

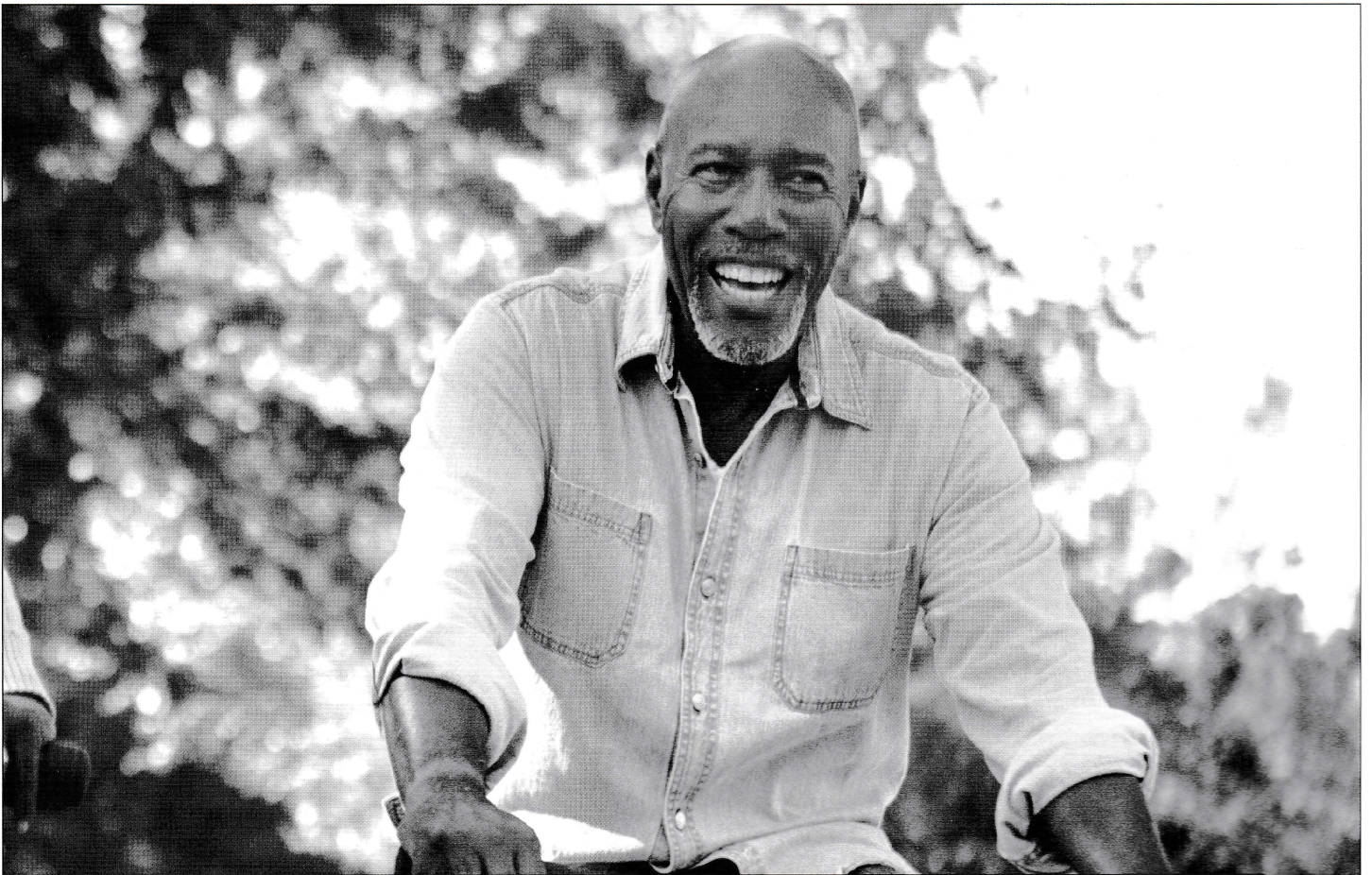
# La Jolla Symphony & Chorus

2017-2018 Season



February 10-11, 2018  
*Mandeville Auditorium*

**Steven Schick**  
Molli & Arthur Wagner  
Music Director



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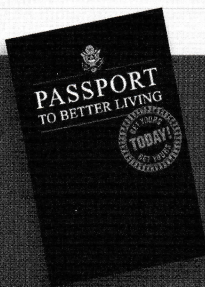


