

(E)MERCING

(E)MERCING VOICES

2009-2010 SEASON

LA JOLLA SYMPHONY & CHORUS

LEONARD BERNSTEIN

MASS

Friday, December 4, 2009, 8PM

Saturday, December 5, 2009, 8PM

Sunday, December 6, 2009, 3PM

Mandeville Auditorium, UCSD

(E)MERGING

(E)MERGING VOICES

Saturday, February 6 at 8:00 pm

Sunday, February 7 at 1:00 pm

Mandeville Auditorium

2009-2010 SEASON

LA JOLLA SYMPHONY & CHORUS



CHARLES IVES
Three Places in New England

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ANTONIN DVORAK
Symphony No. 9 (New World)

SPECIAL GUEST
Wu Man, pipa

STEVEN SCHICK CONDUCTING

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Please note that Sunday's matinee performance begins at 1:00 pm. Pre-concert lecture will be at 12:00 noon.

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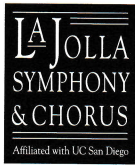
Sponsor Support for the 2009-2010 Season:



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



MUSIC DIRECTOR STEVEN SCHICK



CHORAL DIRECTOR DAVID CHASE

Friday, Dec. 4, 2009, 8PM | Saturday, Dec. 5, 2009, 8PM | Sunday, Dec. 6, 2009, 3PM
Mandeville Auditorium, UCSD

STEVEN SCHICK CONDUCTING

Charlie Oates, *Stage Director* | Alan Burrett, *Lighting Designer*

LEONARD BERNSTEIN

MASS

A Theater Piece for Singers, Players and Dancers

Ken Anderson, *The Celebrant*

DEVOTIONS BEFORE MASS

Antiphon: Kyrie eleison
Hymn and Psalm: "A Simple Song"
Responsory: Alleluia

FIRST INTROIT (RONDO)

Prefatory Prayers
Thrice-Triple Canon: Dominus Vobiscum

SECOND INTROIT

In nomine Patris
Prayer of the Congregation
(Chorale: "Almighty Father")
Epiphany

MEDITATION NO. 1

GLORIA

Gloria tibi
Gloria in excelsis
Trope: "Half of the People"
Trope: "Thank You"

MEDITATION NO. 2

EPISTLE: "THE WORD OF THE LORD"

GOSPEL-SERMON: "GOD SAID"

CREDO

Credo in unum Deum
Trope: "Non Credo"
Trope: "Hurry"
Trope: "World Without End"

MEDITATION NO. 3: DE PROFUNDIS, PART 1

OFFERTORY: DE PROFUNDIS, PART 2

THE LORD'S PRAYER

Our Father
Trope: "I Go On"

SANCTUS: "HOLY! HOLY! HOLY!"

AGNUS DEI

FRACTION: "THINGS GET BROKEN"

PAX COMMUNION

Secret Songs

This work will be performed without intermission.

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

We gratefully acknowledge
Colin & Maxine Bloor / J. Lawrence Carter
for underwriting this concert.

FROM THE CONDUCTOR



Why perform Leonard Bernstein's *Mass*? Premiered in 1971 it neither has the relevance of being brand new nor the cachet of being a classic. Commissioned by Jacqueline Kennedy in memory of President Kennedy to inaugurate the Kennedy Center for the Arts, the piece had an auspicious launching pad, but initial reactions were decidedly mixed. Many seemed confused by the mixture of musical styles and texts: dissonant concert music plays side-by-side light-hearted Broadway-influenced tunes. The Latin mass is co-mingled with English texts by the singer Paul Simon and others. Even Bernstein himself seemed confused, at one point asking, "What's a Jewish boy like me doing writing a mass!?" The result was a cacophony of responses including a stunningly bad review in *The New York Times*.

Well, it wasn't the last time *The New York Times* was wrong.

