

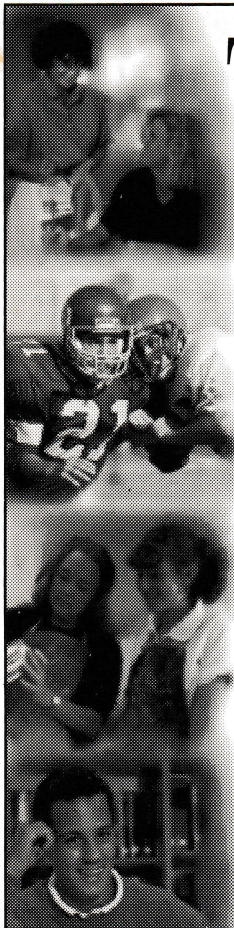
*A Blockbuster  
42<sup>nd</sup> Season!*

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# A Blockbuster 42nd Season!

**NOVEMBER 2 & 3**

Steven Paulus  
*Concertante*

Ludwig van Beethoven  
*Ah, Perfido! Opus 65*  
*Symphony No. 9 in D Minor, Opus 125*

**DECEMBER 14 & 15**

Igor Stravinsky  
*Vom Himmel Hoch*  
Arthur Honegger  
*Christmas Cantata*  
Leonard Bernstein  
*Chichester Psalms*

**FEBRUARY 22 & 23**

Antonin Dvorak  
*Scherzo Capriccioso, Opus 66*  
  
Serge Rachmaninoff  
*Piano Concerto No. 3 in D Minor, Opus 30*

Ralph Vaughan Williams  
*Symphony No. 5 in D Major*

**MARCH 22 & 23**

Anton Bruckner  
*Mass in E Minor*

Gabriel Faure  
*Requiem, Opus 48*

**MAY 10 & 11**

Nikolai Rimsky-Korsakov  
*Russian Easter Overture, Opus 36*  
  
Serge Prokofiev  
*Cantata from Alexander Nevsky, Opus 78*

Dimitri Shostakovich  
*Symphony No. 6 in B Minor, Opus 54*

**JUNE 22**

*Young Artists Concert*

**Special Non-Subscription Concert**

**DECEMBER 22, 1996, 3:00 p.m.**

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*Messiah* Sing  
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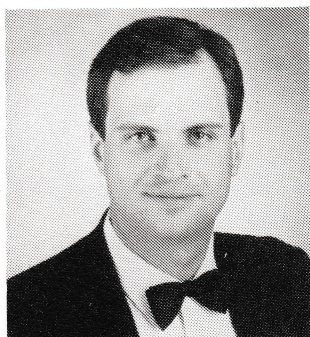
## ARTIST PROFILES

### DAVID CHASE

Conductor of the La Jolla Symphony Chorus since 1974, Dr. Chase serves as a Lecturer in the UCSD Music Department. Under his leadership, the 120-voice ensemble performs a mixture of musical styles that combine standard repertory with new or unusual works. Major projects have included the world premiere and CRI recording of Henry Brant's *Western Springs*; KPBS-TV broadcast of Bach's *Mass in B Minor*, and the American premiere of the musical-theatre piece, *Boojum!* by Australian composer Martin Wesley-Smith. Dr. Chase and members of the chorus traveled to Europe in 1988 where they gave performances in Germany, Austria and Italy. In 1992 the ensemble was the only adult choir chosen to represent the United States in the International Choral Kathaumixw held in Canada. In July 1996 they presented *Musique des Ameriques* in concerts throughout Southern France.



David Chase is a graduate of the Ohio State University; he 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. Since 1975 he has been a member of the faculty of Palomar College, where he teaches theory and literature courses, conducts choral ensembles, and has served as department chairman.



### STEVEN E. MEREDITH

A native of Utah, bass-baritone Steven Meredith has won several national vocal competitions as a young man, but decided to pursue music education as his primary interest. This led him to undergraduate and graduate degrees from the University of Utah and a doctorate in choral music from Arizona State University.

In 1989, he was named Director of Vocal Music at Scottsdale College in Arizona and has since directed not only the choir program but has become deeply involved in the electronic music, studio recording, and theory programs at the school.

