

La Jolla Symphony & Chorus
2010-2011 Season

THE PASSION

April 30, 2011

May 1, 2011

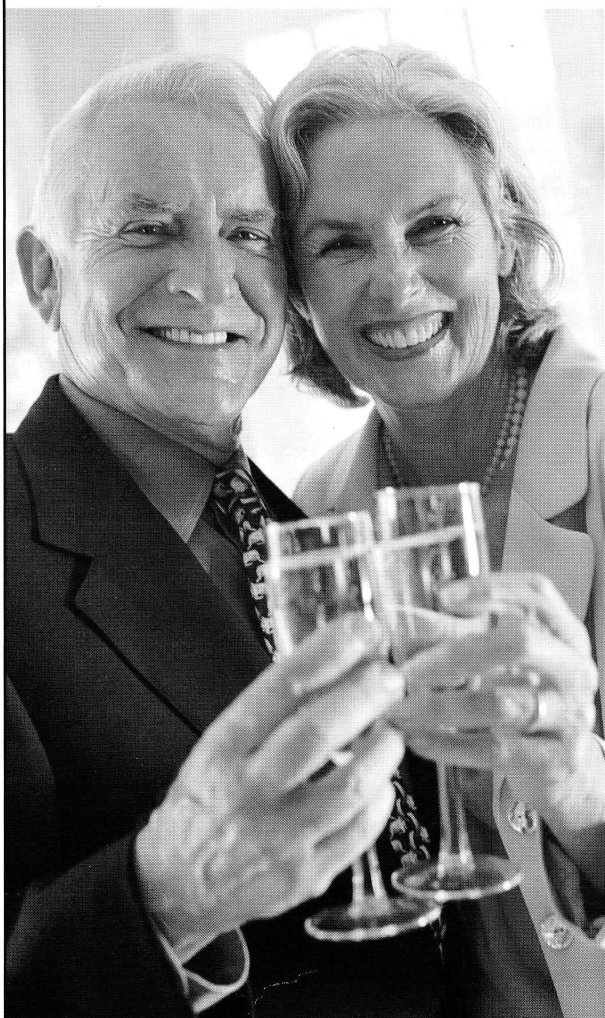
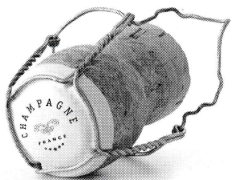
Mandeville Auditorium, UCSD

FACE THE MUSIC

EXPERIENCES FOR THE EARS AND THE EYES



Cheers To Retirement



At La Costa Glen there is always reason to celebrate. Sip and savor a retirement beyond compare but never beyond your pocket book.

Enjoy fine cuisine in one of our four dining venues. Use of our 5 Star Health Center is also included, if ever needed. It's time to pop the cork on true peace of mind.

La Costa Glen is the perfect vintage for your golden years. Call us for your personal tour at 800-858-7016.



La Costa Glen
CARLSBAD
A CONTINUING LIFE® COMMUNITY

www.LaCostaGlen.com



MUSIC DIRECTOR STEVEN SCHICK



CHORAL DIRECTOR DAVID CHASE

Saturday, April 30, 2011, 7:30pm | Sunday, May 1, 2011, 3:00pm
Mandeville Auditorium, UCSD

David Chase conducting

JOHANN SEBASTIAN BACH

The Passion According to St. Matthew, BWV244

Jon Lee Keenan, *tenor, The Evangelist*
Gregorio Gonzalez, *baritone, Jesus*

Prologue
Conspiracy
Bethany: Jesus' Anointment
Judas: Covenant of Betrayal
Passover: The Last Supper
Mount of Olives: Prophecy of Denial
Gethsemane: Christ's Agony in the Garden
Betrayal and Arrest

Intermission: 30 minutes

Prologue
Christ Before Caiaphus
Peter's Denial
High Priests' Conspiracy; Judas' Suicide
Christ Before Pilate
Mocking
Calvary
The Ninth Hour: Final Agony
Burial

Supertitle design and production by Beda Farrell

Unauthorized flash photography and audio/video recording are prohibited during this performance.

We gratefully acknowledge our underwriters for this concert
Michael & Nancy Kaehr

VOCAL SOLOISTS

Jon Lee Keenan, tenor
The Evangelist

Gregorio Gonzalez, baritone
Jesus

Angela Cadelago, soprano
First Maid

Janelle DeStefano, mezzo-soprano
Second Maid, Pilate's Wife

Benjamin Bliss, tenor
Peter, Pilate

Abdiel Gonzalez, baritone
Judas

FEATURED ARTISTS

North Coast Singers
Sally Husch Dean, director

Victoria Heins-Shaw
continuo organ and harpsichord

Eric Moore
continuo cello and soloist

Peter Clarke
violin soloist

Serena Cohen
violin soloist

Elena Yarritu
flute soloist

Carol Rothrock
oboe soloist

FROM THE CONDUCTOR



Ripped from the Headlines

Twenty-four years after it premiered to some mocking reviews, John Adams' opera, *Nixon in China*, has recently ascended to exalted ground—the stage of the Metropolitan Opera. Over those years, there's been much said about so-called “Headline Operas” and whether current affairs make good art. It's an interesting debate, but no one has ever forgotten that the most powerful effect of art is timelessness. If, like the plays of Euripides, for example, *Nixon in China* is still being performed after thousands of years, it won't be because it represented the headlines, but because the headlines represented timeless elements of the human condition.

Bach's *St. Matthew Passion* has this timelessness, and it strikes us to the pit of our stomachs. It was written as a liturgical work, yet its overwhelming effect is achieved by an uncanny theatricality. It transcends its original, churchly, context and draws us into its own dramatic world, much as great opera does.

Of course, Bach wrote this work as part of his duties as Cantor at Thomaskirche; he was required, like all church musicians, to provide the music for Holy Week, the most important week in the Christian calendar. But he clearly knew that this huge work, of all the great works that he provided for that often-thankless “church job,” was something very special. He carefully copied the score—in two colors of ink—and he protected it carefully over time...He knew!