Why perform *Mass*? Perhaps not in spite of its contradictions in style, text, and point-of-view, but because of them. Any utopian project—and *Mass* with its full orchestra, rock and blues bands; three choirs and dozen plus vocal soloists is clearly utopian on many levels!—is an exercise in balancing risk with reward. Bernstein believed that the boundaries separating musical styles were arbitrary and unhealthy. He risked the proposition that the world was, or should be, a home big enough for all kinds of people and all kinds of music. And indeed he himself was the original multiple musical personality: at once the conductor of the New York Philharmonic, a composer of serious concert music, the creator of some of Broadway's finest moments, and an educator whose "Young People's Concerts" made a lasting impact on a generation of music-lovers. Yet for Bernstein this diversity of interests was not a source of contradiction and anxiety but of richness and promise. Think big, he seemed constantly to imply. Live a little!

Why perform *Mass*? Perhaps because the nearly 40 years since its premiere has produced a coun-

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try and culture as diverse and interesting as Bernstein's spectrum of musical offerings. His Technicolor dreams no longer seem like fantasy but like a resume of real possibilities. But just as *Mass* seems to underline the evolutionary arc of the last 40 years, it also links us to the musicians and listeners as they gathered at its premiere that day in September of 1971 at the Kennedy Center. Bernstein was responding to a long and divisive war; he alluded to environmental collapse, and he elevated doubt as the necessary catalyst for faith. For the same reasons it was music of that time, *Mass* remains music of this time.

Yet as diverse and crowded as *Mass* is, it is not a variety show. It is a cohesive and powerful score, and in the end a singular statement. For all of its flash and dazzle, it is first and foremost captivating music. And it is the strength of music and meaning that has provided the fuel for this weekend's presentations. Interactions in rehearsal with the wonderful musicians of the La Jolla Symphony and Chorus, with the gifted Ken Anderson, Sally Dean and her North Coast Singers, and with my valued and indispensable colleague David Chase were about how to render a musical phrase or deal with a tricky rhythm. These were the same kinds of conversations we have had about any great score from Beethoven to Mahler. With our colleagues from the Department of Theatre and Dance, stage director Charlie Oates, lighting designer Alan Burrett, and choreographer Allyson Green, there have been highfalutin conversations about artistic intent as well as extremely practical ones about stagecraft at Mandeville Auditorium. *Mass* may be a utopia but it has also posed many real-life risks and rewards to its interpreters! My sincere thanks go to all musicians and artistic collaborators for their self-less energies and superb artistry.

Why perform *Mass*? With its array of stunning musical moments; with its startlingly accurate map of the human psyche; with its innocent even naïve desire to embrace the entirety of the world; with its kaleidoscope of musings and murmurings that make 1971 seem a lot like 2009; with its richness and risk; and, with all of its glories and with all of its flaws perhaps the better question is: How could we resist? ■

STEVEN SCHICK

CONDUCTOR

For the past 30 years Steven Schick has championed contemporary percussion music as a performer and teacher, by commissioning and premiering more than 100 new works for percussion. Schick has been a professor of music at UCSD for 18 years and in 2008 was awarded the title of Distinguished Professor by the UCSD Academic Senate. He is Consulting Artist in Percussion at the Manhattan School of Music in New York City, and he is the founding Artistic Director of "Roots & Rhizomes" (June 2009)—an international course for percussionists hosted by the Banff Center for the Arts in Canada.

Schick was one of the original members and percussionist of the *Bang on a Can All-Stars of New York City* (1992-2002), and from 2000 to 2004 served as Artistic Director of the Centre International de Percussion de Genève in Geneva, Switzerland. Schick is founder and Artistic Director of *red fish blue fish*, UCSD's acclaimed percussion ensemble. As a soloist, Schick has appeared in Carnegie Hall, Lincoln Center, The Royal Albert Hall (London), Centre Pompidou (Paris), The Sydney Opera House and Disney Hall among many other national and international venues. In 2007, Schick was appointed as Music Director and conductor of the La Jolla Symphony & Chorus.



