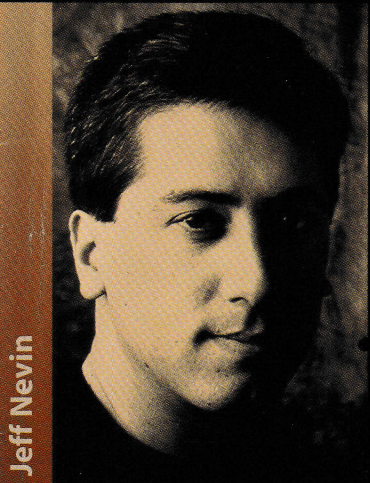
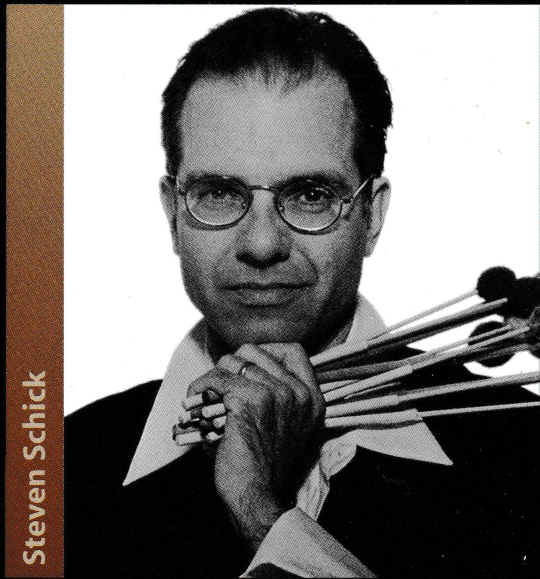


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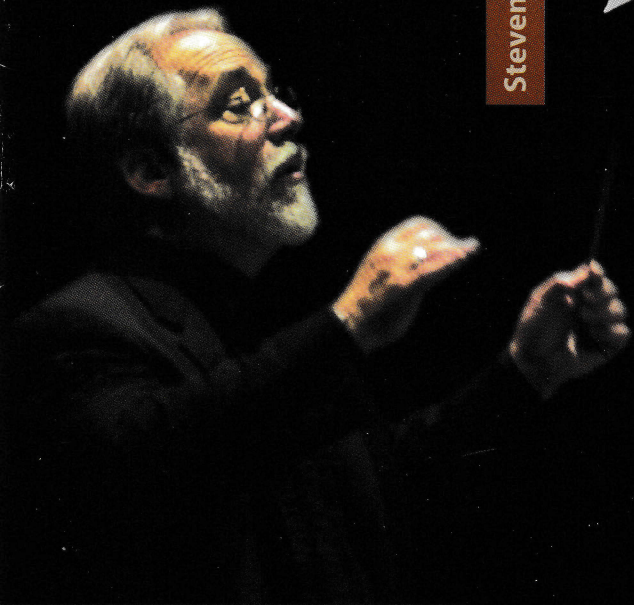
Jeff Nevin



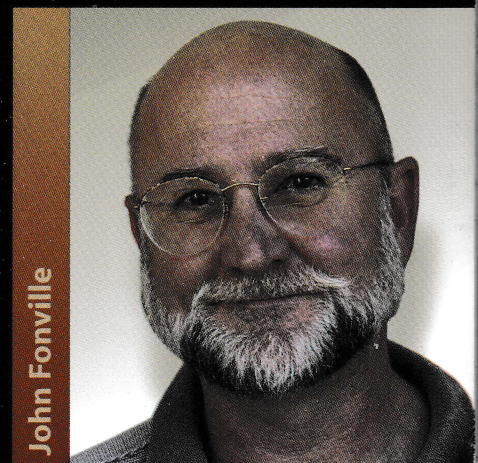
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Thomas Nee, Music Director Emeritus

Songs of Experience!

MANDEVILLE AUDITORIUM, UCSD

SATURDAY, JUNE 10, 2006, 8 PM / SUNDAY, JUNE 11, 2006, 3 PM

DAVID CHASE, CONDUCTOR

BOLCOM

Songs of Experience

- 1 *Introduction*
La Jolla Symphony Orchestra
- 2 *Hear the Voice of the Bard*
Joe Pechota, baritone
- 3 *Orchestral Interlude*
La Jolla Symphony Orchestra
- 4 *Earth's Answer*
Laura Mitchell, soprano
- 5 *Nurse's Song*
Jill Ballard, folk singer
- 6 *The Fly*
North Coast Singers
Cristina Krause, mandolin
- 7 *The Tyger*
La Jolla Symphony Chorus
- 8 *The Little Girl Lost*
Joe Pechota, baritone
- 9 *In the Southern Clime*
Chamber Choir
- 10 *The Little Girl Found*
All choruses
- 11 *The Clod and the Pebble*
Darren Chase, tenor
- 12 *The Little Vagabond*
Monet Payne, folk singer
- 13 *Holy Thursday*
Mary Jaeb, soprano
- 14 *A Poison Tree*
Darren Chase, actor