Indeed, it was *St. Matthew Passion* that ignited the world's rediscovery of Bach when Mendelssohn revived it a century after it was forgotten. Originally composed for a Good Friday church service and intended to amplify the sermon and gospel readings on that holy day, this piece became a monument, a transcendent work of art with timeless relevance. And we perform it today in that spirit.

When the High Priest declares that Jesus, this man of a different faith, has “blasphemed” and declares, “What need of witness have we now?” the crowd becomes blood-thirsty. They ultimately stun us with the

unthinkable: "His blood be on us and on our children." Could this not have been ripped from the headlines of last week's Mideast news coverage?

All of this comes from a story that is held dear by Christians and is recounted as the cornerstone of Christian belief. But its impact is universal, and when it is shaped by Bach's wrenchingly beautiful and dramatic music, the result is profoundly moving to all who hear it.

As we contemplate the cyclical nature of these ancient "headlines," it's comforting to note, as Eric Bromberger writes in the accompanying program note, "this is not angry music, nor is it violent...the mood is of grieving acceptance rather than violent denial or resistance." Perhaps the greatest gift we receive from Bach's work is the knowledge that, while we must experience cruelty and pain, we may do so without despair.♦

Gala 2011

Date Announced!

October 15, 2011

Marriott Del Mar

Auction • Dining • Dancing



For ticket information
call 858-534-4637

DAVID CHASE conductor

Conductor of the La Jolla Symphony Chorus since 1973, David Chase serves as a lecturer in the UCSD Music Department. Under his leadership the 130-voice ensemble performs a mixture of musical styles that combine standard repertory with new or rarely performed works. Major projects have included the world premiere and CRI recording of Henry Brant's *Western Springs*, a KPBS-TV broadcast of La Jolla Symphony and Chorus' first performance 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 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. He recently retired from Palomar College in San

Marcos, California, where he taught music since 1974. In addition to his academic and choral duties, he has performed and recorded with the Robert Shaw Festival Chamber Chorus in Souillac, France and at Carnegie Hall. He also has been a fellow in the Melodious Accord Fellowship with Alice Parker in New York City. His compositions are published by Shawnee Press and Concordia Music Publishers.

David Chase and members of the chorus have made four European tours and a tour of Mexico, and have been featured in the Mendocino Music Festival. In 2001 the mayor and city council of San Diego proclaimed the ensemble official "Cultural Ambassadors". The Royal Government of Bhutan invited them to be the first western choir to sing in that Himalayan kingdom, where they brought "Music from America" to the people of Bhutan.

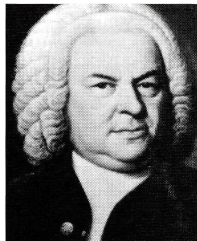
PROGRAM NOTES

BY ERIC BROMBERGER

THE PASSION ACCORDING TO ST. MATTHEW, BWV244 JOHANN SEBASTIAN BACH

Born March 21, 1685, Eisenach

Died July 28, 1750, Leipzig



In 1723 Bach became cantor at the Thomaskirche in Leipzig, where he would remain for the final 27 years of his life. One of his duties was to supervise the presentation of a Passion setting each Easter, and

this would be the major musical event of the year, involving all the choruses and performers available to him from the various churches of Leipzig. Usually Bach would present the music of other composers, but he wrote at least three Passion settings of his own. For the performance at the Thomaskirche on Good Friday 1727, Bach

composed his *St. Matthew Passion*. It would be his grandest work ever. Lasting a total of three hours, it requires two orchestras, two choruses, a boys' choir, six principal vocal soloists, and an array of secondary soloists, both vocal and instrumental. Bach took the *St. Matthew Passion* very seriously. He revised it carefully after the first performances, prepared a handsome manuscript using various-colored inks, and when that manuscript was later damaged he painstakingly repaired it. He was proud of this music, and he wanted it to survive.

The tradition of reciting one of the Passion settings at Easter began in the fourth century and slowly evolved over the next millennium: the words of the Evangelist were eventually read by a priest in a high, fast voice, while the words of Jesus were read more slowly by a lower voice; the words of the crowd would be read at another tempo, usually by an alto. Slowly this evolved: music was introduced, sections were sung by a four-part chorus, and some composers introduced vocal soloists. Later, instruments were

 UC San Diego | Extension

Enrich your life in 2011

Training = Increased Salary & Marketability

- ▶ Keep Your Skills Up-to-Date
- ▶ Advance or Change Your Career
- ▶ Meet Like-Minded Peers
- ▶ Enjoy the Learning Experience

Explore 600
Courses, 80
Certificate Programs,
and five
Master's Degrees.

On-line and In-Class Programs.



WI11-3003

extension.ucsd.edu

added, as was additional text (from outside the original Gospel), and by the seventeenth century certain composers abandoned the Gospel text altogether and set paraphrases by other writers.

This was the tradition Bach had before him when he set to work on the *St. Matthew Passion*, and he both drew from these practices and introduced ideas of his own. Bach assembled his text from three sources. This Passion is based principally on the Book of Matthew, Chapters 26-27, which is usually presented in recitatives. But Bach felt the need for additional text to help flesh out the story and carry the action forward, and for this he turned to the Leipzig poet Christian Friedrich Henrici, who wrote under the name Picander. Picander wrote 28 recitatives and arias, which expand on the events from the gospel or express feelings of love and grief. Finally, Bach turned to Martin Luther's chorale tradition, breaking into the narrative fifteen times with chorale tunes that comment on the action and suggest the reactions of the crowd. Chief among these is the old chorale tune "O Haupt voll Blut und Wunden," which has become known as the "Passion Chorale" (Bach could not have known that this was originally a love song, composed a

century earlier by Hans Leo Hassler). Bach uses it five times in the *St. Matthew Passion*, each time with a different text and harmony. The chorales would have been quite familiar to Bach's Leipzig audience, which may well have sung along with them at performances.

