come, Ye Sons of Art ( Chorus )*

*Strike the Viol ( Counter-tenor )*

*The Day that such a Blessing gave ( Bass and Chorus )*

*Bid the Virtues ( Soprano )*

*These are the Sacred Charms that shield ( Bass )*

*See Nature rejoicing ( Soprano and Bass with Chorus )*

( conducted by David Chase )

*Kathryn Christensen, soprano, is presently a graduate student at UCSD, studying voice with Dr. John Large. She is performing with the Young Artist's Opera Theater, the UCSD Chamber Singers, the Early Music Ensemble, and Musica Reperta.*

*William Brooks, principal counter-tenor, studied at Wesleyan University and the University of Illinois, and has taught at Illinois and the University of California at Santa Cruz. He is presently a member of the faculty of UCSD. He is a composer and a scholar as well as a performer and is currently completing a book on the works of Billings, Ives and Cage, and will soon publish a new edition of Ives's Fourth Symphony.*

*Michael Collver, counter-tenor, is a graduate of San Diego State University, with a degree in biology. He leads an active musical life, singing and playing the cornetto in early music concerts, principally with the Guidonian Hand, a San Diego-based ensemble.*

*Tim Gibler, bass, studied piano and composition at USC with Carol Stewart, Robert Linn and Halsey Stevens. In Chicago, he was soloist at the Cathedral of St. James and a member of the Chicago Symphony Chorus under Margaret Hillis. In San Diego, he performs with the Early Music Ensemble and Musica Reperta, and is a member of the editorial staff of the Kjos Music Company.*

- - - - - intermission - - - - - ( refreshments available in the East Room )

AGENDA FOR ORCHESTRA - - - - - Bernard Rands

( conducted by the composer, Bernard Rands )

THE HYMN OF JESUS - - - - - Gustav Holst ( 1874-1934 )

( conducted by David Chase )

( Members of the Association are invited to the East Room following the Saturday evening concert for a reception honoring the soloists, the conductors, and the musicians. )

---

---

---

---

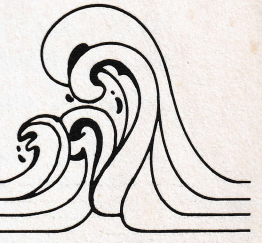
## PROGRAM NOTES

The Concerto Grosso is the early type of concerto where a number of soloists are set within the framework of a full or string orchestra. Handel wrote 12 Concerti Grossi in which solo violins and cello are accompanied by string orchestra and oboes with continuo. With the development of the sonata form this type of composition disappeared, giving place to the Concerto of Mozart's time.

As Composer-in-Ordinary in the court of William and Mary, Purcell composed a series of six Birthday Odes for Queen Mary, one for each year from 1689 to 1694. *Come Ye Sons of Art* is the last and finest of these pieces. This ode is ceremonial music in every sense of the term. The text, which is frivolous indeed, serves purely as a vehicle for the musical pomp and grandeur, as well as the light-heartedness befitting a queen's birthday. The form is indicative of the odes in general: a sort of choral cantata made up of alternating solo and choral movements, with instrumental accompaniment, and opening with an extended symphony or overture. The presence of trumpets and timpani further enhance the ceremony. But this particular ceremonial piece is also an excellent example of Purcell's mastery. Charming and tuneful throughout, the music illuminates all possible details of the limited poetry. Thus Purcell's setting of "Sound the Trumpet" for two counter-tenors not only evokes the general color and verve required by the text, but also revels in individual words with little figures, as on "sound, sound" and "sprightly hautboy" (oboe). Likewise, throughout the piece, vocal runs and other figuration is never used superfluously, but always to illuminate text and form.

Bernard Rands was born in Sheffield, England. After studies in the University of Wales he lived in Italy where he studied composition with Dallapiccola, Boulez, Maderna and Berio. He has worked in the electronic music studios where he has produced works for radio and film. As a conductor he has performed both his own music and that of other living composers, and is particularly concerned with presenting new music which has a theatrical dimension. Mr. Rands is a distinguished member of the UCSD faculty. *Agenda for Orchestra*, composed in 1970, was commissioned by the Department of Science and Education of the Government of Britain. The occasion was the Centenary celebration of the 1870 Education Act, a law making full-time education compulsory for all children in the United Kingdom. It was written to be performed by school children to give them experience in playing sounds of new music, reading new notations, encouraging creative interpretation and developing contemporary instrumental techniques.

Holst composed *The Hymn of Jesus* during the first five months of 1917 and dedicated the work to his friend and colleague Ralph Vaughan Williams. For his text he drew upon the *Aprocryphal Acts of St. John*, which appealed to him so strongly that he learned Greek in order to read the original and make his own translation. In contrast to the exultant vigor of the Hymn itself, he fashioned a tranquil Prelude, built on the plainsong hymns *Vexilla Regis* and *Pange Lingua* and incorporated the Latin texts. The work was first performed in the Queen's Hall, London, on March 25, 1920, a year after the public premier of the orchestral suite *The Planets*. The two compositions together, displaying Holst's profound originality in both orchestral and choral terms, rocketed him to real prominence and, with the London Symphony of Vaughan Williams, inaugurated a bold and inspiring new character in English music.