- 15 *The Angel*
Anne-Marie Dicce, coloratura soprano
- 16 *The Sick Rose*
Martha Jane Weaver, mezzo-soprano
- 17 *To Tirzah*
La Jolla Symphony Chorus
Darren Chase, actor
- 18 *The Voice of the Ancient Bard*
Joe Pechota, baritone
- 19 *My Pretty Rose-Tree*
La Jolla Symphony Chorus Men
- 20 *Ah! Sun-Flower*
Madrigal Sextet - Christine Chong,
Constance Lawthers, Susan Lutz, Max Chodos,
Peter Brown and David Hertzell
- 21 *The Lilly*
Darren Chase, tenor
La Jolla Symphony Chorus
- 22 *Orchestral Interlude*
La Jolla Symphony Orchestra
- 23 *The Garden of Love*
Darren Chase, tenor
- 24 *The Little Boy Lost*
Mary Jaeb, soprano
La Jolla Symphony Chorus and Chamber Choir
- 25 *Vocalise*
La Jolla Symphony Chorus
- 26 *The Human Abstract*
Joe Pechota, baritone
- 27 *Voces Clamandae*
La Jolla Symphony Orchestra
- 28 *A Divine Image*
Ken Anderson and the Entire Company

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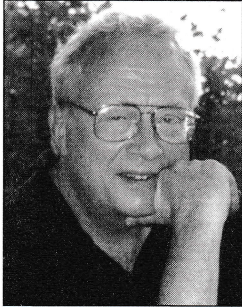
Beda Farrell - Text supertitles and image projections
 Mark Adams - Poster illustrator

Conductor's Note

by David Chase

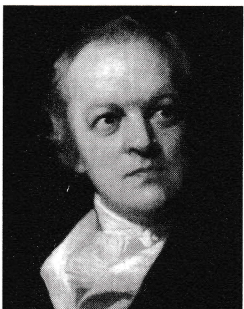
William Bolcom Songs of Experience; A Musical Illumination of the Poems of William Blake

Bolcom and Blake



William Bolcom has spent his long career—he started studying composition at age 11 and he's now 68—giving “eclecticism” a good name. Consider his résumé: He has studied with Milhaud and Messiaen; he has distinguished himself as an expert in ragtime music; he has composed several highly acclaimed operas produced at the Chicago Lyric Opera (*McTeague*, 1992; *A View From The Bridge*, 1999; *A Wedding*, 2004); he has won the Pulitzer Prize for composition (1988); he has been an esteemed professor at the University of Michigan since 1973. Perhaps most emblematic of his varied musical palette, he has toured regularly since 1972 with his singer-wife, Joan Morris, performing and recording American popular songs from the “Gay ‘90s” through the 1920s and ‘30s. This is a composer of real depth with a voracious appetite for a multiplicity of musical styles!

A constant in this eclectic musician's life has been his devotion to the English poet and visionary, William Blake (1757-1827). “Ever since I was seventeen, when the reading of William Blake was to make a profound difference in my life, I have wanted to set the entire *Songs of Innocence and of Experience*. Several songs were actually completed in 1956...” The result of over 25 years of composition was ultimately premiered in 1984, and a 2004 recording won 3 Grammy Awards. Not surprisingly, it is a unique form, neither oratorio nor opera; it is a massive song cycle for many voice-types and an orchestra peppered with unconventional instruments.



Blake began his most famous publication as *Songs of Innocence* (the word refers to the human condition before the Fall of Adam and Eve) with 27 color engravings and 19 poems. Apparently, his increasing concern about Good and Evil as he perceived them in the streets of London led to a subsequent set of poems, *Songs of Experience*, which focus on humankind after the Fall. Combined, these volumes comprise 54 dazzling color plates, which he reproduced only on commission, a handmade book individually colored by the author. Significantly, the collection was subtitled, “Shewing the Two Contrary States of the Human Soul.” The poet wrote, “Without Contraries is no progression. Attraction and Repulsion, Reason and Energy, Love and Hate, are necessary to Human existence.” Thus, Blake's temperament is perfect for a composer of Bolcom's inclinations, giving him the oppor-

tunity to mix and juxtapose every kind of musical style into one large work.