A Special Thanks to Robert Whitley

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of fine wines
for LJS&C events this season.*

PROGRAM NOTES

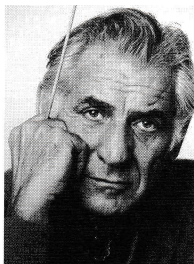
BY ERIC BROMBERGER

MASS: A THEATER PIECE FOR SINGERS, PLAYERS AND DANCERS

LEONARD BERNSTEIN

Born August 25, 1918, Lawrence, MA

Died October 14, 1990, New York City



A sequence of quite different events combined to produce Leonard Bernstein's *Mass*. The first was the assassination of President John F. Kennedy in November 1963. Kennedy and Bernstein had been classmates at Harvard, and that assassination became one of the central events of Bernstein's life,

harrowing his imagination and testing his faith. After Kennedy's death, Congress appropriated money for a new performing arts center on the banks of the Potomac in Washington, and to honor the late president it was named the John F. Kennedy Center for the Performing Arts. The president's widow Jacqueline Kennedy asked Leonard Bernstein to compose a work that would inaugurate the hall, and Bernstein responded by composing his *Mass*, which he described as *A Theater Piece for Singers, Players and Dancers*.

But its creation was long and difficult. Jackie Kennedy had approached Bernstein with the original commission in 1966, when the Kennedy Center was scheduled to open in 1969. But the building was delayed for several years, and so was Bernstein's work on the score. Burdened with his heavy work-load at the New York Philharmonic and with a demanding guest-conducting schedule, Bernstein did not settle down to serious work on the *Mass* until 1970, and he soon ran into difficulties, particularly with the text. Bernstein had planned to use the text of the Roman Catholic Mass and then interweave it with his own commentary, but he could not get that commentary to go satisfactorily. He called in Paul Simon to help, but Simon was not comfortable with Bernstein's intentions. All Simon contributed was a memorable quatrain, which appears in the *Gloria*:

Half of the people are stoned

And the other half are waiting for the next election.

Half of the people are drowned

And the other half are swimming in the wrong direction.

VOCAL SOLOISTS

Aislinn Burnett

Melissa Carter

Max D'amico

Nathan Daum

Tiffany Du Mouchelle

Leslie Leytham

DANCE SOLOISTS

Alison Dietterle Smith

Tonnie Sammartano

DANCE CHORUS

Samara Kaplan

Nicole Oga

Jessica Pusateri

Anna Spalding

STAGE DIRECTOR

Charlie Oates

LIGHTING DESIGNER

Alan Burrett

DANCE CHOREOGRAPHER

Allyson Green

SOUND DESIGNER

Joachim Gossman

STAGE MANAGER

Hannah Wickman

ASST. STAGE MANAGER

Tiffany Fontaine

ASST. LIGHT DESIGNER

Rebecca Bonebrake

Wen-Ling Liao

PROPS

Will Widick

Bernstein found a more successful collaborator when he was introduced to the young Stephen Schwartz, creator of the rock musical *Godspell*. The two completed the text quickly (there was some in-house joking about the fact that the text of the Roman Catholic Mass was being rewritten by men named Bernstein and Schwartz), and Bernstein had the score ready for the opening of the Kennedy Center, which took place at the beginning of the 1971 season.

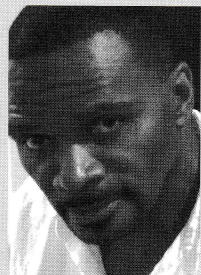
Bernstein's *Mass* is not so much a setting of the traditional Roman Catholic text as a spiritual journey in an age of doubt, a journey that is structured around the text and ritual of the mass. Bernstein's model may well have been Benjamin Britten's *War Requiem* of 1961, in which the Roman Catholic Mass for the Dead is interspersed with war poems by Wilfred Owen, calling on the audience to understand the original text in new ways. Britten's intention had been to question the place of war in human intercourse; Bernstein's was to examine the dynamics of faith in a secular era.