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**Steven Schick**  
Molli & Arthur Wagner Music Director



**Patrick Walders** Choral Director

**David Chase** Choral Director Emeritus

## *Cross Winds*

Saturday, February 10, 2018, 7:30pm

Sunday, February 11, 2018, 2:00pm

*Mandeville Auditorium, UCSD*

### ***Steven Schick conducting***

**GUSTAV MAHLER**

**Symphony No. 4 in G Major**

*Bedächtig. Nicht eilen.*

*Im gemächlicher Bewegung. Ohne Hast.*

*Ruhevoll. (Poco Adagio.)*

*Sehr behaglich*

***Tasha Koontz, soprano***

### **INTERMISSION**

**ROLAND AUZET**

**M.Alone: a theatre and percussion concerto for Fiona Digney**

***Fiona Digney, percussion***



Concert partner with San Diego Symphony's  
"Its About Time" festival

*Cover illustration of Steven Schick by Jay Wolf Schlossberg-Cohen*

*Unauthorized photography and audio/video recording are prohibited during this performance.  
No texting or cell phone use of any kind allowed.*

We gratefully acknowledge our underwriters for this concert  
**Gary & Susan Brown / Eric & Pat Bromberger / Bob & Judy Gaukel / Family of Joan Forrest**

# From the Conductor

We started with time and now we have clocks.

Earliest humans were confronted with time as a dark river that flowed uncharted through their lives, coursing through a landscape of crop cycles, tide levels, and eclipses. Large and small, these temporal structures shaped every aspect of our existence. Human beings, even of relatively recent historical periods, never dreamed that *they* might actually shape time.

But now we have clocks. Everywhere. Wristwatches, iPhones, time stamps on checks. And now we think we can control time. Now our view of time is mechanical and personal. Even in the larger temporal increments of 24-hour news cycles, weekends off, and retirement looming, we honestly believe we can control time.

It's kind of cute.

I am not pointing my aging Luddite finger at the younger generation. I also am a denizen of the 21st century. I also am glued to my iPhone and structure my schedule in 15-minute increments. My former great-grandparents probably didn't think much further ahead than the next planting or harvest; I can tell you where I will be on pretty much every day of August of 2021. How did we get here?

Among the rewards of having just curated a region-wide festival called "It's About Time," of which these concerts are the culminating moments, has been the possibility to explore in detail various of our contemporary views of time. I've read a lot about time. There is the quotation, falsely attributed to Albert Einstein, that, "time is what keeps everything from happening at once." (Early 20th century pulp science-fiction writer Ray Cummings wrote that one.) The pre-Socratic

philosopher Heraclitus of Ephesus believed that time was like a child playing checkers (or whatever the pre-Socratic version of that game was): it was simultaneously insistent and meandering; firm and fickle.

But nowhere in any commentary is there as much illumination of the notions of time as there is in any piece of music. To music, time is like plasma, that substance in which every idea and impulse is suspended and nourished. Listen to what you think of as the simplest song in the world, and, whatever else is going for it, it will have an extraordinarily sophisticated relationship with time.

When one then takes a truly sophisticated piece, like the Mahler *Fourth Symphony*, the explorations of musical time are like an interplanetary expedition. In Mahler, there is metric time, nearly always in flux, as strong beats occur where you least expect them and the resulting temporal flow is rarely steady. Harmonic points of arrival exert a kind of magnetic force on tempo, sometimes slowing it, and other times slinging it by like a comet accelerating around the sun. A thorough analysis of the symphonies of Mahler, just for their tempo implications, is a lifetime's work.

And then there is narrative time. Mahler often seems suspended between his present—often with the undertones of someone not completely at ease with his own generation—and a past that is reluctant to ease its hold. Sounds of his past: folk melody, birdsong, cowbells, and sleigh-bells decorate his scores. The poignancy that one often senses in Mahler comes, at least for this listener, from this temporal ambiguity. Here is the sense of being constantly on the cusp of change, from the ineffable sense of twilight he creates.

## Steven Schick

Molli & Arthur Wagner  
Music Director

Percussionist, conductor, and author Steven Schick was born in Iowa and raised in a farming family. Hailed by Alex Ross in *The New Yorker* as "one of our supreme living virtuosos, not just of percussion but of any instrument," he has championed contemporary percussion music by commissioning or premiering more than 150 new works. The most important of these have become core repertory for solo percussion. In 2014 he was inducted into the Percussive Arts Society Hall of Fame.