One of the stipulations of Bach's employment in Leipzig had charged him "With the object of maintaining good order in the Churches, to so arrange the music that it does not last too long, and shall be of a kind that does not make an operatic impression but rather incite the listeners to devotion." Bach would not have felt this a restriction, for he had no interest in opera, but his conception of the *St. Matthew Passion* is almost operatic: here is one of the most dramatic stories ever, and he tells it with a crowd milling through the streets, soloists who sing specific characters, and powerful and moving incidents. So dramatic is the conception behind the *St. Matthew Passion* that it is sometimes performed as an opera, with characters in costume, action, and scenery.

This setting falls into two huge parts. The first, which lasts about 75 minutes, tells of the last supper, the betrayal of Christ by Judas, and



For the Discriminating Musician
by appointment only

The Violin Shop
858-909-0319

Sales, Rentals & Repairs
Violins, Violas, Cellos,
Bows & Accessories

*Exclusive Dealer of the
Jay Haide Collection in San Diego*

Kevin Smith *Paula Simmons*
Accredited Luthier Performer & Teacher

www.theviolinshopsandiego.com
10505 Sorrento Valley Road, Ste 385, San Diego, CA 92121

ABOUT THE SAN DIEGO NORTH COAST SINGERS

The San Diego North Coast Singers was founded in 1993 in Encinitas, California. The 110-member youth chorus has four ensembles serving children in grades 2-12. One of those ensembles, *Caprice*, is a 26-voice advanced treble choir directed by Sally Husch Dean and accompanied by Jeanne Saier. The group has performed at festivals and conferences throughout Southern California and made performance tours to New York City, Denver, Italy, Austria and the Czech Republic. *Caprice* is a regular with the La Jolla Symphony and Chorus, and in May 2012, they will travel to New York City to perform Benjamin Britten's *Spring Symphony* in Carnegie Hall with David Chase and the La Jolla Symphony Chorus.

Sally Husch Dean, founding director of North Coast Singers holds a bachelor's degree in voice performance from UCSD, and is currently completing a master of music, choral conducting program at California State University, Los Angeles. She has studied conducting with David Chase in San Diego and directs The Palomar College Chorale and Chamber Singers in San Marcos.

San Diego North Coast Singers, *Caprice*

Hannah Allen	Sophia Kazmierowicz
Laila Al-Shamra	Leah Nadir
Namrita Baru	Olivia Nash
Liana Broyles	Jackie Nofal
Aislinn Burnett	Bianca Rice
Julia Camilleri	Yeshe Salz
Katie Clark	Gabriela Schnepf
Nick Chase	Elise Segal
Halley Edwards	Shawn Specht
Hannah Frankel	Emily Templin
Hazel Friedman	Tori Tomassetti
Rachel Guralnick	Maria Touvannas
Simran Israni	Brigitte Williamson

Christ's seizure by the authorities. The second part, which lasts about 100 minutes, tells of the trial, Peter's denial, the crucifixion, and the burial. Bach's deployment of his varied forces is imaginative: sometimes he draws on all his performers at once, sometimes just one chorus and one orchestra perform, sometimes Bach reduces his forces to solo recitatives and arias, and sometimes there are combinations of different performers which answer each other antiphonally across the stage. Characters are made to emerge in different ways: the Evangelist, a tenor, sings the text from the Book of Matthew, usually in recitative; Jesus, a baritone, is always surrounded by a "halo" of quiet string sound when he speaks. The other soloists assume different roles, sometimes commenting on the action and sometimes assuming the roles of Peter, Pilate, Judas, and others.

But it is the changing function of the chorus that may be the most striking feature of the *St. Matthew Passion*. At moments, the chorus can be a crowd surging uneasily through the streets; at others it can be the disciples; sometimes it can be an angry mob, shrieking out its anger at Christ and demanding the crucifixion; and instantly it can change to a stunned collection of believers, grieving over the fate of Christ. This fluid identity of the chorus is one of the most original features of the *St. Matthew Passion*, almost worthy of the narration of a twentieth-century novel.

This music offers so many wonderful small touches that they can be lost in the gradually-accelerating larger drama. These include a number of instrumental solos (for violin, flute, viola da gamba, oboe d'amore, oboe da caccia, and others), as well as some impressive vocal writing: the soft sibilances of the chorus as they sing their sins to sleep, the false witnesses whose lying is made clear when they sing in a close canon that makes false echoes of their words, the flogging of Christ through the streets that is mirrored through repetitive dotted rhythms.

Also striking is the tone of the *St. Matthew Passion*: this is not angry music,

nor is it violent. Tempos are generally moderate, and the mood is of grieving acceptance rather than violent denial or resistance. The drama moves inexorably forward, from the pulsing and ominous rhythms of the opening to the crucifixion and its stunned aftermath. In one of the most dramatic (yet understated) moments, Christ's halo of sound deserts him on the cross and his final words emerge from out of painful silence. The sections that follow the crucifixion are overpowering. Again, there is no anger, no violence, but instead a quiet, stunned acceptance in the cool afternoon of what has happened and what it means for mankind. The concluding arias and choruses are some of the most affecting music Bach ever wrote: the bass' final aria in which he commits himself to keeping the memory of Jesus pure within his heart; the thanks and farewells to Jesus sung by his grieving followers; and the magnificent final chorus in which mankind accepts its actions and comes to terms with its fate. ♦

All that Sparkles



10th Annual Wine Tasting

Saturday, May 7, 2:00-5:00pm
private home, Del Mar

Join us for our fun and fabulous afternoon wine tasting in May conducted by syndicated wine critic Robert Whitley.