Blake's poetry has an innocent surface, but it goes so deep into the human psyche that he is sometimes referred to as the precursor to Freud and Jung. Like the psychoanalysts of a century later, he dug into the subconscious and created his own mythological symbols for the unspoken and the unspeakable. Trained as an engraver, he embedded his verse in highly symbolic, colorful illuminations, sometimes making the words hard to read, but always trying to portray what goes beyond the words. Blake scholar S. Foster Damon wrote, “He was determined not to have his...message sidetracked by surface meanings. So he removed the surface meanings.”

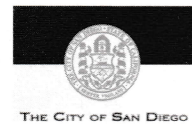
This Performance

I love variety in musical performances. A piece that successfully combines crashing orchestral dissonances with a quaint fox-trot, a stratospheric coloratura soprano with a rock singer, and eighteenth century poetry with twentieth century music is irresistible to me. From the moment my wife and I heard the Naxos recording of this piece, we knew that LJS&C had to introduce it to the La Jolla audience.

However—accustomed as we are in the LJS&C organization to mounting what we lovingly call “Cecil B. DeMille productions”—producing the full, two-and-a-half hour work was not feasible. With all due respect to the original form, I chose to present only the “Experiences” half of the work, and to reduce that enough to make it a theatrical sort of experience—not a concert, but a “show” without intermission.

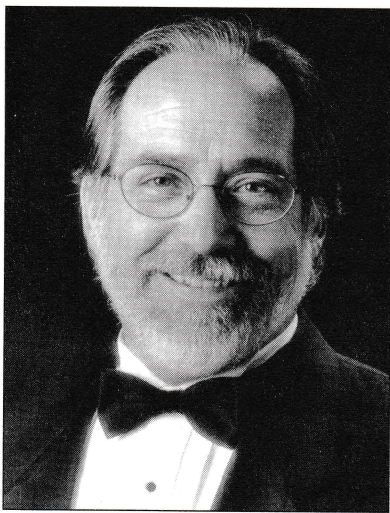
Thanks to the expert work of Beda Farrell, super-titles of the texts will be projected as well as Blake's beautiful illustrations. I hope that the result will be a total experience of text, music and visual art that will correctly represent this unique meeting of two uniquely creative minds.

All of this is possible only because of the extraordinary support of Michael and Nancy Kaehr, who have trusted the LJS&C vision enough to underwrite this program. I hope that our audience finds it both entertaining and edifying. □



We gratefully acknowledge

Michael & Nancy Kaehr
for underwriting this concert.



David Chase

LJS&C CHORAL DIRECTOR

For thirty-one years, David Chase has led the La Jolla Symphony Chorus through great works and innovative new pieces, drawing out not only the best in the sound but the best in the singers.

David Chase became Choral Director of the La Jolla Symphony Chorus and Lecturer in the Department of Music at the University of California, San Diego, in 1973. In addition to his choral duties, he has conducted symphony and chamber orchestras, as well as numerous musical theater productions. He has directed multi-media productions of Orff's *Catulli Carmina* and Menotti's *The Unicorn, the Gorgon, and the Manticore*. He has created and presented "Milton, Handel and Blake: A Meeting of Minds: *L'Allegro ed il Penseroso*"; a concert of poetry, paintings and music with the La Jolla Symphony and Chorus. In 2000, under the auspices of America Cantat (Alberto Grau and Maria Guinand), he conducted choral workshops in the cities of Puerto Ordaz and Mérida, Venezuela. He has taken members of the

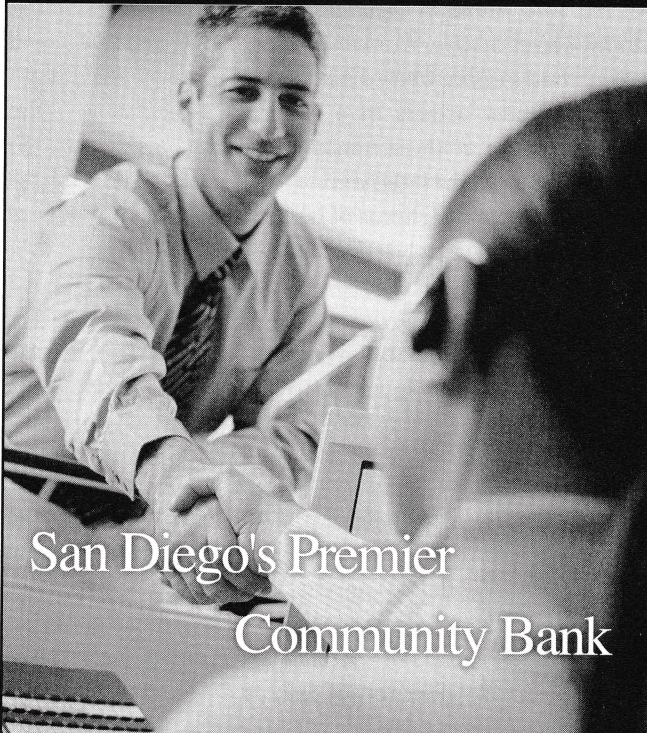
LJSC on four European concert tours, and in 2003 he and the chorus were honored to be the first ensemble from a Western nation to tour the Himalayan Kingdom of Bhutan.