For a performance of the *Mass* in 1972, Bernstein prepared a program note that is worth quoting at length:

The ritual is conducted by a young man of mysterious simplicity (called the Celebrant) who throughout the drama is in-

vested by his acolytes with increasingly ornate robes and symbols which connote both an increase in the superficial formalism of his obligation and of the burden that he bears. There is a parallel increase in the resistance of his Congregants—in the sharpness and bitterness of their reactions—and in the deterioration of his own faith. At the climax of Communion, all ceremony breaks down and the Mass is shattered. It then remains for each individual on the stage to find a new seed of faith within himself through painful Meditation, enabling each individual to pass on the embrace of peace (Pax) to his neighbor. The chain of embrace grows and threads through the entire stage, ultimately with the audience and hopefully into the world outside.

The premiere of the *Mass* on September 8, 1971, was an event straight out of The Age of Aquarius. That production placed a string orchestra, two organs, and percussion in the pit. On the stage were the rest of the orchestra players (dressed in costume), a rock band, a children's choir, a street chorus, a mixed chorus in robes, the Alvin Ailey American Dance Theater, and four quadratically-positioned tape players. These 200 performers surrounded the central figure of the *Mass*, the Celebrant, a young man "dressed in blue jeans and a simple shirt."



KEN ANDERSON THE CELEBRANT

Ken Anderson began playing piano at age 2, was performing in church by the time he was 6, and was head of his church music program by age 16. Anderson has been director of the Gospel Choir at UC San Diego for 20 years. He also currently teaches Gospel choir, and private voice and piano at Grossmont Community College, and for the past 12 years has been director of the Martin Luther King, Jr. Community Choir

San Diego, which has made two tours of Europe and gives concerts throughout California. As a soloist Anderson has performed in Denmark, The Netherlands, Germany, Italy, Austria, Czechoslovakia, and the Vatican. He returns to Europe annually to conduct Gospel music workshops in various school venues and at conservatories in Denmark and The Netherlands. His theatrical roles include "Joe" in *Show Boat*, and the role of "Judas" in *Jesus Christ, Superstar*, both for Christian Community Theater. Anderson is a frequent vocal and piano soloist throughout San Diego. This is his third appearance with La Jolla Symphony & Chorus, where he previously performed in *The Mother of Us All* and *Songs of Experience*.

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The mass that the Celebrant observes is dark, and the view of God here is disillusioned and lonely. Bernstein's *Mass* is set in a world that has become tired of waiting for God, and at one point the Celebrant complains, "We're fed up with your heavenly silence." At the climax, in the *Fraction*, the Celebrant hurls the Sacrament to the floor, shattering it into bits of shiny glass, and he turns to the members of the cast and says, "You're on your own"—it will be up to all members of the cast (and the audience) to find their own way to faith in this lonely world, and the closing moments of the *Mass* offer a pathway to that hope.

Bernstein called the *Mass* a "Theater Piece," and his music encompasses a dizzying range of styles: it is by turn Broadway show, gospel music, folk music, jazz, chorales (straight out of Bach's passions), blues, orchestral music (the three interludes are called *Meditations*), and rock. Some highlights: *A Simple Song* has become one of the most famous parts of the *Mass*. It comes at the beginning, right after the introductory *Antiphon*, and is sung by the Celebrant, who accompanies himself with a guitar. *A Simple Song* is a song of praise, and it sets the opening (gentle) tone of the *Mass*. The jazzy *Alleluia* for six solo voices follows immediately, and this proceeds without pause into the *Prefatory Prayers*, in which the street chorus sings the *Kyrie* text while the orchestra accompanies with circus-band music. Bernstein calls *Almighty Father* a "chorale," and it performs exactly the same function as the chorales in Bach's passions: this prayer brings a moment of peace and perspective. Some of the best moments in the *Mass* come during the *Gloria*: the bouncy, jazzy *Gloria Tibi* (in a five-beat pattern) for the Celebrant and the children's choir is followed by the equally-energetic *Gloria in excelsis* for choir and pit orchestra. The *Gospel-Sermon*—for Preacher and chorus—is an ironic re-telling of the creation story from the book of Genesis. Near the end, the beautiful *Sanctus*—for Celebrant, children's choir, and street chorus—sings its song of praise in three languages: the Latin of the mass, English, and Hebrew. *Secret Songs* comes from the very end of the *Mass*: it is both a song of praise and a blessing, and in stage productions of the *Mass* the children's choir proceeds out the aisles of the auditorium