Schick is in his 11th season as artistic director and conductor of the La Jolla Symphony and Chorus. He is also artistic director of the San Francisco Contemporary Music Players, co-artistic director of the Banff Centre for Arts

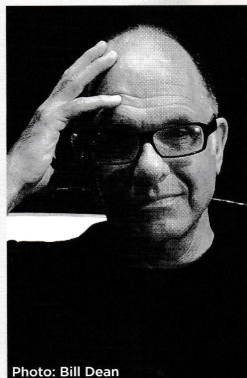


Photo: Bill Dean

and Creativity Summer Music Program, and artistic director and conductor of the Breckenridge Music Festival.

As a guest conductor he has appeared with the BBC Scottish Symphony Orchestra, the Saint Paul Chamber Orchestra, the Milwaukee Symphony, Ensemble Modern, the International Contemporary Ensemble, and the Asko/Schönberg Ensemble.

Schick's publications include a book, "The Percussionist's Art: Same Bed, Different Dreams," and many articles. He has released numerous recordings including the 2010 "Percussion Works of Iannis Xenakis," and its companion, "The Complete Early Percussion Works of Karlheinz Stockhausen" in 2014 (both on Mode). He received the "Diapason d'Or" as conductor (Xenakis Ensemble Music with ICE) and the Deutscheschallplattenkritikpreis, as percussionist (Stockhausen), each for the best new music release of 2015.

Steven Schick is Distinguished Professor of Music and holds the Reed Family Presidential Chair at the University of California, San Diego.

Roland Auzet's new work, *M.Alone: a theatre and percussion concerto for Fiona Digney*, which will receive its first performance tonight with the extraordinary and charismatic Fiona Digney as soloist, might seem far from Mahler, but it really isn't. Here also we find the need to manage multiple time streams—tempos changing rapidly, intricate interlocking rhythms in the ensemble—just as Mahler asks of us. And, through the dramatic action on stage—Fiona is as much an actor at times as she is a musician—we get an exploration of narrative time that also feels related to Mahler.

But what Auzet offers that no one else can is his far-flung and eccentric background. He is a percussionist himself and a composer; but he also has run a theater company in Lyon and is a circus artist and producer. And perhaps some of you saw his recent one-person performance on this stage using a car! There is very little that

one can do on a stage that Roland Auzet has not done. And he brings all of this to bear in *M.Alone*.

We are pleased to welcome him to San Diego, not just because he is one of my oldest and dearest friends, but his engagement with time—musical and dramatic; political and poetic—is deep and probing. Perfect for this moment. At the time of this writing, I cannot tell you much about what his piece will sound like: isn't that the magic of a first performance? But, I can tell you it will be riveting!

So listen carefully to musical time in all of its guises tonight. Soak it in. And when you next have a moment of quiet, imagine yourself in a world without clocks, where time is plasma not commodity. Imagine yourself afloat on that dark river, headed who-knows-where in our mysterious and beguiling universe. And know that the closest we humans can come to touching that mystery is through music. ■

## Program Notes by Eric Bromberger

### Symphony No. 4 in G Major GUSTAV MAHLER Born July 7, 1860, Kalischt, Bohemia Died May 18, 1911, Vienna



In April 1897 Mahler was named director of the Vienna Court Opera, the most prestigious post in the world of music. But the fierce demands of that position brought his composing to a

standstill, and from the summer of 1896 until the summer of 1899 he composed no new music. Finally established in Vienna, he could return to creative work, and during the summer of 1899 he retreated to the resort town of Alt-Aussee in the Styrian Alps and composed the first two movements of his *Fourth Symphony*. He completed the symphony the following year at his new summer home on the shores of the Wörthersee and led the premiere in Munich on November 25, 1901.

The Fourth is Mahler's friendliest symphony—even people who claim not to like Mahler take this music to their hearts.

At just under an hour in length, it is also the shortest of Mahler's ten symphonies, and it is scored for an orchestra that is—by his standards—relatively modest: it lacks trombones and tuba. Mahler's claim that the *Fourth* never rises to a *fortissimo* is not literally true, but it is figuratively true, for even at its loudest this symphony is Mahler's most approachable work. Much of its charm comes from the text sung by the soprano in the last movement, with its wide-eyed child's vision of heaven. In fact, several recordings use a boy soprano in place of a woman in the finale, because the sound of a child's voice is exactly right in this music. This sense of a child's vision—full of wonder, innocence, and radiance—touches the entire *Fourth Symphony*.