As a singer, he performed and recorded with the Robert Shaw Festival Chamber Chorus in Souillac, France, and at Carnegie Hall. He has also been a fellow in the Melodious Accord Fellowship with Alice Parker in New York City.

David Chase graduated from Ohio State University and received his doctorate from the University of Michigan. In Ann Arbor, he served as conductor for the Grand Rapids Symphonic Choir, choral arm of the Grand Rapids Symphony, then conducted by Semyon Bichkov. Dr. Chase has been on the music faculty of Palomar College, San Marcos, since 1973, where he continues to teach theory, music history and conducts a chamber ensemble. He also is Director of the Chancel Choir at San Dieguito United Methodist Church. His compositions are published by Shawnee Press and Concordia Music Publishers.

David Chase describes the La Jolla Symphony Chorus as one that likes to have fun while working very seriously. It is this balance that has earned him a reputation for excellence and imagination.

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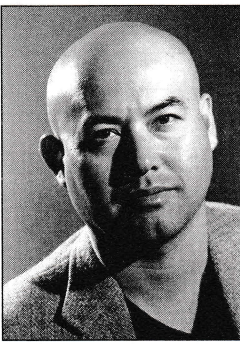


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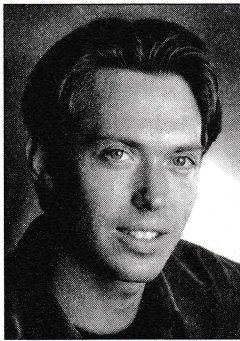
Joe Pechota

BARITONE

Mr. Pechota has appeared as principal artist with the San Diego Opera in several productions, most recently in *Turandot*, *Tosca*, *Madame Butterfly* and *Romeo et Juliette*. With California Ballet, he has appeared in five productions, including the perennial *Nutcracker* and *Coppelia*.

With Maestro Chase and the La Jolla Symphony, Joe has sung bass or baritone solos, including last season's *Carmina Burana*. He has also shared solo duties with John Denver in concerts on the Wheeler Opera House stage in Aspen, Colorado. He has been soloist with Maestros Leonard Bernstein, André Previn, Dennis Russell Davies and Richard Bonyngge.

Joe is a member of AGMA, the professional singers' union and AFTRA, the professional actors' union for television and radio. He has been serving as Music Director and Choirmaster at St. Martin of Tours since 2000.



Darren Chase

TENOR

Darren Chase lives in New York City's West Village, where he toils happily as an opera singer and English teacher. This summer, he will sing Des Grieux in Massenet's *Manon* with the New York Summer Opera and Nemorino in *L'Elisir D'Amore* with Manhattan Opera Theater. During the 2005 season, he sang the roles of Don Ottavio in *Don Giovanni* and Alfredo in *La Traviata* at the Amato Opera, where he frequently workshops new repertoire, such as last year's performances of Nemorino, Tamino, Edgardo and Hoffmann.

Highlights of past seasons include performances of Des Grieux and Tamino at the Shaker Mountain Opera Festival, Count Almaviva with Palm Beach Opera, and Pélleás at the Santa Fe Opera and in Tel Aviv, Israel. He has also performed principal roles with Opera Providence, Opera Northeast, Pacific Opera, Bellayre Opera, Berkeley Opera and Pocket Opera. Darren attended the Aspen and Tanglewood Music Festivals and appeared as concert soloist with the Philharmonia Baroque Orchestra, the Handel Society of Baltimore and MidAmerica Productions, Carnegie Hall. He studied literature at UC Berkeley, opera at Boston University and education at the City College of New York. Darren was a 2002 Teaching Fellow and teaches English as a Second Language to middle school students at P.S. 56 on the Lower East Side.