as they sing, touching the audience's hands as they go.

Reaction to the premiere of the *Mass* in 1971 was sharply mixed. That performance was greeted with a half-hour ovation from the audience, but some outraged Roman Catholic clerics forbade their congregations to see the *Mass*. Critical reaction was just as mixed. John Ardoin wrote: "It shook, exalted and moved me as have few new statements in recent year." Herbert Kupferberg called it "A magnificent work, masterfully contrived, marvelously performed." But there were dissenters. In *The New York Times* Harold Schonberg wrote a sequence of sour reviews that called the *Mass* "a pseudo-serious effort at re-thinking the Mass that basically is, I think, cheap and vulgar. It is a show-biz Mass, the

work of a composer who desperately wants to be with it." Later Schonberg was even tougher, calling the *Mass* "a combination of superficiality and pretentiousness, and the greatest mélange of styles since the ladies' magazine recipe for steak fried in peanut butter and marshmallow sauce."

But the person who commissioned the *Mass* knew what she thought. Jackie Kennedy chose to skip the premiere for personal reasons, but she saw a revival the following year, and she was delighted. She sent Bernstein a photo of herself inscribed:

Lenny—"I loved it, yes I did"

and I love you too—

Thank you for making *Mass* so beautiful.



NORTH COAST SINGERS CAPRICE CHOIR

The San Diego North Coast Singers' advanced treble choir, *Caprice* (of humorous or capricious character), is a 30-voice choir directed by founding director Sally Husch Dean. The group has performed at festivals and conferences throughout Southern California and made performance tours to New York City, Italy, Austria and the Czech Republic. *Caprice* has performed numerous times with the La Jolla Symphony & Chorus at UC San Diego and with the San Diego Symphony in Copley Symphony Hall. In June 2010 *Caprice* will travel to Denver to participate in the *Sing-A-Mile High* Children's Choral Festival. The North Coast Singers was founded in 1993 in Encinitas, California. The 120-member youth chorus has four ensembles serving children in grades 2-12.

Laila Al-Shamma
Jalesa Armen
Namrita Baru
Aubree Bouche
Liana Broyles
Katia Brunson
Lauren Burlison
Aislinn Burnett
Nicci Cazares
Halley Edwards

Paige Farnsworth
Hannah Frankel
Hazel Friedman
Karinya Ghiara
Rachel Guralnick
Eliese Haerle
Kelly Heard
Brittney Meredith
Leah Nadir
Olivia Nash

Carly Newman
Orla Putnam
Fiona Riebeling
Kei Riggins
Elise Segal
Shawn Specht
Markayla Stroubakis
Tori Tomassetti
Maria Touvannas
Brigitte Williamson

AISLINN BURNETT

Aislinn Burnett is a 16 year-old junior at La Costa Canyon High School. This is her tenth year participating in North Coast Singers where she sings in both the advanced treble choir, *Caprice*, and the high school ensemble, *Capella*.