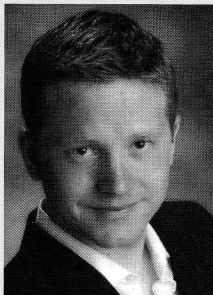
- Wine and tapas reception
- Blind tasting of sparkling wines led by Robert Whitley
- "Killer" raffle of wines from private collections

Ticket Information: 858-534-4637

Limited to 100 Guests

Peter and the Kids

San Diego North Coast Singers with The Peter Sprague String Consort
Sunday, May 15th, 2011 • 4:00 p.m. • Sherwood Auditorium, La Jolla
www.brownpapertickets.com/event/167597



JON LEE KEENAN tenor

Jon Lee Keenan currently resides in Los Angeles where he is pursuing a doctorate of musical arts in vocal arts at the USC, Thornton School of Music. He is in his third season with the Los Angeles Master Chorale, where he has been featured as a soloist in Haydn's *Therseienmesse* and Handel's *Messiah*. During this season, he will be the tenor soloist for Bach's *St. Matthew Passion* with the Master Chorale and Musica Angelica. He holds undergraduate degrees in vocal music

education, vocal performance and jazz studies from the University of Nevada, Las Vegas, and has completed the coursework for a master's in music in choral conducting from California State University, Los Angeles and holds a master's in music in vocal arts from USC. Recent operatic engagements include the role of "Fenton" in Verdi's *Falstaff* and "Male Chorus" in Britten's *The Rape of Lucretia* with the Thornton Opera at USC. This April he performed the role of "Antonio" in Wagner's *Das Liebesverbot*, also with Thornton Opera. In addition to his singing career, Mr. Keenan is a jazz bassist active on the Los Angeles jazz scene.



ANGELA CADELAGO soprano

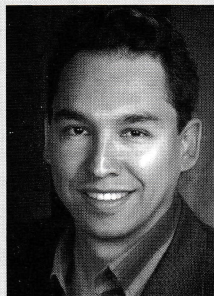
Hailed "charming as all get-out" by *Opera News Online* and as a "virtuosic...strong and versatile soprano" by the *San Francisco Chronicle*, Angela Cadelago most recently made her debut as the doomed heroine of Donizetti's *Lucia di Lammermoor* with Festival Opera and "impressed from the opening scene...opera lovers will be talking about her Lucia for a long time to come" (*San Jose Mercury News*).

Ms. Cadelago's other appearances on the operatic stage have included Olympia (*Les contes d'Hoffmann*), Adina (*L'Elisir d'Amore*), Susanna (*Le nozze di Figaro*), Norina (*Don Pasquale*), Adele (*Die Fledermaus*), Rosina (*Il Barbiere di Siviglia*), and the role of Alba in the West Coast premiere of Robert X. Rodríguez' *La Curandera*.

With a special affinity for music of the Baroque, Ms. Cadelago joined the Carmel Bach Festival as a Virginia Best Adams Fellow in 2007. She has sung Handel's *Messiah* with The Oratorio Society of Queens and the role of Romilda to Paula Rasmussen's adaptation of *Xerxes* (Handel) with Berkeley West Edge Opera.

A Metropolitan Opera Regional Audition finalist and 2010 Young Artist with Opera Santa Barbara, Ms. Cadelago has appeared in recital both in Italy, at the Spoleto Festival dei due Mondi; and in Denmark, as a featured student of Ileana Cotrubas. In the United States, Angela has appeared as a soloist with orchestras such as the Young Musicians Foundation Debut Orchestra, in works such as Mahler's *Fourth Symphony*, and Barber's *Knoxville: Summer of 1915*.

Ms. Cadelago is a native of California's Napa Valley and a highly regarded San Francisco Bay Area artist. Her performance in J.S. Bach's *The Passion According to St. Matthew* marks her debut with the La Jolla Symphony and Chorus.



GREGORIO GONZALEZ baritone

Gregorio Gonzalez has appeared at the Nederlandse Opera in *I Puritani* and *La Traviata*, and also sang at Amsterdam's

Concertgebouw in concert versions of Donizetti's *Poliuto* and Verdi's *Othello*. Other international appearances include Vienna's Theater an der Wien in *Luisa Fernanda* and Opera de Panamá to celebrate the 100th Anniversary of the Teatro Nacional. His appearances in the U.S. include *Lucia di Lammermoor* at Virginia Opera, the Opera Theatre of St. Louis in

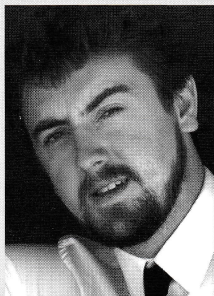
Street Scene, and *Luisa Fernanda* at Los Angeles Opera. During his three-season residency at Los Angeles Opera, Mr. Gonzalez created the roles of Count Obolenski and Avdeev in the world premiere of *Nicholas and Alexandra*, and sang in over a dozen productions. In his native México, he has performed for Opera de Tijuana and the Vive La Magia Festival in Guanajuato. He sang the part of Harasta in Spanish and Catalán-language animated film versions of the opera *The Cunning Little Vixen* by Janacek, which was produced by the BBC and released on DVD and televised throughout Spain.



JANELLE DE STEFANO mezzo-soprano

Janelle DeStefano has appeared on regional operatic and orchestral stages across the U.S., and is making a return engagement with the La Jolla Symphony and Chorus. Previous appearances have included the Bach *B-minor Mass*, Respighi's *Laud to the Nativity*, Debussy's *La Damoiselle Elue*, and Szymanowski's *Stabat Mater*. Praised for her "passionate delivery" and "rich seamless voice," Ms. DeStefano has rendered dramatic performances in such works as Vivaldi's

Magnificat, Handel's *Dixit Dominus*, and Mahler's *Symphony No. 4*. Recent operatic roles include Romeo in *I Capuletti e i Montecchi* and the title role in Britten's *The Rape of Lucretia*. In 2011, she will be heard as Dido in Purcell's *Dido and Aeneas* with the Bach Collegium San Diego, and as the alto soloist in the *Messiah* with the Los Angeles Master Chorale. A winner of several vocal competitions, she recently graduated with honors from the USC, Thornton School of Music, earning a doctorate of musical arts in performance. She is currently on faculty at Santa Monica College, and makes her home in Los Angeles.