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Laura Mitchell

SOPRANO

Laura Mitchell is a recent graduate of UCSD with a BA in Music and a minor in mathematics. She was the first place winner of last year's LJS&C Young Artist Competition. In 2006, she also placed first in the Virginia Hawk Competition and the

HB Goodlin Competition, received the NATS Encouragement Award at the Metropolitan Opera San Diego auditions, and was a finalist for the Musical Merit Competition.

Laura is currently a section leader and soloist with St. James by-the-Sea Episcopal Church, and a member of the core chorus of the San Diego Opera.



Monet Payne

FOLK SINGER

Monet Payne, 18, is currently a vocal performance major at San Diego State University. She knew that she wanted to be a professional singer when she was a very young child. Taking voice lessons since the age of five, she has studied with

such esteemed voice teachers as Ann Chase (five years) and currently with Laurinda Nikkel (one year). She has competed in the National Association of Teachers of Singing Competition five times and has placed each time. In high school, she was very involved in school and community theatre, playing Rusty in *Footloose*, Ilona Ritter in *She Loves Me*, Ado Annie in *Oklahoma!*, Sally Simpson in *Tommy*, Martha in *The Secret Garden*, Woman 2 in *Songs for a New World*, and Princess Winnifred in *Once Upon a Mattress*, which won her a Youth Billie Award for best actress in a musical. She also was the musical/vocal director of three musicals and the president of her high school's chapter of the International Thespian Society. In the fall of 2006, she will sing in the chorus of her first opera, *The Marriage of Figaro*, at San Diego State University.

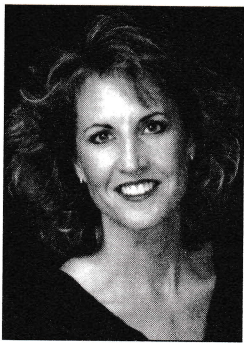


Jill Ballard

FOLK SINGER

Jill Ballard is a nurse practitioner and Director of Nursing at the Student Health Center on the UCSD campus. She sings with the Unitarian Universalist Fellowship of San Dieguito choir, under the inspired direction of Sally H. Dean. She has been

singing in the shower all her life.



Mary Jaeb
SOPRANO

Mary Jaeb, a California native, has appeared as featured soloist with the La Jolla Chamber Orchestra, Cabrillo Chamber Orchestra, San Diego Young Artists Symphony, Colorado Symphony Orchestra,

Colorado Lyric Opera, Central City Opera of Colorado, and Natchez Opera Festival in Mississippi.

Concert works have included: Handel's *Messiah*, Poulenc's *Gloria*, Haydn's *Lord Nelson Mass*, Haydn's *Mass in D Minor*, Haydn's *The Creation*, Gorecki's *Symphony No. 3*, and Mozart's *Coronation Mass*. Mary has toured Japan and Korea performing classics from "The Great American Songbook" as a representative for the University of Colorado where she received her Master's degree. She has opened for the virtuoso pianist Richard Glazier for an exciting all-Gershwin Concert and has shared the stage with Bruno Leoni, Michael Morgan, and Roland Carter.

Some of Mary's theatrical roles include Anna in *The King and I*, Nancy in *Oliver*, Belle in *The Beauty and the Beast*, Hanna in *The Merry Widow*, Anita in *West Side Story*, Abigail in *The Crucible*, and Maggie Cutler in *The Man Who Came to Dinner*.

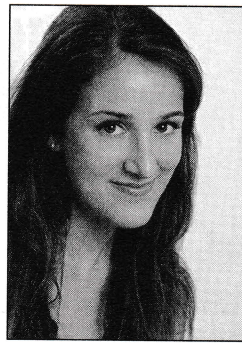
When Ms. Jaeb is not performing, she is busy teaching at Palomar College in San Marcos, and maintains a private voice studio for singers.



Martha Jane Weaver
MEZZO-SOPRANO

Mezzo-soprano Martha Jane Weaver (Lownie) is an extremely versatile singer, with repertoire ranging from Bach to Verdi to Copland; Gilbert & Sullivan, Broadway, Gospel and Spirituals.

Her many guest-artist credits include the San Diego, Nevada-Reno, and Sacramento Opera Companies; the Philharmonia Baroque Orchestra, Los Angeles Bach Festival, Los Angeles Chamber Orchestra, Nevada, Utah and San Diego Symphonies, Hollywood Bowl, William Hall Chorale, and dozens of other choral organizations throughout the Southwest. Ms. Weaver is a soloist and section leader at St. James by-the-Sea Episcopal Church, La Jolla, and a frequent guest recitalist at many San Diego area churches and venues such as the Spreckles Organ Pavilion in Balboa Park. In recent years she has also become a noted vocal coach and choral workshop director.