TIFFANY DU MOUCHELLE

Soprano Tiffany Du Mouchelle is known for her exceptional musicality, versatility, and an electric stage presence. Grand-prize winner of the Mannes Concerto Competition, she made her Lincoln Center debut performing Joseph Schwantner's *Shadowwinner and Black Anemones*. A specialist in new music she co-founded the Aurora Borealis Duo, frequently collaborating with composers and premiering new works. She has been a soloist for The Chamber Music Society of Lincoln Center and The American Composers' Alliance, and has performed in such prestigious venues as The New York Historical Society, The Center for Jewish History, and the United States Embassy in Cairo.

LESLIE LEYTHAM

Leslie Leytham, mezzo-soprano, is currently working towards her D.M.A. in contemporary music performance under the tutelage of soprano, Susan Narucki, and is a founding member of Guerilla Opera, where she has premiered several roles in works by contemporary composers. In addition to her work in contemporary music, Ms. Leytham has performed the roles of Bianca in *The Rape of Lucretia* and Puck in *A Midsummer Night's Dream*, Cherubino in *Le Nozze di Figaro*, Octavian in *Der Rosenkavalier*, and Elizabeth Proctor in *The Crucible*.

NATHAN DAUM

Nathan Daum has a bachelor's of music in vocal performance and is currently pursuing a career in music. He has performed roles in operas such as Giulio Cesare in *Egitto*, *Die Lustigen Weiber von Windsor*, *Madame Butterfly*, and *Gianni Schicchi* in and around Los Angeles. He relocated to San Diego to study with Dr. William Eichorn. This is his second year with La Jolla Symphony and Chorus.

MELISSA CARTER

Melissa Carter has performed a variety of operatic roles with SDSU Opera, and as a soloist, has performed Poulenc's *Gloria* with SDSU's Symphony, and Handel's *Messiah* with SDSU's Chamber Singers. She has placed in many vocal competitions, including the LIS&C Young Artist Competition, the Virginia Hawk Vocal Scholarship, Sweet Adeline's International Vocal Scholarship, and received an encouragement award from the Metropolitan Opera National Council of San Diego. She currently performs as a chorister with the San Diego Opera and the San Diego Bach Collegium while she pursues her master's degree in vocal performance at SDSU.

MAX O'ACICO

Max began singing with St Paul's Cathedral Choristers in 2007, where he has experienced many different musical styles. In addition to the special concerts and bi-monthly evensong performances, Max's experience includes chorus roles in John Rutter's *Mass of the Children* in 2008, and *Hansel and Gretel* with the Lyric Opera in 2009. Max is currently in sixth grade and in addition to singing he loves playing the piano, making up his own compositions, and learning new magic tricks.

CHARLIE OATES

STAGE DIRECTOR

Interested in interdisciplinary collaborations and alternative performance spaces, Charlie Oates has been a street performer, collaborated on performance events with dancers and musicians, developed site-specific performances for museums and unusual architectural spaces, created performances for young audiences, and performed his original solo works at theatres and festivals around the world. As a movement coach and fight choreographer, Oates has worked at many theatres including the La Jolla Playhouse, The Old Globe, Cincinnati Playhouse, and the Denver Center Theatre Company. He has been a guest artist and teacher in many leading actor training programs in the U.S., Australia, New Zealand, Ireland, Switzerland, Hong Kong, Senegal, Sweden and China. Oates holds an MFA from the University of Montana and is a faculty member of UCSD's Theater and Dance Department.

ALAN BURRETT

LIGHTING DESIGNER

Born in London, Alan Burrett's internationally acclaimed work for theatre, dance and opera has been seen in over 30 countries. He began his career as the resident designer with Bejart ballet in Brussels where he designed sets, costumes and lights for numerous productions, as well as for the 300th Anniversary of Moliere at the Comedie Francaise, various productions for the Paris Opera Ballet, and French television. Burrett continued his lighting career in the UK and Europe designing productions at the Royal Shakespeare Company, The Royal National Theater, Royal Opera Covent Garden, The Paris Opera, Munich Opera, and the Burgtheater Vienna. In 1995 he began a 10-year association with LA Opera becoming their first resident lighting designer in 2001. Burrett joined the UCSD Department of Theater and Dance in fall 2008 as head of the graduate program in lighting design.