As a singer, Dr. Meredith has been heard in orchestral and operatic performances throughout the U.S. He has performed the Mozart *Requiem* with the Utah Symphony, under the baton of Margaret Hills, and Handel's *Messiah* under the direction of Steward Robertson. He has sung with symphony orchestras in Los Angeles, Portland, and Dallas and under the batons of such noted conductors as Joseph Silverstein, Maurice Abravanel, Varujan Kojian, Edgar Thompson, Christopher Wilkins, and William Hall. Dr. Meredith was also a soloist with the 1990 Robert Shaw Institute in Quercy, France, performing the music of Bach throughout southern France under Mr. Shaw's direction.

### EVELYN de la ROSA

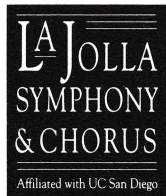
Soprano Evelyn de la Rosa is rapidly becoming one of the most sought-after singers in the United States, known for her exceptionally beautiful voice and impeccable musicianship. She has appeared with Houston Grand Opera, San Francisco Opera, Washington Opera, Michigan Opera Theatre, Opera Carolina, Sacramento Opera, Anchorage Opera, Opera Pacific and Spoleto/USA, as well as with the Carmel Bach Festival, Midsummer Mozart, San Francisco Symphony, Pacific Symphony Orchestra, and the symphonies of Denver, New Haven, Sacramento, and San Jose.

Concert engagements have included soloist with the Sacramento Symphony in Mahler *Symphony No. 4*, with the San Jose Symphony Orchestra in both Beethoven *Symphony No. 9* and music from *Egmont*, a recital and soloist in *Messiah* with the Pacific Symphony, *Carmina Burana* with Sacramento Ballet, Mahler *Symphony No. 4* with the West Virginia Symphony, the Faure *Requiem* for Redlands Symphony and at Carnegie Hall conducted by John Rutter, a concert aria tour of the Far East, and her debut at Carnegie Hall with the Manhattan Philharmonic as soloist in Honegger *King David*, Haydn *Little Organ Mass*, and Mozart *Regina Coeli*.



In July 1988, *Opera News* named Evelyn de la Rosa a young artist to "Keep Your Eye On." The same month, she was the cover feature of *Opera Monthly*, which called her "The Most Colorful Coloratura in America."





Thomas Nee, Music Director  
David Chase, Choral Director

Mandeville Auditorium  
Saturday, March 22, 1997, 8 P.M.  
Sunday, March 23, 1997, 3 P.M.

BACH

Motet: "Komm, Jesu, komm!" BWV229

The La Jolla Symphony Chamber Choir

BRUCKNER

Mass in E Minor

*Kyrie*  
*Gloria*  
*Credo*  
*Sanctus*  
*Benedictus*  
*Agnus Dei*

INTERMISSION

FAURE

Requiem, Opus 48

*Introit and Kyrie*  
*Offertory*  
*Sanctus*  
*Pie Jesu*  
*Agnus Dei*  
*Libera Me*  
*In Paradisum*

Evelyn de la Rosa, Soprano  
Steven Meredith, Baritone

David Chase, Conductor

This Concert Is Dedicated to  
the Memory of Therese Hurst.

## PROGRAM NOTES

by Eric Bromberger

Motet: "Komm, Jesu, komm!" BWV229

JOHAN SEBASTIAN BACH

Born March 21, 1685, Eisenach

Died July 28, 1750, Leipzig

The motet has a complex history, and by the time Bach wrote his eight motets the form was already five centuries old. Bach understood it to mean a polyphonic choral work, usually on a liturgical text, that may or may not have instrumental accompaniment. By Bach's time, motets had been liberated from their original function as part of a worship service and could have quite different uses, including being sung at weddings and other formal occasions. Originally, of course, all motets had been in Latin, but Bach set his in German.

Bach's motets were apparently written to be sung at funerals, and some can be associated with specific dates and people, but the origins of *Komm, Jesu, komm!* remain shrouded in mystery. No one is sure when it was written. *The New Grove Dictionary* believes that it dates from Bach's tenure as Cantor at the Thomaskirche but can be no more specific than placing it somewhere between 1725 and 1749. This motet is also unusual for not being on a liturgical text; instead it sets a religious poem by Paul Thymich.

Bach writes for double chorus, and the melodic line and polyphony pass smoothly between these two groups. Much of the development takes the form of canons, and the opening is unusual for the way single chords pass between the choruses. Textures grow somewhat more complex as the motet proceeds, but the presentation of the text--doubtless Bach's overriding concern as he wrote this music--remains clear. The motet concludes with a chorale which has the two choruses (now in unison) singing the final section of the poem, which offers its "moral": clasp the hand of the Redeemer Jesus Christ, who offers eternal peace.