The symphony opens with the sound of sleighbells, and violins quickly sing the graceful main subject. Mahler marks this movement *Bedächtig* ("Deliberately"), and it is remarkable for the profusion of its melodic material: a jaunty tune for clarinets, a broad and noble melody for cellos, a lyric melody for cellos, a poised little duet for oboes and bassoons. We arrive at what seems to be the development, and scarcely has this begun when an entirely new theme—a radiant call for four unison flutes—looks ahead to the celestial glories of the final movement. This movement proceeds melodically rather

# La Jolla Symphony & Chorus

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### Mission Statement

Rooted in San Diego for over 60 years, the La Jolla Symphony and Chorus enriches our lives through affordable concerts of ground-breaking, traditional and contemporary classical music.

than dramatically—there are no battles fought and won here—and at the end the opening violin theme drives the movement to its ringing close on great G-major chords.

The second movement—*In gemächlicher Bewegung* (“Moving leisurely”)—is in a rather free form: it might be described as a scherzo with two trios. Mahler requires here that the concertmaster play two violins, one of them tuned up a whole step to give it a whining, piercing sound—Mahler asks that it sound *Wie eine Fiedel*: “like a fiddle.” Mahler said that this movement was inspired by a self-portrait by the German painter Arnold Böcklin in which the devil—in this case a skeleton—plays a violin (with only one string!) in the painter’s ear. Despite all Mahler’s suggestions of demonic influence, this music remains genial rather than nightmarish—in Donald Francis Tovey’s wonderful phrase, the shadows cast here “are those of the nursery candlelight.”

However attractive the second movement may be, it finds its match in the third, marked *Ruhevoll* (“Peaceful”), which begins with some of the most beautiful music ever written: a long, glowing melody for cellos and its countertheme in the violins. This movement is in variation form, with the variations based on this opening theme and on a more somber second subject, sung first by the oboe. Near the close, violins suddenly

leap up and the gates of heaven swing open: brilliant brass fanfares and smashing timpani offer a glimpse of paradise, but that finale must wait for this movement to reach its utterly peaceful close.

Out of the silence, solo clarinet sings the main theme of the finale, marked *Sehr behaglich* (“Very comfortable”), and soon the soprano takes up her gentle song. Mahler had originally composed this song, titled *Das himmlische Leben* (“The Heavenly Life”), in 1892 when he was conductor of the Hamburg Opera. Its text, drawn from *Das Knaben Wunderhorn*, offers a child’s vision of heaven. Mahler said that he wished to create a portrait of heaven as “clear blue sky,” and this vision of heaven glows with a child’s sense of wonder. It is a place full of apples, pears, and grapes, a place where Saint Martha does the cooking, Saint Peter the fishing, where there is music and dancing and joy. The sleighbells from the symphony’s opening now return to separate the four stanzas, and at the end the soprano sings the key line: “Kein Musik ist ja nicht auf Erden” (“There is no such music on earth”). For this truly is heavenly music, music of such innocence that it feels as if it must have come from another world, and at the end of this most peaceful of Mahler symphonies the harp and contrabasses draw the music to its barely-audible close. ■

Tasha  
Koontz

soprano

Recognized for her sumptuous and expressive voice, Ms. Koontz is the LJS&C’s 2016 Young

Artist Competition Winner in the vocal division. She also was recently named a Finalist in the Fritz and Lavinia Jensen Foundation Vocal Competition in New York City and is the Third Prize All-Around Winner in the Musical Merit Foundation of Greater San Diego Competition, recognizing the best talent in the categories of winds, strings, piano, pipe organ and voice. She adds these accolades to her growing number of awards and recognition from the



Metropolitan Opera National Council Auditions—including the Illinois and Indiana Districts and Central Region, the La Jolla Symphony & Chorus Young Artist Competition, the Coeur d’Alene Symphony Competition, the Bel Canto Foundation Competition, the Susan and Virginia Hawk Competition and the Brava! Opera Theater Competition.

In spring 2017 she made her San Diego Opera debut as Annina in *La Traviata* and returned in fall 2017 to sing Edith in the Opera’s season-opening production of *Pirates of Penzance*. She will make her debut with Central City Opera this summer singing First Lady in *Die Zaubeflöte*. Ms. Koontz is a recent Master of Music graduate of the Jacobs School of Music at Indiana University and received her Bachelor of Music from Northwestern University. In addition to this weekend’s performance in Mahler’s *Symphony No. 4*, she will return in March as soprano soloist in the La Jolla Symphony & Chorus much-anticipated production of Carl Orff’s *Carmina Burana*.