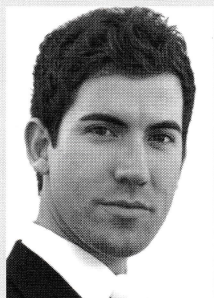


BENJAMIN BLISS tenor

Benjamin Bliss moved from Kansas City to Southern California to attend Chapman University's film and music programs.

While studying at Chapman, Mr. Bliss participated in several recitals, the Chapman University Chamber Orchestra's performance of Berlioz's *Les Nuit D'ete* under the direction of Daniel Wachs and master classes with William Burden and Vincent Cole. Mr. Bliss' first operatic singing

experiences came when he performed the roles of Tamino in Mozart's *The Magic Flute* and the title role in Benjamin Britten's *Albert Herring* in Chapman University's Conservatory of Music productions. After graduating with a degree in film and a minor in music, he spent two years working at Paramount Studios Television but is thrilled to have returned to the world of music. His most recent performance was a reprisal of Tamino in the Los Angeles Metropolitan Opera's production of *The Magic Flute*. Mr. Bliss has studied voice with Patrick Goeser for seven years.



ABDIEL GONZALEZ baritone

Puerto Rican Abdiel González made his Music Academy of the West debut in the summer of 2008 in Santa Barbara under the

tutelage of Marilyn Horne. He has performed the role of Mercurio in *Roméo et Julliette* and Shrike in the West Coast Premiere of *Miss Lonelyhearts* with the University of Southern California. Other roles include Athanaël in *Thaïs*, Enrico in *Lucia di Lammermoor*, Morales in *Carmen*, Guglielmo in *Così fan Tutte*, Papageno in *Die Zauberflöte*, King Melchior in *Amahl*

and the Night Visitors, Ko-Ko in *The Mikado*, The Pirate King in *The Pirates of Penzance*, and Don Quixote in *Man of La Mancha*. Mr. Gonzalez has also performed lead roles in three Zarzuelas, an art form close to his heart. The concert stage has seen him as soloist in Händel's *Messiah*, Orff's *Carmina Burana*, Fauré's *Requiem*, Stravinsky's *Pulcinella*, Haydn's *Creation*, and works by Mozart. He was a first-place winner in the San Diego District of the Metropolitan Opera National Council Auditions and in the Opera 100 Competition. Last year he sang as soloist in Benjamin Britten's *War Requiem* with La Jolla Symphony and Chorus.

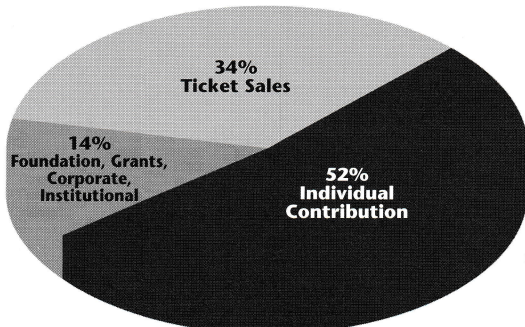
About La Jolla Symphony & Chorus

MISSION:

Rooted in San Diego for over 50 years, the La Jolla Symphony and Chorus enriches our lives through affordable concerts of ground-breaking, traditional and contemporary classical music.

DID YOU KNOW?

- LJS&C is a volunteer ensemble comprised of community members from all walks of life: doctors, scientists, lawyers, engineers, homemakers, students, and teachers, as well as professional musicians.
- LJS&C was founded in 1954 in the village of La Jolla by Peter Nicoloff, a conductor who assembled a small group of non-professional musicians "just for fun" and conducted them in what was modestly called an open rehearsal. Over the next half century, the organization grew to over 200 orchestra and chorus members.
- LJS&C became an affiliate of the UCSD Music Department under the direction of Thomas Nee in 1967 when the new campus opened. Concerts were split between Sherwood Auditorium and Revelle cafeteria on campus until Mandeville Auditorium opened in 1975.
- The Chorus has toured and performed in Poland, Czechoslovakia, Germany, Austria, Italy, France, Canada, Mexico, and Ireland, and was proclaimed official cultural ambassador of San Diego in 2003 when it was the first Western chorus to perform in Bhutan.
- LJS&C has performed over 800 concerts in San Diego County and Baja California, premiered new works, commissioned pieces and made recordings.
- LJS&C is not University funded but a separate 501(c)3 non-profit corporation, relying on private donations, fundraising activities, grants, and ticket sales for its support.



**We Rely On
Your
Support.
Thank You!**

**2010-2011
BOARD OF
DIRECTORS**

OFFICERS

Amee Wood
President

Stephen L. Marsh
Vice President

Jenny Smerud
Treasurer

Wendy Patrick
Secretary

Gordon Clark
Walter Desmond
Frank Dwinnell
Peter Gourevitch
Dr. Ida Houby
Eric McCall
Joseph Snyder
Paul Symczak

EX-OFFICIO

Eric Bromberger
Dr. David Chase
Miller Puckette
Steven Schick

HONORARY MEMBERS

Eloise Duff
Dr. Will Ogdon
David Parris
Jeanne Saier

**HONORARY
ARTISTIC
BOARD**

John Luther Adams
Claire Chase
Philip Glass
David Lang
Wu Man
Bernard Rands

**MISSION
STATEMENT**

Rooted in San Diego for over 50 years, the La Jolla Symphony and Chorus enriches our lives through affordable concerts of ground-breaking, traditional and contemporary classical music.