Scholars have noted that Leipzig had rules against allowing instruments to perform at funerals, and Bach's motets were probably originally performed *a capella*. When motets were performed



outside a funeral, instrumental accompaniment was acceptable. The present performances accompany *Komm, Jesu, komm!* with an ensemble of wind and string quartets.

## MOTET:

### KOMM, JESU, KOMM!

#### CHORUS

Come, Jesus, come,  
My limbs are weary,  
My strength is gone, yea more and  
more;  
I long for peace  
Yearn for Thy comfort  
And yearn for comfort  
My dreary life is hard and sore.  
My way is hard and sore.  
My life is hard and sore.  
Come, come, that I my all may give  
Thee.

Thou art the Way of Life,  
The Pathway to Salvation.  
Thou art the Pathway to Salvation.

#### CHORALE

Gladly I clasp Thy hand extended,  
Joyfully bid this world farewell,  
Hasten when life on earth is ended,  
There where my soul in peace may  
dwell;  
Ever may dwell with my creator,  
With my Redeemer, Jesus Christ my  
Liberator.

### Mass in E Minor

ANTON BRUCKNER

Born September 4, 1824, Ansfelden

Died October 11, 1896, Vienna

The two driving forces of Anton Bruckner's life were music and his devout Roman Catholic faith, and it was natural that they should intersect at many points. Bruckner wrote a number of liturgical settings, including motets, a *Requiem Mass*, a *Te Deum*, and at least seven different settings of the mass (even his symphonies--purely abstract music--have been seen as another form of devotion). Of Bruckner's masses, most are prod-

ucts of his youth or exist in fragmentary states, but three--all composed during the 1860s--stand out as mature works. Two of these--the *Mass in D Minor* (1864) and the *Mass in F Minor* (1868)--are for huge forces: four soloists, chorus, organ, and large orchestra. But the *Mass in E Minor*--composed in 1866, when Bruckner was 42--is quite different, and to understand this unusual music we need to understand some of the forces at work in liturgical music during the nineteenth century.

Over the previous century, the music performed in churches had grown steadily more elaborate and dramatic, and it had reached the point where many of these works seemed more suited to the concert hall than to the church; certainly Mozart's *Requiem*, the Haydn masses, Beethoven's *Missa Solemnis*, and the Verdi *Requiem* are heard far more often today as concert works than as part of a devotional service. A number of people, both within the church and outside it, began to rebel against this, and the Cecelian movement was founded to purge liturgical music of its opulence. The Cecelians wanted to ban the orchestra from churches, make a *capella* music the norm, and return to the clarity and simplicity of Renaissance church music.

Bruckner composed his *Mass in E Minor* not to satisfy the Cecelians but as evidence that he was at least partially in sympathy with their argument. The *Mass in E Minor* is a spare setting: it is scored for double chorus with no soloists, the "orchestra" consists of fifteen wind players, and much of the music consciously harkens back to the polyphonic *a capella* style of Palestrina, who was held up as the ideal by the Cecelian movement. In sound and conception, the *Mass in E Minor* is quite different from Bruckner's "symphonic" masses, and it is often regarded as his finest liturgical setting.

Bruckner composed the *Mass in E Minor* for the consecration of the Votive Chapel of the the Cathedral of the Immaculate Con-



Anton Bruckner

ception in Linz; it was first performed on September 29, 1869 and then revised several times over the next two decades. The music is driven by the techniques of Renaissance choral music: much of it develops through canon, fugue, ostinato, and even the use of Gregorian melodies--Bruckner consciously points to his model by quoting from Palestrina's *Missa Brevis* in his own *Sanctus*. As part of the evocation of an earlier manner, much of the writing is for chorus alone, and Bruckner uses his fifteen wind players sparingly--even the decision to do without strings and timpani suggests that he was consciously aiming for an earlier, almost "archaic" sound. At some points Bruckner specifies that the use of instruments is optional and the music may proceed without the accompaniment he wrote. At other moments, he uses the instruments to underline the meaning of the texts and to play them up to their clearest and most powerful statement. Throughout, the writing for the double chorus is impressive, particularly in the fugue on the word "Amen" at the end of the *Gloria*, in the eight-part canon of the *Sanctus*, and in the evolving power as the *Credo* rises to its climax.