## **Das himmlische Leben** *(aus Des Knaben Wunderhorn)*

Wir genießen die himmlischen Freuden,  
D'rum tun wir das Irdische meiden.  
Kein weltlich' Getümmel  
Hört man nicht im Himmel!  
Lebt alles in sanftester Ruh'.  
Wir führen ein englisches Leben,  
Sind dennoch ganz lustig daneben;  
Wir tanzen und springen,  
Wir hüpfen und singen,  
Sankt Peter im Himmel sieht zu.

Johannes das Lämmlein auslasset,  
Der Metzger Herodes d'rauf passet.  
Wir führen ein geduldig's,  
Unschuldig's, geduldig's,  
Ein liebliches Lämmlein zu Tod.  
Sankt Lucas den Ochsen tät schlachten  
Ohn' einig's Bedenken und Achten.  
Der Wein kost' kein Heller  
Im himmlischen Keller;  
Die Englein, die backen das Brot.

Gut' Kräuter von allerhand Arten,  
Die wachsen im himmlischen Garten,  
Gut' Spargel, Fisolen  
Und was wir nur wollen.  
Ganze Schüsseln voll sind uns bereit!

Gut' Äpfel, gut' Birn' und gut' Trauben;  
Die Gärtner, die alles erlauben.  
Willst Rehbock, willst Hasen,  
Auf offener Straßen  
Sie laufen herbei!

Sollt' ein Fasttag etwa kommen,  
Alle Fische gleich mit Freuden angeschwommen!  
Dort läuft schon Sankt Peter  
Mit Netz und mit Köder  
Zum himmlischen Weiher hinein.  
Sankt Martha die Köchin muß sein.

Kein' Musik ist ja nicht auf Erden,  
Die unsrer verglichen kann werden.  
Elftausend Jungfrauen  
Zu tanzen sich trauen.  
Sankt Ursula selbst dazu lacht.  
Kein' Musik ist ja nicht auf Erden,  
Die unsrer verglichen kann werden.  
Cäcilia mit ihren Verwandten  
Sind treffliche Hofmusikanten!  
Die englischen Stimmen  
Ermuntern die Sinnen,  
Daß alles für Freuden erwacht.

## **The Heavenly Life** *(from Des Knaben Wunderhorn)*

We enjoy heavenly pleasures  
and therefore avoid earthly ones.  
No worldly tumult  
is to be heard in heaven.  
All live in greatest peace.  
We lead angelic lives,  
yet have a merry time of it besides.  
We dance and we spring,  
We skip and we sing.  
Saint Peter in heaven looks on.

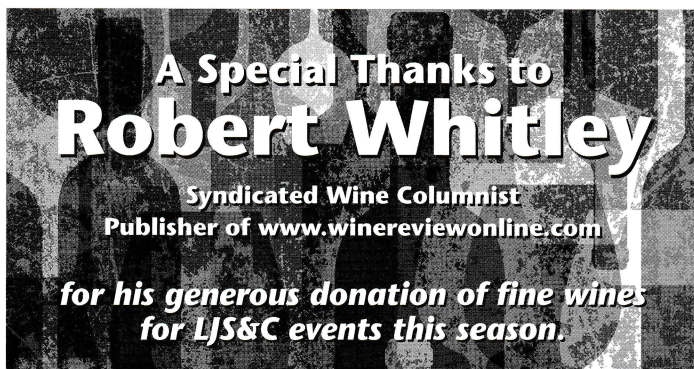
John lets the lambkin out,  
and Herod the Butcher lies in wait for it.  
We lead a patient,  
an innocent, patient,  
dear little lamb to its death.  
Saint Luke slaughters the ox  
without any thought or concern.  
Wine doesn't cost a penny  
in the heavenly cellars;  
The angels bake the bread.

Good greens of every sort  
grow in the heavenly vegetable patch,  
good asparagus, string beans,  
and whatever we want.  
Whole dishfuls are set for us!

Good apples, good pears and good grapes,  
and gardeners who allow everything!  
If you want roebuck or hare,  
on the public streets  
they come running right up.

Should a fast day come along,  
all the fishes at once come swimming with joy.  
There goes Saint Peter running  
with his net and his bait  
to the heavenly pond.  
Saint Martha must be the cook.