LA JOLLA SYMPHONY CHORUS

Founded in 1965 by Patricia Smith

David Chase, Choral Director

Kenneth Bell, Assistant Conductor and Language Coach

Victoria Heins-Shaw, Accompanist

**Mea Daum, Chorus Manager | Marianne & Dennis Schamp, Chorus Librarians
Stewart Shaw, Chorus Facilities**

SOPRANO

Young Ju Danbi Ahn
Reine Lea Barna
Judy Bocchi-Manuche
Karen Bryan
Rachel Burgess
Anna Busija
Frances Castle#
Theresa Clearman
Sally Dean
Madison Donoghue
Clare Friedman
Genevieve Gonzalez
Meryl Gross
Marty Hambright
Martha Hamilton
Ida Houby
Anita Ip
Karen Johns
Donna Johnson
Hima Joshi
Karen Kakazu
Kathryn Kinslow
Constance Lawthers
Jung Lee
Mona McGorvin
Nancy Moore
Amy Schick
Mitzi Sobash
Jeanne Stutzer
Julie Sullivan
Mary Ellen Walther
Jill Witkowski
Ronél Wishnuff

ALTO

June Allen
Kathy Archibald
Kim Burton
Diane Bushman
Peggy Clapp

Ellie Elphick
Karen Erickson
Rebecca Hamel
Elizabeth Ingersoll
Deanna Johnson
Catherine Kao
Rachael Lapidis
Jean Lowerison
Kathleen
McLaren-Hawking
Valerie Mirelez
Helen Mout
Minna Ng
Debby Park
Barbara Peisch
Becky Ramirez
Valerie Rubins
Satomi Saito
Marianne Schamp
Janet Shields#
Carol Slaughter
Jil Stathis
Kathy Steadman
Susan Taggart
Amee Wood
Alice Wu

TENOR

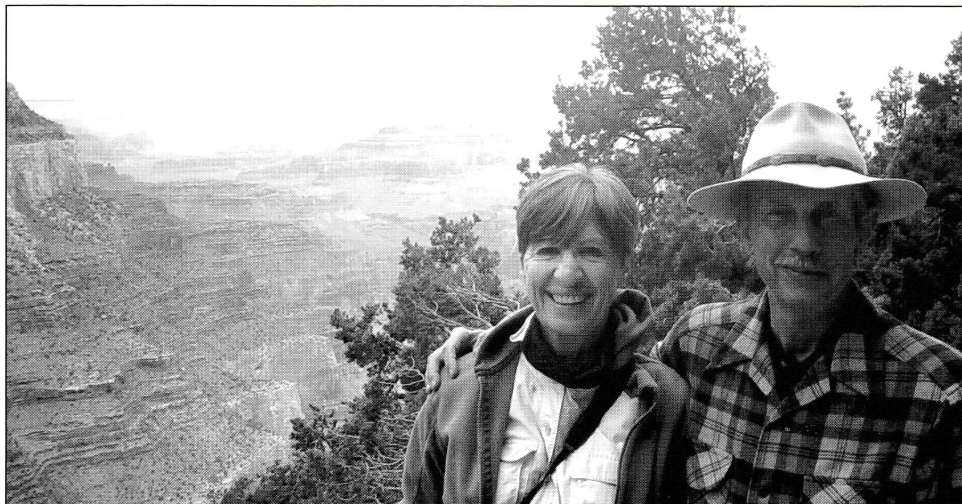
Joseph Allen
George Anderson
Nathan Daum
Walter Desmond#
Todd Dickinson
Arjun Iyer
David Jorstad
Anthony Leonard
James Macemon
Kyle Malone
Marty Marion
Sean McCormac
C. Joe Mundy

W. Robert Peters
Bryan Reis
Derek Snyder
Allan Sohl
Dennis Turner
Stephen Yeseta
Bill Ziefle

BASS

Kenneth Bell
John Beresford
Roland Blantz
C. Peter Brown
John Carpenter
Charles Carver
Paul Chen
Les DeLashmutt
Paul Engel
Paul J. Friedman
Peter Gourevitch
Bryan Heard
David Hertzell
Shannon Johnson
Marc Madison
Steve Marsh
Lawrence Mayer
William Miller
John Noyes
Gilbert Omens
Ray Park
William Propp
Saul Propp
Stewart Shaw#
Steve Shields
Otto Sorensen
Richard Tilles
Mark Walters
Robert Wennerholt

Section Leader



Giving to the Future of Music

“When Bill and I recently made our plans for full retirement, we knew that we wanted La Jolla Symphony & Chorus to be a part of that plan. Our attorney discussed several options, and we decided that a Charitable Remainder Trust was best for us. It allows us to take a charitable tax deduction now, draw an income for life, and leave a lasting gift to an organization that has meant much to us personally.”

The LJS&C welcomes chorus members Ida Houby and Bill Miller into the Therese Hurst Musical Heritage Society. Thanks in part to a planned gift received 25 years ago from the estate of Therese Hurst, we’ve been able to ride out tough economic times and continue sharing our music with the community.

A planned gift can provide a wide range of benefits to donors too. It may enable you to make a larger gift than you’d thought possible, fulfill your philanthropic goals, or honor a loved one. Planned gifts can be as simple as naming LJS&C as a beneficiary on a life insurance policy or structured in a way to offer living benefits.

Please consider LJS&C in your long-term plans and help keep community music-making vibrant for future generations. To receive a brochure on planned giving, please contact Diane Salisbury at **858-822-3774** or **dsalisbury@lajollasympphony.com**.

LJS&C thanks the growing membership of the Therese Hurst Musical Heritage Society:

Colin & Maxine Bloor, Sue & James Collado, Ida Houby & Bill Miller, Stephen Marsh, Ameer Wood & Eric Mustonen, Richard & Glenda Rosenblatt, David Smith

La Jolla Symphony & Chorus is a 501©3 non-profit corporation.



Mieke • a Vi Community Resident

**When it comes
to age, I'm playing
my own song.**

**My Life. My Way. I'm living it in the
compositions I perform. Read how Vi
enhances my life at ViLiving.com/Mieke**



EQUAL HOUSING
OPPORTUNITY
SP0511

Vi is defined by our residents.

Are you ready to join them? 888.439.7174



Start writing your next chapter.™

Certificate of Authority #189 • RCFE License #374600675 • SNF License #080000751 • CCW La Jolla, L.L.C., and CC-La Jolla, Inc., d/b/a Vi at La Jolla Village, are the sole entities responsible for the performance of the continuing care contracts at Vi at La Jolla Village.