# Personnel

THE LA JOLLA CIVIC/UNIVERSITY CHORUS  
David Chase, *Conductor*

## SOPRANO

Aldridge, Donna  
Anthony, Susan  
Baker, Sharon  
Beaumont, Trish  
Beglay, Janice  
Bennett, Penny  
Crafts, Carol  
Dalzell, Edna  
Daniel, Molly  
Dewart, Nancy  
Dosick, Debbie  
Gioering, Monica  
Grundtvig, Jane  
Hambright, Marty  
Harris, Joyce  
Hines, Sandra  
Hurst, Therese  
Kampmann, Kathy  
Kater, Karen  
Kernahan, Colleen  
Logan, Hildy  
Mac Donald, Debra  
Marra, Nancy  
Matsuo, Yumiko  
McCroskey, Barbara  
Mc Millan, Mary  
Mc Millen, Kathy  
Messe, Miriam  
Mikkelesen, Naja  
Peterson, Ann  
Peterson, Christine  
Pfof, Mary  
Potter, Ellen  
Reed, Robyn  
Sevy, Ellen  
Shick, Susie  
Starak, Rara  
Taviannini, Marie  
Vogt, Joy  
Waters, Mardy  
Zahareen, Judi

## ALTO

Brennam, Dolores  
Carey, Milda  
Chase, Carolyn  
Cohu, Anne  
Cross, Jane  
Dobbie, Katherine  
Dougherty, Margaret  
Erickson, Jeanne  
Evans, Sue  
Feldgen, Ilka  
Frable, Vicki  
Gittelsohn, Alberta  
Goldsmith, Phyllis  
Hale, Mary  
Hampton, Dorothy  
Hatch, Carol  
Hopkins, Jane  
Hostetler, Greet  
Kuppers, Dawn  
Mac Donald, Judi  
Magg, Carol  
Malmberg, Vilma  
McGregor, Chris  
McHenry, Carol  
Mills, Lorraine  
Monam, Kathy  
Moore, Susan  
Pepper, Lorraine  
Redenbaugh, Linda  
Roberson, Karen  
Sherertz, Dolores  
Traylor, Melesse  
Vesir, Pat  
Villemure, Donna  
Walter, Erika  
Wodinsky, Tanya  
Wolberg, Susan

## TENOR

Anderson, Bruce  
Boyd, Bill  
Branch, Rebecca  
Davies, Jan  
Foster, Duncan  
Gabel, Richard  
Hansen, Bob  
Hays, William  
Johnson, Mary  
Mc Kinley, David  
Movins, Ed  
Nellis, Allen  
Nordeen, Bruce  
Phelan, Jim  
Desmond, Walter  
Baker, Greg  
Scott, Mike  
Parnell, Giralram  
Lee, Edward  
Rottner, Alan

## BASS

Bieler, Tom  
Chandler, Wade  
Coffinberry, Larry  
Cook, Richard  
Cosner, Larry  
Cowan, Eugene  
Cross, William  
Dale, William  
Erickson, Robert  
Gibler, Tim  
Gutheil, John  
Hendershitt, Myrl  
Karwoski, Mark  
Klampe, Craig  
Lemson, Lee  
Lert, Peter  
Lichty, Pete  
Mc Candless, Tim  
Miller, Paul  
Paulsin, Edwin  
Petter, Murray  
Proctor, Jeff  
Reiher, Wally  
Roy, Tony  
Scott-Shepherd, Steve  
Schneour, Elie  
Shen, William  
Tidona, Bob  
Uberti, Frank  
Valdez, Steven  
Weissman, David  
Young, Paul

### Women's Chorus for Holst:

Members of the UCSD Concert Choir, the Palomar College Chamber Singers, and Musica Reperta.

### Men's Chorus for Holst:

Members of the Palomar College Chamber Singers and Musica Reperta.

Chorus Manager: Gerald Gable  
Rehearsal Accompanist: Victoria Heins

THE SYMPHONY ORCHESTRA  
Thomas Nee, *Conductor*

## FIRST VIOLIN

Gae Thwing,\*  
*Concertmistress*  
Gary Brown  
Dave Collins  
Brian Davis  
William Davis  
Mary Deyo  
Patricia Gifford  
Ken Jerahian  
Mia Kim  
Phillip Lin  
Jean Saier  
Chris Vitas  
Nina Yaggy

## SECOND VIOLIN

Myla Wingard\*  
Carol Bietz  
Kurt Campbell  
Lael Carlson  
Pamela Galanti  
Deeana Jang  
Amanda Iles  
Judith Larkin  
Gertrude Leeman  
Daniel Myers

## VIOLA

Loie Wheeler\*  
Emily Keeling  
David Lange  
Bill Lindley  
Barbara Lynch  
Elly Mathews  
Betsy Meehan  
Elizabeth Plyler  
Sharon Rosen  
Ilsa Scheer

## CELLO

Ulrike Burgin\*  
Lynn Becker  
Debbie Butler  
Susan Flick  
John Hornberger  
Mara Parker  
Tracy Rodgers  
M. Staniforth  
Gretchen Talbot

## BASS

Tom Bishop\*  
Chris Landrum  
Eduardo Larin  
Stephen Merrill

## FLUTE

Ann Erwin\*  
Robin Ballinger  
Gail Vehslage

## OBOE

Dennis Davis\*  
Paula Dublinski  
Brian Sackett

## ENGLISH HORN

Donald Atlas

## CLARINET

Janet Shields\*  
Brit Minor  
Steve Shields

## BASSOON

Steven Bolam  
Steven Penrose

## HORN

Mickie Rapp\*  
Mike Farah  
Steve Pugh  
Tom Torok

## TRUMPET

Greg Horowitz\*  
Thomas Kimball

## TROMBONE

James Alsup\*  
Ted Bietz\*  
Virginia Dudgeon  
James Preston

## TIMPANI and PERCUSSION

Owen Goldman\*  
Joel Bluestone  
Bradley Gepner  
William Kalfass  
Judy Tockman

## HARPSICHORD

Victoria Heins  
Peter Kairoff

## CELESTE

Gerald Gable

## LIBRARIAN

Ulrike Burgin

\*Principal\*