There is just no music on earth  
that can compare to ours.  
Even the eleven thousand virgins  
venture to dance,  
and Saint Ursula herself has to laugh.  
There is just no music on earth  
that can compare to ours.  
Cecilia and all her relations  
make excellent court musicians.  
The angelic voices  
gladden our senses,  
so that all awaken for joy.



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# Celebrating 50 Years at UC San Diego

1967-2017

## Mandeville: A Place to Call Home



Tom Nee with orchestra at Sherwood Hall

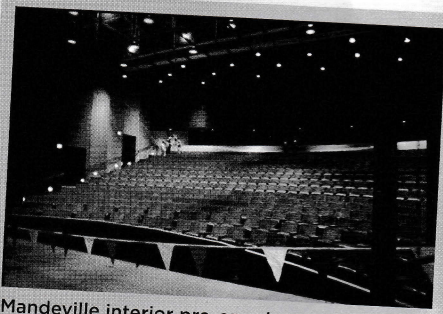
When the La Jolla Symphony & Chorus (LJS&C) began its affiliation with UC San Diego in 1967, the young campus was without a concert hall. The ensemble performed at Sherwood Auditorium in the village until the rental expense of \$500 per performance began to overwhelm the budget. At approximately 80 musicians, the orchestra was also becoming too large for the Sherwood stage.



Revelle cafeteria

In 1969, the Board decided to move one concert a year to the UCSD campus, putting Revelle Cafeteria and the Gymnasium into service as concert halls. Rehearsals were in the Humanities-Library Auditorium

(chorus) and Building 409 (orchestra). Space was tight and often less than ideal. Orchestra member Loie Flood recalls auditioning for Tom Nee in a storage room next to the rehearsal space: "I had to position myself carefully so my bow wouldn't smack into the pipes hanging low off the ceiling!"



Mandeville interior pre-opening

The 1974-75 season marked a turning point. On March 1, 1975, the LJS&C inaugurated the



David Chase rehearses chorus in the downstairs rehearsal rooms of Mandeville Center

850-seat multi-use auditorium at Mandeville Center for the Arts. The concert program included a work commissioned by LJS&C for the occasion— *Rainbow Rising* composed by Professor of Music Composition and Theory Robert Erickson—and works by Stravinsky, von Weber and Brahms. Mandeville has been the LJS&C's concert home ever since.



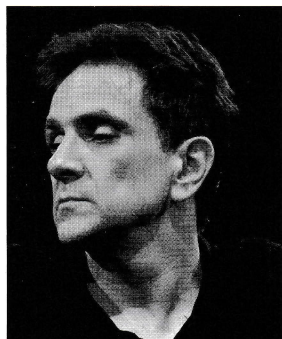
Early orchestra and chorus at Mandeville



## M.Alone: a theatre and percussion concerto for Fiona Digney

ROLAND AUZET

Born November 27, 1964, Cavailon, France



*The composer has supplied the following program note.*

The writing of a musical project very often is linked to the meeting of a composer with an interpreter. The history of Art tells us, and once again, we check it. With Fiona Digney, the meeting triggered this desire to write a concerto or rather a musical and theatrical concertante form

between an orchestra and a percussionist who travels between a musical and theatrical expression.

The form of the project is theatrical and musical. Everything is the result of extreme listening.

Fiona is a fabulous musician, a virtuoso percussionist, and an extraordinary performer. The confrontation with the orchestra is an exciting challenge.

Poetry comes from the strange manipulation that plays on exchange, magic, illusion, and relationships between her and the orchestra. She is thus a strange tamer of musical objects. She punctuates her fits of mood with strange sounds. The tension comes from the friction between this voluntary body and the resistance of things, the whole facing the "animal" that is an orchestra, as a set of prejudices of the crowd, and even the crowd itself, in the form of the opinion.

This relationship is about jousting, confrontation and dialogue with the orchestra on the stage.

Just as the sound environment of nature sometimes comes from the symphony, the music played on the stage is the most appropriate relationship between the musical or choreographic gesture and the theatrical relationship.

First, the silence, and little by little, under the fingers, the feet, the mission of Fiona is the fate of objects generating sounds, inhabited by a proper vibration.

In the space gradually multiplied by moving and mobile objects, Fiona implements a community of gestures, which are close to ancestral traditions, summoning repertoires and answering fundamental questions, human, solitude, the powerful, knowledge, strength, virtuosity and doubt...