Anne-Marie Dicce
COLORATURA SOPRANO

Anne-Marie Dicce, soprano, is a soloist throughout the US and Europe, most recently with the Bach Collegium San Diego and Cappella Gloriana, a San Diego-based a cappella ensemble. For the past two summers, she was an invited singer at the

Bachakademie's European Music Festival with Helmuth Rilling in Stuttgart, Germany. Anne-Marie also has performed in numerous ensembles and festivals including the Agora Festival of New Music in Paris, the Los Angeles Philharmonic's Green Umbrella New Music series, Red Fish Blue Fish percussion ensemble, Festival Ensemble Stuttgart, Sinatra Opera Workshop, InFrequencies, St. Paul's Cathedral Choir, and in past seasons with the La Jolla Symphony Chorus. She frequently performs contemporary music and enjoys premiering works written by her colleagues and professors. Anne-Marie is pursuing a Doctor of Musical Arts degree at UCSD, where she also teaches. She studies with Carol Plantamura and holds an M.A. from UCSD and a B.A. in Music from Loyola Marymount University.



Kenneth Anderson
ROCK SINGER

Kenneth Anderson has been singing and playing gospel music in church since the age of six. His musical mentors have been vocal instructor Eileen Moss and piano instructor Krystoff Bruza. His performances include Joe the Loiterer in the opera *The Mother of Us All*

with the La Jolla Symphony, Joe in *Showboat* and Judas in *Jesus Christ Superstar* with the Christian Community Theater.

He is best known as the Director of the UCSD Gospel Choir, a 550-voice ensemble that draws students from every part of the university community. He is also a music instructor in the San Diego Unified, La Mesa/Spring Valley, El Cajon, and Sweetwater Union School Districts. He has a community choir called The Martin Luther King, Jr. Community Choir San Diego (MLKCCSD). The MLK Choir, as it is commonly known, provides educational grants for graduating high school seniors in the visual and performing arts. Ken has ten grown foster sons.

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San Diego North Coast Singers

Caprice

Sally Husch Dean, Artistic Director

Jeanne Saier, Accompanist

Miel Burnett, Operations Manager



The **San Diego North Coast Singers** was founded in 1993 in Encinitas, California. They are known throughout San Diego County for their joyous, spirited sound. Sponsored by The San Dieguito Performing Arts Association, the program has four ensembles serving 130 children in grades two through twelve. The choir strives to offer a first-rate musical education while instilling a sense of worth in the local community and a global understanding as well, through the study of songs in many languages from many lands.

Beginning level choirs *Brioso* and *Giocoso* offer music literacy education along with vocal technique. *Capella* is a vocal jazz ensemble directed by Jennifer Stein and performing with a jazz trio.

The advanced choir *Caprice* (of humorous or capricious character), is a 46 voice advanced treble choir directed by Founding Director, 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 and Italy. The group has performed numerous times with the La Jolla Symphony and Chorus at UC San Diego and with the San Diego Symphony in Copley Symphony Hall. *Caprice* singers look forward to participating in the Mozart Youth Choral Festival in Austria in June, 2006.

Sally Husch Dean, founding director of North Coast Singers, is a graduate of UCSD in Voice Performance. She studied choral conducting with Dr. David Chase and was a participant in the Alice Parker Melodious Accord Fellowship in 1997. Ms. Dean was director of the San Diego City Schools Elementary Honor Choir in Spring, 2000, and has been a music consultant for the Encinitas Union School District, teaching general music and choir. She has written music for four original musicals for children and has published a choral work with Colla Voce Music. She is Director of Music for the Unitarian Fellowship of San Dieguito and teaches private lessons in voice and piano.

Fathom Alexandria
Jalesa Armen
Justine Armen
Kari Benirschke
Kristen Bentz
Nevada Bodmer
Courtney Bracken
Katia Brunson
Aislinn Burnett
Nicci Cazares
Jeannette Cesena

Nathan Chong
Tim Davis
Nicole DePolo
Britt DeVore
Payton Driskill
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Sara Frondoni
Kristen Garrett
Amanda Ghosh
Leah Globerson
Laura Goodballet

Makena Hines
Anna Hood
Lauren King
Marisa La Rouche
Danielle Lindamood
Alexia Markopoulos
Emily Moldenhauer
Emily Nash
Elizabeth Nichols
Jerrin Padre
Eve Paxton