LA JOLLA SYMPHONY ORCHESTRA

Founded in 1954 by Peter Nicoloff

David Chase, *Conductor*

Steven Schick, *Music Director*

R. Theodore Bietz, *Orchestra Manager*

Ulrike Burgin, *Orchestra Librarian*

Jacob Sudol, *Orchestra Production Assistant*

ORCHESTRA 1

VIOLIN I

Peter Clarke, *Concert Master*

Loie Flood

Allison Roush

VIOLIN II

Susanna Han, *Principal*

Wendy Patrick

Ted Tsai

VIOLA

Daniel Swem, *Principal*

Odile Richart

CELLO

Eric Moore, *Principal*

Caitlin Fahey

BASS

Christine Allen

FLUTE

Elena Yarritu, *Principal*

Angela Rowland

OBOE

Carol Rothrock, *Principal*

Kathryn Ringrose

BASSOON

Tom Schubert

ORCHESTRA 2

VIOLIN I

Serena Cohen,

Associate Concert Master

Evon Carpenter

Sherman Ku

VIOLIN II

Marit Chrislock-Lauterback,

Principal

Igor Korneitchouk

Cheryl Swem

VIOLA

Nancy Swanberg, *Principal*

Sheila Podell

CELLO

Max Fenstermacher, *Principal*

Carol Tolbert

BASS

Lance Gucwa

FLUTE

Erica McDaniel, *Principal*

Eugene Mortison

OBOE

Heather Marks, *Principal*

Gene Kang

BASSOON

Bridget Nickson



ADMINISTRATIVE STAFF

Diane Salisbury
Executive Director

Adam Perez
Patron Services Manager

Beth Julsonnet
Development Associate

Melinda Sylva
Bookkeeper

ARTISTIC STAFF

R. Theodore Bietz
Orchestra Manager

Mea Daum
Chorus Manager

Jacob Sudol
Orchestra Production Asst.

Ulrike Burgin
Orchestra Librarian

Marianne & Dennis Schamp
Chorus Librarians

OUTREACH

Victoria Eicher
Marty Hambright
Mary Ellen Walther

HOW TO REACH US

La Jolla Symphony & Chorus
9500 Gilman Drive
UCSD 0361

La Jolla, CA 92093-0361

Phone: 858.534.4637

Fax: 858.534.9947

www.LaJollaSymphony.com

CONTRIBUTORS

The La Jolla Symphony & Chorus Association is deeply grateful to the Department of Music at UC San Diego for its generous support and assistance. The association would also like to acknowledge the generosity of its chief benefactress Therese Hurst, who upon her death in 1985 left her estate to the association providing an endowment. LJS&C thanks the following contributors for their support of the 2010-2011 season.

LEADERSHIP CIRCLE

MAJOR SPONSOR \$25,000+
City of San Diego,
Commission for Arts
& Culture
Department of Music, UCSD

SEASON UNDERWRITER \$15,000+
Anonymous

ANGELS \$10,000+
Maxine Bloor and Family
County of San Diego
Ida Houby & Bill Miller
Michael & Nancy Kaehr
Amee Wood & Eric Mustonen

UNDERWRITER \$5,000+
Steven & Brenda Schick
Robert Whitley &
Diane Salisbury

SPONSOR \$2,500+
Eric & Pat Bromberger
Gary & Susan Brown
Dr. Robert Engler &
Julie Ruedi
Beda & Gerry Farrell
Mrs. Joan Forrest &
Michael Latz
Betty Scalice Foundation
Steven & Janet Shields
Dr. Jim Swift &
Sue Bosch-Swift
Verance Corporation

BENEFACTOR \$1,500+
J. Lawrence Carter
Dr. & Mrs. Curtis Chan
Dr. & Mrs. Frank Dwinnell
Noel & Victoria Eicher
Brigitte Feucht, in memoriam
Dr. James & Lois Lasry
Mr. & Mrs. Donald MacNeil
Dr. David D. Smith
Sweetbay Foundation
Arthur & Mollie Wagner

PATRON \$1,000+
David Clapp & Gayle Barsamian
Donald & Frances Diehl
Bernard Eggertsen &
Florence Nemkov
Dr. & Mrs. Paul Friedman
Marty Hambricht
Sonya Hintz
Ted & Beverly Kilman
Stephen Marsh
Neyenesch Printers, Inc.
Tom & Barbara Peisch
Nolan & Barbara Penn
Richard & Glenda Rosenblatt
Sandra Timmons &
Richard Sandstrom
C. Glasson Schmitt

SUSTAINER \$500+
Daniel and June Allen
George & Sarilee Anderson
Colin Bloor (in memoriam)
Susan Brown
Gordon & Lauren Clark
Walter & Ann Desmond
Kenneth Earnest Jr.
Ken Fitzgerald
David & Pat Gifford
Monique Kunewalder
Erica McDaniel & Ryan Gamble
Hollis McMillan
Jim & Sally Mowry
Mary Nee
John & Barbara Noyes
Catherine & Bob Palmer
Carol Plantamura
Fredrick & Beverly Price
Milton & Jeanne Saier
Thomas Schubert
Richard Stern
Paul Symczak & Debra Weiner

AFICIONADO \$250+
C. Peter & Maureen Brown
David & Beth Ross Buckley
Janice & Nelson Byrne
Glenn Casey & Rochelle Kline-Casey
David & Ann Chase
F. F. D.
Thomas H. & Julia S. Falk

Max Fenstermacher &
Nancy Swanberg
Judy & Robert Gaukel
Nancy & David James
Eldy & Deanna Johnson
Janet Merutka
Margery A. Mico
Alex & Valerie Rubins
Vanya Russell
Margaret Schoeninger
Carol & Stuart Smith
Bill & Jeanne Stutzer
Henry & Irene Weber
Janet White