The *Mass in E Minor* is music of genuine expressive power, and its austerity is at the same time the source of its strength. This music is evidence not just of Bruckner's humble and devout faith but also of his love for the long musical tradi-



tion to which he found himself the grateful heir.

### Requiem, Opus 48

GABRIEL FAURE

Born May 12, 1845, Pamiers, France

Died November 4, 1824, Paris

The challenge of setting the Requiem Mass for the Dead to music has attracted different composers over the last several centuries, and they have responded with spectacularly different works. From the enormous pageantry of the Berlioz *Requiem* to the operatic *Requiem* of Verdi, from the independence of Brahms (who chose his own texts to make it a distinctly *German* requiem) to the anguish of Britten's *War Requiem*, the requiem becomes a quite different thing in each composer's hands. What most distinguishes Faure's setting is its calm, for surely this spare and understated score is the gentlest of all settings. Written in 1887, shortly after the deaths of the composer's parents, this serene music differs markedly from the usual grand scope of the requiem. Where Berlioz storms the heavens with a huge orchestra and chorus (*and* four brass bands!), Faure rarely raises his voice above quiet supplication. Verdi employs four brilliant soloists in an almost operatic setting; Faure keeps his drama quietly unobtrusive. Brahms shouts out the triumph of resurrection over the grave, while Faure calmly fixes his eyes on paradise. Britten is outraged by warfare, but Faure remains serenely at peace throughout.

Much of the serenity of Faure's *Requiem* results from his alteration of the text, for he omits the *Dies Irae* (Day of Wrath) of the traditional text. Where Berlioz and Verdi evoke the shrieking horror of damnation, Faure ignores it; his vision of death foresees not damnation, but only salvation. While he reinserts a line of the *Dies Irae* in the *Libera Me*, the effect remains one of

Requiem aeternam dona eis, Domine,  
et lux perpetua luceat eis.

Te decet hymnus, Deus, in Sion,  
et tibi reddetur votum in Jerusalem.  
Exaudi orationem meam;  
ad te omnis caro veniet.

Kyrie eleison.  
Christe eleison.  
Kyrie eleison.

Domine Jesu Christe, Rex gloriae,  
libera animas  
defunctorum de poenis interni,  
et de profundo lacu.

Libera eas de ore leonis,  
ne absorbeat eas tartarus,  
ne cadant in obscurum.

Hostias et preces tibi,  
Domine, laudis offerimus.  
Tu suscipe pro animabus illis,  
quarum hodie memoriam facimus.

Fac eas, Domine,  
de morte transire ad vitam,  
quam olim Abrahae promisisti,  
et semini ejus.

Sanctus, sanctus, sanctus  
Dominus Deus Sabaoth.  
Pleni sunt coeli et terra  
gloria tua.  
Hosanna in excelsis.

Pie Jesu Domine,  
dona eis requiem,  
requiem sempiternam.

Agnus Dei!  
qui tollis peccata mundi,  
dona eis requiem,  
requiem sempiternam.

Lux aeterna luceat eis, Domine,  
cum sanctis tuis in aeternum,  
quia pius es.

Requiem aeternam  
dona eis, Domine,  
et lux perpetua luceat eis.

Libera me, Domine,  
de morte aeterna,  
in die illa tremenda,  
quando coeli movendi sunt et terra,  
dum veneris judicare  
saeculum per ignem.

Tremens factus sum ego, et timeo,  
dum discussio venerit,  
atque ventura ira.

Dies illa, dies irae,  
calamitatis et miseriae,  
dies magna et amara valde.

Requiem aeternam  
dona eis, Domine,  
et lux perpetua luceat eis.

In Paradisum deducant te Angeli;  
in tuo adventu  
suscipiant te martyres,  
et perducant te  
in civitatem sanctam Jerusalem.

Chorus Angelorum te suscipiat,  
et cum Lazaro quondam paupere  
aeternam habeas requiem.

### Introit

Rest eternal grant them, Lord,  
and may perpetual light shine on them.

To you praise is meet, God, in Zion,  
and to you vows are made in Jerusalem.  
Listen to my prayer;  
unto you all flesh shall come.