Patricia Piedrafita-Ortiz
Taryn Predki
Isabelle Puckette
Bianca Rice
Kei Riggins
Rebecca Ryland
Gidget Schultz
Katie Scott
Morgan Scott
Stephanie Smith
Kristin Szabo

Ernest Templin
Trinity Veach
Samantha Wetherall
Maggie Willett
Olivia Williams
Tian Yuan
Grace Zavolock

La Jolla Symphony Chorus

Founded in 1965 by Patricia Smith

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Kenneth Bell, *Assistant Conductor*

Victoria Heins-Shaw, *Accompanist*
Mea Daum, *Manager*
Marianne Schamp, *Librarian*
Stewart Shaw, *Facilities Manager*

Sopranos

Judy Bocchi Manuche
Stephanie Boegeman +
Nina Bolour
Susan Brown
Frances Castle **+
Alison Cleary
Christine Chong **+
Diana Combs
Kelly Donovan +
Elinor Elphick
Clare Friedman
Genevieve Gonzalez
Felicia Halim
Marty Hambricht
Martha Hamilton
Ida Houby
Brienne Hwang
Yuriko Ino
Karen Johns
Hima Joshi +
Karen Kakazu
Kathryn Kinslow
Dana Krehmke
Connie Lawthers +
Kristine Nelson-Hanchett
Erin Reddy +
Jenn Reuter +
Kelly Rodriguez
Amy Schick
Bobette Stewart
Jamie Tarouilly
Jennifer Timmon
Mary Ellen Walther
Janet White

Altos

Kathy Archibald
Carmen Barrett
Kim Burton
Peggy Clapp
Davina Cambora-Parker
Sandra Encalada
Karen Erickson
Scarlet Guevarra
Karen Halseth
Catherine Howell
Jean Lowerison
Mary Beth Lutz +
Susan Lutz **+
Quynh-Anh Mai
Beverly McGahey
Mona McGorvin
Debby Park +
Barbara Peisch
Carol Rohan
Satomi Saito +
Marianne Schamp +
Ann Secord
Romi Simons
Carol Slaughter
Kathy Steadman +
Susan Taggart +
Amee Wood **+

Tenor

George Anderson
Colin Bloor
Charles Carver
Max Chodos **+

Walter Desmond *
Bill Eadie
Jason Mahan +
Sean McCormac +
Joe Mundy +
Craig Nordal +
Kyle Otto +
Brian Pugh
Dennis Turner
Bill Zieflev +

Bass

Kenneth Bell **+
Paul Blair
Marty Bloom
C. Peter Brown +
John Carpenter
Paul Friedman
David Hertzell +
Peter Jorgensen
James Kwak +
Chris Lewis +
Daniel Maloney +
Steve Marsh
John Noyes +
Stewart Shaw **+
Otto Sorensen
Tom Tillinghast
Daniel Wagenaar
Robert Wennerholt

+ *Chamber Choir*
* *Section Leader*
** *Staff Singer*



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Thomas Nee, Music Director Emeritus

R. Theodore Bietz, Orchestra Manager
Ulrike Burgin, Orchestra Librarian
Benjamin Sabey, Production Assistant

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Peter Clarke,
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Evon Carpenter
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Dan Nguyen
Gudrun Noe
Evan Ou
Ina Page
Jeanne Saier
Anna Tsai
Ted Tsai

Violin II

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Vidya Pai, *Assistant Principal*
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**The LJS&C expresses its deepest sympathies to Edwina Johnson and family upon hearing of the passing of David Johnson, one of our former usher captains.*

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SATURDAY, OCTOBER 28, 2006
SUNDAY, OCTOBER 29, 2006

Shostakovich — *Festive Overture*

Takemitsu — *Requiem for Strings*

Tchaikovsky — *Symphony No. 5 in E Minor*

Sharon Lavery leads a program anchored on Russian music—the concert begins with **Shostakovich's** exciting overture (performed to mark the 100th anniversary of his birth) and concludes with one of **Tchaikovsky's** most popular symphonies. Also on this program: **Toru Takemitsu's** *Requiem for Strings*, described by Stravinsky in one word: "masterpiece."

Coronation Mass

SATURDAY, DECEMBER 2, 2006
SUNDAY, DECEMBER 3, 2006

Berlioz — *Benvenuto Cellini Overture*

Chen Yi — *Chinese Folk Song Suite*

Mozart — *Coronation Mass, K.317*

Karla Lemon opens her concert with music from different continents—**Berlioz's** fiery portrait of the great Renaissance artist and **Chen Yi's** charming suite based on authentic Chinese melodies. On the second half, chorus and orchestra perform **Mozart's** *Coronation Mass* (plus a few surprises).