ALLYSON GREEN

DANCE CHOREOGRAPHER

Allyson Green received her MFA in Choreography from the University of Wisconsin at Milwaukee in 2001, where she was named the Fine Arts Graduate student of the decade in 2005. Based in New York from 1986-2001, she performed with the companies of Yoshiko Chuma SOHK, Charles Moulton, Doug Varone, Randy Warshaw, and Bill Young. She has created collaborative works with international choreographers Ben Wright (UK), José Navas (Montreal), Dominique Porte (France)

Meg Stuart (Belgium), and Cosmin Manolescu (Romania). Collaborations over seven years with her husband visual artist Peter Terezakis have explored the merging of art, technology and dance in site-specific installations. Her company, Allyson Green Dance, has been presented throughout the U.S. and worldwide. In July 2003 Green joined the faculty as Associate Professor of Theatre and Dance at UCSD, where she is helping to create a new MFA program in Dance Theatre.

LA JOLLA SYMPHONY CHORUS

Founded in 1965 by Patricia Smith

David Chase, *Choral Director*

Kenneth Bell, *Assistant Conductor* | **Victoria Heins-Shaw**, *Accompanist*

Mea Daum, *Chorus Manager* | **Marianne Schamp**, *Chorus Librarian*

Stewart Shaw, *Chorus Facilities*

STREET CHORUS PERSONNEL

Soprano

Christine Bull
Anita Ip
Karen Johns ●
Constance Lawthers ▲ ★
Amy Schick
Mitzi Sobash
Jennifer Timmons
MariJo Velasco
Danielle Wiener

Alto

Ellie Elphick
Karen Erickson
Rachael Lapidis
Debby Park
Rebecca Ramirez
Analia Romero
Marianne Schamp ★
Janet Shields*
Susan Taggart
Amea Wood

Tenor

Colin Bloor
Nathan Daum
William Eadie ●
Kirk Garner ● ★
David Hingtgen
Marty Marion
Myles Mayfield ■
Sean McCormac ★
Bill Ziefle

Bass

C. Peter Brown
John Carpenter
Bryan Heard
Daniel Maloney ●
Steve Marsh
Ray Park
Vincent Tedjasaputra
Mark Walters (Preacher) ★

CHOIR PERSONNEL

Soprano

Megan Becker
Maureen Blinn
Anna Busija
Frances Castle*
Sue Chung
Sally Dean
Madison Donoghue
Clare Friedman
Marty Hambricht
Martha Hamilton
Ida Houby
Donna Johnson
Joann Jungk
Karen Kakazu
Kathryn Kinslow
Rebecca Lee
Jessica Lin
Judy Manuche
Mona McGorvin
Nancy Moore
Alessia Para
Bobbette Stewart
Mary Ellen Walther
Jennifer Wu
Joyce Yin ■

Alto

June Allen
Kathy Archibald
Tava Bever
Kim Burton
Diane Bushman
Peggy Clapp
Rachel Jansen
Deanna Johnson
Jaclyn Los Banos
Robin Mayfield
Sarah Michael
Minna Ng
Barbara Peisch

Valerie Rubins

Satomi Saito
Victoria Heins-Shaw
Sarah Warisi
Alice Wu

Tenor

Joseph Allen ♥
George Anderson
Max Chodos
Walter Desmond* ♥
David Jorstad ♥
Anthony Leonard ♥
James Macemon
C. Joe Mundy
Alex Nguyen
Robert Peters
Allan Sohl
Dennis Turner

Bass

Kenneth Bell ■
John Beresford
Charles Carver
Les DeLashmutt ♥
Paul Engel
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Gilbert Omens
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Richard Tilles
Robert Wennerholt
Johnny Zhang