### Kyrie

Lord, have mercy.  
Christ, have mercy.  
Lord, have mercy.

### Offertorium (Domine Jesu Christe)

Lord Jesus Christ, King of glory  
Free the souls of the  
dead from punishment in the inferno,  
and from the deep lake.

Deliver them from the lion's mouth,  
lest the abyss swallow them up,  
lest they fall into darkness.

Sacrifices and prayers to you,  
Lord, we offer with praise.  
Receive them for the souls of those  
whom today we commemorate.

Make them, Lord,  
to pass from death to life,  
as once you promised to Abraham  
and his seed.

### Sanctus

Holy, holy, holy  
Lord God of Sabaoth.  
Filled are the heavens and earth  
with your glory.  
Hosanna in the highest.

### Pie Jesu

Merciful Lord Jesus,  
grant them rest,  
rest everlasting.

### Agnus Dei

Lamb of God!  
who removes the sins of the world,  
grant them rest,  
rest everlasting.

### Lux Aeterna

May eternal light shine on them, Lord,  
with thy saints everlasting,  
because you are merciful.

Rest eternal  
grant them, Lord,  
and may perpetual light shine on them.

### Libera Me

Deliver me, Lord,  
from eternal death,  
on that dreadful day,  
when heavens and earth shall move,  
when you come to judge  
the world through fire.

I am made to tremble, and to fear,  
at the destruction that shall come,  
and also at your coming wrath.

That day, day of wrath,  
calamity and misery,  
great and exceedingly bitter day.

Rest eternal  
grant them, Lord,  
and may perpetual light shine on them.

### In Paradisum

May the Angels lead you into Paradise;  
at your coming  
may the martyrs receive you,  
and conduct you  
into the holy city, Jerusalem.

May the chorus of Angels receive you,  
and with Lazarus, once a pauper,  
eternally may you have rest.



quiet confidence in redemption. Faure accentuates this by adding an additional section, *In Paradisum*, which comes from the Burial Service rather than from the requiem text. The title of this section reminds us of the emphasis of the entire work, and Faure brings the music to a quiet resolution on the almost inaudible final word "requiem" (rest). Much of the appeal of this setting lies in Faure's wonderful writing for voice, particularly the baritone solos in the *Offertory* and *Libera Me*, the soprano's arching solo in the *Pie Jesu* (her only appearance in the entire *Requiem*), and the soaring line of the chorus in the *Agnus Dei*, where they are accompanied by one of the most haunting viola parts ever written.

Faure's *Requiem* has been called pagan rather than Christian, no doubt by those who miss the imminence of judgment. Faure does ignore much of the emphasis of the traditional requiem, choosing instead to look ahead in complete faith. But it is hard to see this gentle invocation of Christ and the mercy of God as pagan. Rather, it remains a quiet statement of faith in ultimate redemption and rest, one so disarmingly beautiful as to appeal to Christian and pagan alike.

The version of the Faure *Requiem* presented at these concerts is an unusual one. Scholars have shown that Faure's earliest version of 1887--which did not include the *Offertory* and the *Libera Me*--was scored for a very small orchestra, essentially an organ augmented by chamber ensemble. When Faure added the two additional sections for a performance in 1893, he slightly increased the size of the orchestra, but the full-orchestra version--the version almost always used in modern performances--did not appear until 1900. It now appears that Faure may have delegated the orchestration of his earlier versions to a colleague, and while the composer sanctioned the version known today, he may well have had nothing to do with its creation. The edition used at these performances has been prepared by the scholar-composer

## CHANGES ON MAY PROGRAM

The first half of the concerts on May 10-11 has been changed. Harvey Sollberger will replace Thomas Nee as conductor, and Mr. Sollberger has chosen two new works. The concert will remain an all-Russian program: it will now open with Rimsky-Korsakov's opulent overture to his opera *May Night* and continue with Tchaikovsky's genial *Second Symphony*, nicknamed the "Little Russian." On the second half, Choral Director David Chase will conduct the chorus and orchestra in Prokofiev's cantata *Alexander Nevsky*, as previously scheduled.

## Today's PRE-CONCERT LECTURER

**Ann Young** holds a B.M. in Piano Performance, M.M. and D.M. in Choral Conducting from Indiana University. She was the artistic administrator for the Bear Valley Music Festival, orchestra manager for the Illinois Symphony Orchestra, and founder of West Coast Lyric Works. Her experience includes assistant conducting with the La Jolla Symphony and Chorus production of Virgil Thomson's *The Mother of Us All*, Associate Conductor with the Opera Workshop program at San Diego State University, and conductor of The Pacific Chamber Opera. She has extensive teaching experience.