Poetry comes from the strange manipulation of instruments and objects that plays on exchange, magic, illusion. Illusion of the relationship between her and the orchestra, but also hands that strike, only as the force of despair...

The project questions the tradition of music and the tradition of contemporary writing while confronting these different worlds so far from each other but so close... ■

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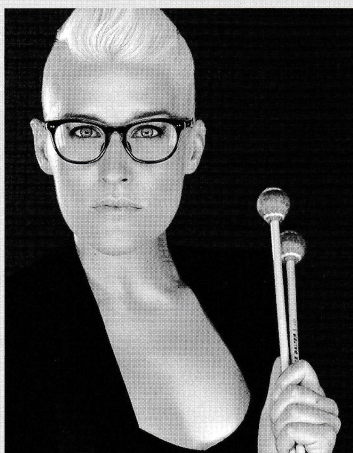
French composer, percussionist, and theater director **Roland Auzet** defines himself as a stage writer. An artist and performer with many interests and talents, Auzet received the Chevalier des Arts et Lettres from the French Ministry in 2007 for his remarkable body of work in contemporary music, circus, dance, opera, and theater. Auzet has collaborated with leading composers (Iannis Xenakis, Pierre Boulez, Luc Ferrari, and Heiner Goebbels), circus artists (Jérôme Thomas and Mathurin Bolze), visual artists (Giuseppe Penone), choreographers (Angelin Preljocaj, François Raffinot, and Merce Cunningham), and playwrights (Rainald Goetz, Eduardo Arroyo, Fabrice Melquiot, and Laurent Gaudé).

Auzet studied music at the Conservatoire National de Marseilles, Rueil Malmaison and Paris, and was invited by the Institut de Recherche et Coordination Acoustique/Musique (IRCAM) to participate in the program Composition and Musical Computing in 1997. He was awarded first prize at the international music competition in Darmstadt and by the Marcel Bleustein Blanchet Foundation. Auzet has composed and produced twenty operas, plays, and musical works that have been premiered in national theaters and opera houses in France and internationally.

## Fiona Digney

percussion

Fiona Digney is an Australian-born multi-faceted percussionist who holds both education and performance degrees from Australia, The Netherlands, and USA, and is currently based in California while she undertakes doctoral studies under the guidance of Prof. Steven Schick. She has enjoyed a wide-ranging freelance career performing in solo, ensemble, and theatrical settings in Australia, China,



Canada, The Netherlands, Sweden, England, Mexico, and the United States. As an avid proponent of new music, she has commissioned and premiered various percussion works from composers across the globe, and has been involved in many new and experimental music ensembles. Theatre credits include *Caligula* with Cripple Creek Theatre Company in New Orleans, *The Cherry Orchard* and *Perestroika* in San Diego, *Caesar* with Het Zuiderlijk Toneel in The Netherlands and Belgium, *Becoming the System* with Diamantfabriek in The Netherlands, and the European premiere of Anne Washburn's highly acclaimed post-electric play, *Mr. Burns* at the Almeida theatre, London. Fiona has performed with West Australian Symphony Orchestra, San Diego Symphony, La Jolla Symphony, Tetrafile percussion quartet (AUS), Ensemble 64.8 and *red fish blue fish* (USA), as well as a soloist at Club Zoo and the launch of the Totally Huge New Music Festival (AUS). Fiona is also currently Associate Producer for the Ojai Music Festival 2018, and Faculty Member/Artistic Associate for the 2018 Banff Summer Music programs.

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## Te Amo Tango

FEBRUARY 18, 2018 at 6:00 PM

Music by Astor Piazzolla and Raul Jaurena  
Beth Ross Buckley, flute David Buckley, violin  
Raul Jaurena, Bandoneon Dana Burnett, piano  
Jeff Pekarek, bass Tango Alma, dance

## Calypso Heat

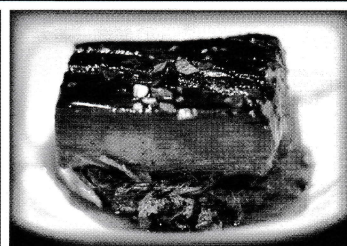
APRIL 14, 2018 at 6:00 PM

Jazz Music by Peter Sprague

Peter Sprague & Fred Benedetti, guitars  
Beth Ross Buckley, flute Leonard Patton, voice  
Gunnar Biggs, bass Duncan Moore, percussion