LA JOLLA SYMPHONY ORCHESTRA

Founded in 1954 by Peter Nicoloff

Steven Schick, *Music Director*

Nicholas Deyoe, *Conducting Assistant*

R. Theodore Bietz, *Orchestra Manager* | **Ulrike Burgin**, *Orchestra Librarian*
Jacob Sudol, *Production Assistant*

VIOLIN I

Peter Clarke,
Co-Concertmaster
David Buckley,
Co-Concertmaster
Carol Bietz
Pat Bromberger
Evon Carpenter
Ina Page
Wendy Patrick
Mazzarella
Jeanne Saier

VIOLIN II

Gary Brown, *Principal*
Judy Gaukel,
Assistant Principal
Daniel Chiou
Serena Cohen
David Cookley
Candace Davis
Pat Gifford
Phillip Wu

VIOLA

Daniel Swem, *Principal*
Nancy Swanberg,
Assistant Principal
Anne Gero-Stillwell
Sheila Podell
Meredith Rawls
Euki Sawada
Rachel Smyth
Cynthia Snyder

CELLO

Peter Farrell, *Principal*
Max Fenstermacher,
Assistant Principal
Katharina Brandl
Ulrike Burgin
Curtis Chan
Milissa Chu
Michelle Elliott
Caitlin Fahey
Erdis Maxhelaku
Carolyn Sechrist
Clifford Thrasher

CONTRABASS

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Lance Gucwa,
Assistant Principal
Christine Allen
Tyler Eaton

FLUTE/PICCOLO

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Erica McDaniel

OBOE

Carol Rothrock, *Principal*
Heather Marks

ENGLISH HORN

Heather Marks

CLARINET

Sue Collado, *Principal*
Steve Shields
Jenny Smerud

E FLAT CLARINET

Jenny Smerud

BASS CLARINET

Steve Shields

SOPRANO SAXOPHONE

Steve Shields

ALTO SAXOPHONE

Sue Collado

TENOR SAXOPHONE

Jennifer Smerud

BASSOON

Tom Schubert, *Principal*
Jennifer Bleth

CONTRABASSOON

Jennifer Bleth

HORN

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Principal
Buddy Gibbs
Jonathan Rudin
Melissa Stanley

TRUMPET

Ken Fitzgerald,
Principal
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Ted Kocher
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TROMBONE

R. Theodore Bietz,
Principal
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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.

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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 2009-2010 season.

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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 November 10, 2009.

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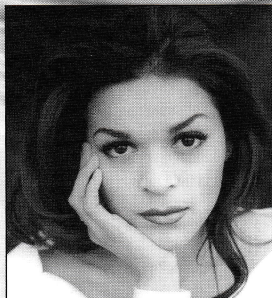
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Young Artists Celebration Concert!

LJS&C Young Artists Competition Turns 50!

Join us on January 24, 2010
in a celebratory concert at the
new Conrad Prebys Concert Hall
as we welcome back Young
Artists alumni Monica Abrego,
Tom Corbeil and more, and
introduce the first-place winners
of the 2010 competition.



Monica Abrego, soprano
1996 winner

Joining us...

Bridgett Dolkas, violin, 1991 winner
John Mula, clarinet, 1987 winner
Gregorio Gonzales, baritone, 2002 winner
Daniel Pate, marimba, 2004 winner

Sunday, January 24

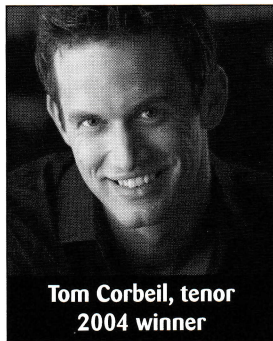
7:00 pm concert

Conrad Prebys Concert Hall, UCSD

Tickets: 858-534-4637

\$35 concert only

\$60 concert, VIP seating, pre-concert champagne reception to meet
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Tom Corbeil, tenor
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