John Rutter, who worked from Faure's two earliest versions and attempted to recreate the chamber version of the *Requiem* as the composer originally conceived it.



Join us for the La Jolla Symphony and Chorus' annual benefit to support our Young Artists Competition and student scholarships

**Sunday, April 27  
2:30 p.m.**

A varied program of music, featuring pianist Irina Bendetsky, the Allouette Trio, and winners of the 1997 Young Artists Competition.

Also: a champagne reception, gourmet desserts and coffee, and a stunning ocean view from a unique private music salon.

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**San Diego Early Music Society  
15th Anniversary Season**



Sunday, March 23, 8:00 pm

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& WILBERT HAZELZET, FLUTE

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Jordi Savall, director

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## A DEDICATION TO THERESE HURST

### On the Tenth Anniversary of the Establishment of the Hurst Endowment

by David Chase

When I took the score of Bach's *Komm, Jesu, komm* off my shelf, a small newspaper clipping slipped out of it, as if to remind me that it was time to look back and consider the origins of some of our good fortune. That slip of paper was an obituary that not only eulogizes the woman who established the La Jolla Symphony and Chorus Association's endowment, but also gives a wry glimpse of the colorful nature of our benefactor.

"Therese Kremer Hurst, 75, a well-known singer and the daughter of one of Cardiff's founders, died in her Del Mar home Saturday after a long illness. . .

Mrs. Hurst was born in Chicago and came to San Diego in 1912. Her father, Victor Kremer, named Cardiff-by-the-Sea on the basis of a popular song of the day, 'By the Sea,' and the involvement of a Welsh co-founder, Frank Cullen. Kremer, formerly in the music publishing business, also named many of the streets for musicians. He sold lots in the area for \$100 when it was first promoted as an artist's colony.

Mrs. Hurst was recognized for her singing ability in her early teens by Italian tenor Tito Schipa, and was singing in the Organ Pavillion in Balboa Park by the age of 17. Later, she and her husband, the late Dale Watson Hurst, toured professionally with songwriter Charles Wakefield Cadman, author of more than 300 songs, including 'In the Land of Sky Blue Waters.' Hurst, a soprano, frequently sang in the Hollywood Bowl, dubbed for several motion picture stars, including Anne Sheridan, and once had her own radio show on station KFSD. She retained her singing voice into old age and joined the La Jolla Symphony Chorus in 1967. She continues to sing with the chorus in a concert until early this year. The 125-voice chorus honored her in a ceremony at UCSD's Mandeville Center last June 7.

To this lively, colorful lady and her equally unconventional companion, Anne Cohu, the Chorus was family. When Therese died, she left her house to Anne with the specification that it be given to the La Jolla Symphony and Chorus Association when Anne passed away. Sadly, Anne followed Therese only two years later, and an era of chorus history came to a close.

But a new era began in 1987 as the bequest turned into an endowment for an arts organization that had lived hand-to-mouth for over 30 years. This endowment made it possible to hire our first manager and to fund several scholarships for student ensemble members. More generally, it has given our organization the stability to survive the recent recession that killed or crippled many of our fellow arts organizations. It is part of the matrix of support that makes us what we are.

As we perform the Bach motet, I will recall how poignant its comforting text was many years ago to this extraordinary lady who was crippled by leukemia. Perhaps this performance will remind us all how great a difference a single person can make in the pursuit of our artistic mission.



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# THE 1997 YOUNG ARTISTS COMPETITION

The Association's 1997 Young Artists Competition was held at UCSD on the weekend of February 1-2, and we are pleased to announce the following winners.