ASSOCIATE \$100+
Leona Adler
Mark Appelbaum
Mark & Suzanne Appelbaum
John Berecochea
Mary & Al Berend
Dr. Duane & Denise Blickenstaff
Greg Brown
George & Ulrike Burgin
Peter Clark
R.A. & C.A. Clarke
Joe & Ramona Colwell
Mea & Gaelen Daum
Bill & Sally Dean
Frederick De La Vega
Robert & Christina Dilworth
Nancy & Joel Dimsdale
Edward & Edith Drcar
Jeanine M. Dreifuss
Russ & Eloise Duff
Dr. Zofia Dziewanowska
Darrell & Dorothy Fanestil
Paul Fitch
Sally & Einar Gall
J.M. & Barbara Gieskes
Hillary & Michael Gilson
Peter Gourevitch
Julian Grafa
Meryl & Michael Gross
Louis C. & Celia K.
Grossberg Foundation
Larry & Helen Grossman
Robert & Mary Jean Hardy
Edward & Barbara Hemmingsen
Betty Hillar
Neil Hokanson
Nancy & Bill Homeyer

Dr. Horacio & Sonia Jinich
G.F. & Aleta Kerth
David Kimball
Fred & Angel Kleinhub
Ray & Jan Kociencki
Ms. Edith Kodmur
Pam & Tim Lindemood
Carl & Claudia Lowenstein
Virginia & Mark Mann
Dr. & Mrs. Warren Marsh
Douglas & Susan McLeod
Robert & Jan McMillan
Margaret Merritt
Brenda Monteil
Roy & Barbara Moreau
Dixie Naylor
Marie Nelson
Wolfgang & Gudrun Noe
Gilbert & Dorothy Omens
Perrie Patterson
Hugh & Mary Ann Penton
Danny Sue & John Reis
Sue B. Roesch
Barbara Rosen
Mark Rosenheimer
Brian & Sherri Schottlaender
Sandy Shapery
Katharine Sheehan & Fred Walker
William & Georgiana Simmons
Elli Sorensen
Otto Sorensen
Dr. & Mrs. Hans Spiegelberg
J. Theodore Struck
Susan & Mark Taggart
Eleanor Tum Suden
Helen Wagner
Pete & Mary Ellen Walther
Ellen Warner Scott
Suzanne & Ron Weiner
Leslie & Jody Woodson

**THERESE HURST
MUSICAL HERITAGE
SOCIETY**
Colin & Maxine Bloor
Sue & James Collado
Ida Houby & Bill Miller
Stephen Marsh
Amee Wood & Eric Mustonen
Richard & Glenda Rosenblatt
David Smith

The La Jolla Symphony & Chorus Association is a 501(c)3 non-profit corporation. Contributions to the LJS&C are tax-deductible. Those wishing to support the Association may send donations to the LJS&C at 9500 Gilman Drive, UCSD 0361, La Jolla, CA 92093-0361 or call (858) 534-4637.

The LJS&C makes every effort to ensure that our contributors' names are listed accurately. If you find an error, please let us know and we will correct it.

This list is current as of March 17, 2011.

La Jolla Symphony & Chorus 2010-2011 Season

FACE
THE
MUSIC
EXPERIENCES FOR THE EARS AND THE EYES

HAYDN
THE PROGRESSIVE

Saturday, June 4 at 8:00 pm

Sunday, June 5 at 3:00 pm

Mandeville Auditorium, UCSD



Cindy Choi, *soprano*

David Chase and Nicholas Deyoe
conducting

JOHANNES BRAHMS

Variations on a
Theme by Haydn

DMITRI SHOSTAKOVICH

Symphony No. 1



Richard Geiler, *tenor*

FRANZ JOSEF HAYDN

Harmonie-Messe

SPECIAL GUESTS:

Cindy Choi, soprano (2010 YAC winner)

Katherine Lundeen, mezzo-soprano

Richard Geiler, tenor

David Marshman, bass

SPONSORS:

Steve & Janet Shields / Dr. Robert Engler & Julie Ruedi

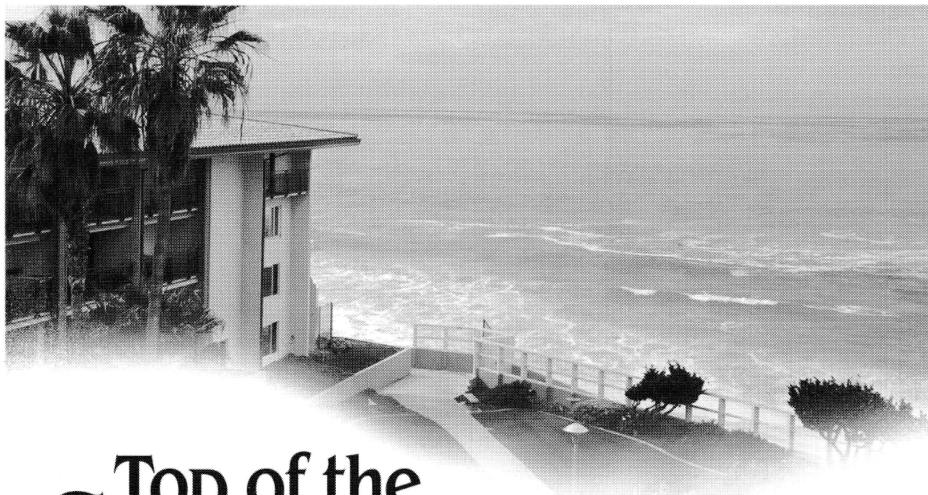
Tickets: 858-534-4637 or www.lajollasympphony.com

Sponsor Support for the 2010-2011 Season:



Major funding provided by the
City of San Diego Commission
for Arts and Culture and the
County of San Diego





Top of the SANDS Skilled nursing with a better outlook.

Atop The White Sands of La Jolla is a special place where residents who need skilled nursing receive the best in care with a positive point of view. Both private and semi-private apartments provide soothing panoramas and a full calendar of activities. *We currently have availability for people from the general public seeking long-term care, rehabilitation, respite or hospice care for a loved one.*

Take a personal tour. Call Carla Pineda at (877) 890-3727.

7450 Olivetas Ave. • La Jolla, CA 92037
www.WhiteSandsLaJolla.com



DHS #080000109 DSS #372000641
COA #056