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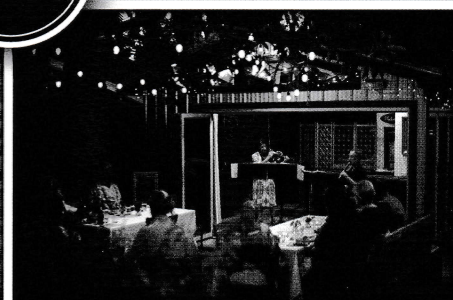
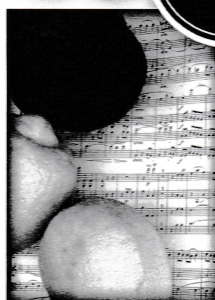
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2017-2018

La Jolla Symphony  
& Chorus



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## Les Préludes

CARL ORFF

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GUEST ARTISTS: Tasha Koontz, soprano;  
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# La Jolla Symphony Orchestra

Founded in 1954 by Peter Nicoloff

**Steven Schick**, *Molli & Arthur Wagner Music Director*

**Michael Gerdes**, *Assistant Conductor*

**R. Theodore Bietz**, *Orchestra Manager* • **Ryan Beard**, *Orchestra Librarian* • **Celeste Oram**, *Production Assistant*

## Violin I

Peter Clarke, *Concertmaster*  
David Buckley, *Assistant-Concertmaster*  
Angelo Arias  
Raina Borum  
Pat Gifford  
Susanna Han  
Jennifer Khoe  
Marianne Laleuf-Thom  
Alyssa Ilano  
Ana Luisa Diaz de Cossio  
Anna Matuszczak  
Wendy Patrick  
Jeanne Saier  
Ted Tsai

## Violin II

Andy Helgerson, *Principal*  
Gary Brown, *Assistant Principal*  
Aram Akhavan  
Catherine Chyi  
David Cooksley  
Savanna Dunaway  
Betsy Faust  
Loie Flood  
Judy Gaukel  
Igor Korneitchouk  
Peter Ouyang  
Ina Page  
Angela Xing

## Viola

Daniel Swem, *Principal*  
Nancy Swanberg, *Assistant Principal*  
Emily Bentley  
Madison Carmichael  
Byron Chow  
Anne Gero-Stillwell  
Roark Miller  
David Phan  
Sheila Podell  
Sarah Quemada  
Rachel Simpkins  
Cynthia Snyder  
Paul Wang

## Cello

Caitlin Fahey Crow, *Principal*  
Peter Stoffer, *Assistant Principal*  
Alana Borum  
Curtis Chan  
Valerie Chen  
Sarah Gongaware  
Carolyn Sechrist  
Wesley Tang  
Carol Tolbert  
Chiaki Watanabe

## Contrabass

Christine Allen, *Principal*  
Darrell Cheng, *Assistant Principal*  
Bill Childs  
Lance Gucwa  
Erik Johnson  
Bryan Lowe

## Flute

Elena Yarithu, *Principal*  
Erica Gamble  
Michael Matsuno  
Vanessa Miller

## Piccolo

Michael Matsuno  
Vanessa Miller

## Oboe

Carol Rothrock, *Principal*  
Heather Marks-Soady  
Samantha Stone

## English Horn

Heather Marks-Soady

## Clarinet

Jenny Smerud, *Principal*  
Gabe Merton  
Steve Shields

## Bass Clarinet

Steve Shields

## Bassoon

Arnold Barron, *Principal*  
Mary Calo  
James Swift

## Contrabassoon

Mary Calo

## Horn

Cynthia McGregor, *Principal*  
Ryan Beard  
Buddy Gibbs  
Jonathan Rudin

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Ken Fitzgerald, *Principal*  
Rachel Allen, *Associate Principal*  
Marcelo Braunstein  
Andrew Harrison

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R. Theodore Bietz, *Principal*  
Naoko Hirai

## Tuba

Kenneth Earnest

## Timpani

Daniel King

## Percussion

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Marc Akiyama  
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Christopher Vennel

## Harp

Laura Vaughan-Angelova

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The La Jolla Symphony & Chorus (LJS&C) is deeply grateful to the Department of Music at UC San Diego for its generous support and assistance, and to the following contributors for their donations to the 2017-2018 season. While making 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. LJS&C is a 501(c)3 non-profit corporation, making your donation tax-deductible.

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