## SENIOR INSTRUMENTAL

Thomas Hwang, first place  
Kian Freitas, second place  
Tina Guo, third place

## SENIOR VOCAL

Monica Abrego, first place  
Gregorio Gonzalez, second place  
Richelle Triglia, third place

## JUNIOR VOCAL

Mary Thorne, first place  
Ruthie Shuil, second place  
D.J. Johnston, third place

## JUNIOR INSTRUMENTAL

Elizabeth Brown, first place  
Sandy Mong, second place  
Melissa Moore, third place  
Kimberly Empeno, honorable mention  
Kristina Goetter, honorable mention  
Elbert Tzeng, honorable mention

## JUNIOR PIANO

Lindy Blackburn, first place  
Eric Chan, second place  
Yoshi Shen, third place  
Charles Kitcher, honorable mention  
Nathan Fleischaker, honorable mention  
Michelle Lee, honorable mention  
Michael Shih, honorable mention

First-place winners will appear with the orchestra at the Young Artists Concert on June 22, 1997, and will also appear in recital at the Athenaeum on April 21 and at the Lyceum on April 28.

The 1998 Young Artists Competition will take place on January 31-February 1, 1998. For more information, please call 436-7993.

## YOUNG ARTIST COMPETITION COMMITTEE

Jeanne Saier and David and Thelma Parris, Co-Chairs  
Thomas Nee      David Chase      Ann Chase      Glenna Hazleton  
Eric Bromberger      Gary Brown      Pat Gifford

## HELPERS

Ulrike Burgin  
Pat and David Hundhausen  
Bill and Dawn Kuebler  
Robin McCarver  
Vania Russel  
Mary Berend  
Carol Beam

## JUDGES

Heather Buchman      Sean Reusch  
Bridget Dolkas      Barbara Scheidker  
Frank Almond      Diane Snodgrass  
Peter Farrell      Bryan Verhoye  
William Pordon      Anne Young  
Kathleen O'Brien

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**IAN CAMPBELL.**

**SAN DIEGO OPERA.**

**KARL HAAS.**

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# Our 1997-98 Season

The Association is pleased to announce details of its 1997-98 season, which will be led jointly by Harvey Sollberger, Thomas Nee, and David Chase. These programs will offer some old favorites, ranging from the opulent color of Stravinsky's *Firebird* to the surrealistic visions of Berlioz's *Symphonie fantastique*. And they will also bring new experiences, including the premiere of a concerto for mariachi and orchestra composed by Jeff Nevin (a member of the La Jolla Symphony) and the West Coast premiere of a new work by conductor Harvey Sollberger. The program insert gives subscription details, and we suggest early renewal or purchase of subscriptions: happily, sold-out houses are becoming a frequent occurrence.

**November 1-2, 1997**

Mahler *Symphony No. 2 "Resurrection"*  
Harvey Sollberger, Conductor

**December 13-14, 1997**

Bach *Magnificat in D Major*  
*Rouse Carolju*  
David Chase, Conductor

**February 21-22, 1998**

Debussy *Nocturnes*  
Nevin *Mariachi Concerto*  
Stravinsky *Firebird Suite*  
Soloists: Mariachi Sol de Mexico  
Thomas Nee, Conductor

**March 21-23, 1998**

SONIC VENTURES: a program of spatial and antiphonal music by Monteverdi, Moran, Jorgensen, Shaefer, and others.  
David Chase, Conductor

**May 16-17, 1998**

Verdi *Overture to Nabucco*  
Sollberger *In Terra Aliena*  
Berlioz *Symphonie fantastique*  
Harvey Sollberger, Conductor

**June 21, 1998**

Young Artists Concert  
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Saturday, May 10, 8pm — Cedar Walton Quartet

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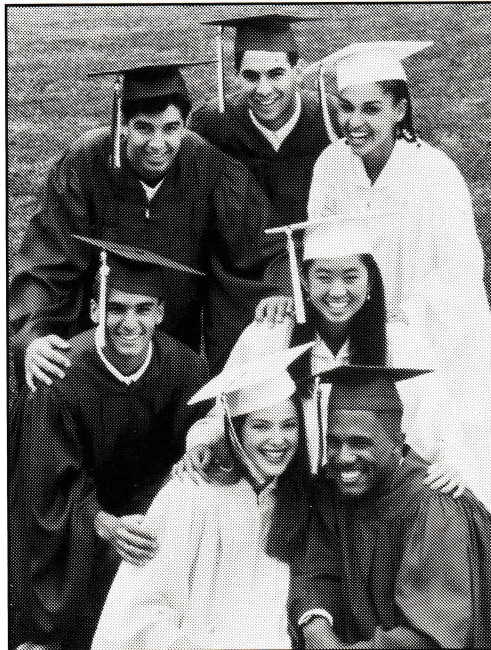
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