Christmas Messiah Sing

SUNDAY, DECEMBER 10, 2006
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A holiday favorite! Join our annual sing of the Christmas portion of the *Messiah*.

Beethoven's Ninth

SATURDAY, FEBRUARY 10, 2007
SUNDAY, FEBRUARY 11, 2007

Beethoven — *Symphony No. 9 in D Minor*

David Handel leads soloists, chorus, and orchestra in **Beethoven's** monumental *Ninth Symphony*, one of the great Romantic statements of faith in human nature, last performed by the La Jolla Symphony and Chorus in 1996.

Blue Cathedral and Two Heroes

SATURDAY, MARCH 17, 2007
SUNDAY, MARCH 18, 2007

Beethoven — *Egmont Overture*

Rachmaninoff — *Piano Concerto No. 1 in F-sharp Minor*

Higdon — *Blue Cathedral*

Hindemith — *Mathis der Maler*

David Aks leads **Jennifer Higdon's** *Blue Cathedral*—with its sound of ringing bells—and two powerful pieces that feature quite different heroes: Goethe's Count Egmont and the Renaissance painter Matthias Grünewald. This year's **Young Artist Competition Winner, Kristina Jacinth**, performs **Rachmaninoff's** youthful *First Piano Concerto*.

Mahler's Fourth

SATURDAY, MAY 5, 2007
SUNDAY, MAY 6, 2007

Hoey — *Nee Commission*

Sibelius — *Luonnotar*

Mahler — *Symphony No. 4 in G Major*

Rand Steiger of the UCSD Music Department is joined by the distinguished soprano **Lucy Shelton** for two works that offer different visions of the world: **Sibelius' Luonnotar** presents a Finnish myth of the creation of the world, while **Mahler's** charming symphony concludes with a child's vision of heaven. The program begins with a work by this year's **Nee Commission Winner, Stephen Hoey**.

Faust

SATURDAY, JUNE 9, 2007
SUNDAY, JUNE 10, 2007

Schumann — *Scenes from Goethe's Faust*

Choral Director **David Chase** leads eight soloists, chorus, and orchestra in **Robert Schumann's** *Scenes from Faust*. Goethe's diabolical hero haunted the nineteenth century, and many feel that Schumann's setting—rarely performed because of the vast forces it requires—is one of its finest musical versions—Webern called it "one of the great achievements of German music."

HOW TO REACH US

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The La Jolla Symphony Announces Five Finalists for Music Director



David Aks

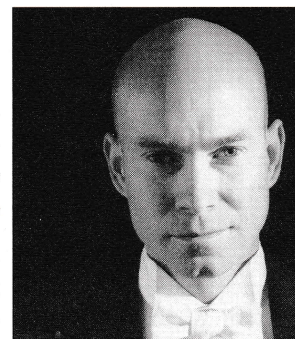
David Aks received his Master of Music degree in orchestral conducting at Oberlin College where he also earned a Bachelor of Music degree in cello performance. He is currently serving on the faculty of California State University, Northridge where he has been Music Director of the CSUN Symphony, and he is currently Artistic Director of the CSUN Opera Theater and Instructor of Cello.

Mr. Aks' guest conducting appearances have included the American Youth Symphony, The Fresno Philharmonic, The Black Sea Philharmonic (Romania), The Nashville Symphony and The Antelope Valley Symphony. In addition, he has conducted the orchestras of Bogota, Medellin and Cali in Colombia, S.A. Mr.

Aks also served as Assistant Conductor to Seiji Ozawa for *Tosca* with the Boston Symphony. As cellist, Aks has played with the Minnesota Orchestra, St. Paul Chamber Orchestra, American Symphony, Brooklyn Philharmonic, Los Angeles Opera, American Ballet Theater and has toured Europe, Russia and the U.S. with the New York Pro Arte Chamber Orchestra.

American conductor David Handel has developed an extraordinary reputation as one of the most respected and innovative conductors in Latin America. His imaginative programming and distinctive community approach have brought record numbers of Bolivians to National Symphony concerts. Since the beginning of his tenure in Bolivia, audience attendance has grown twelve-fold, most of the new audience composed of young concert-goers. Handel's energy and critical acclaim has made him one of the busiest conductors in Latin America and has led to his numerous invitations as guest conductor with many of the most important orchestras of the region.

First noticed by Kurt Masur, then Music Director of the Leipzig Gewandhaus Orchestra, David Handel was invited to serve as his apprentice conductor at this historic institution. Since then, he has led orchestras throughout the world, including programs for international radio and television broadcast. In 1993, David Handel was one of a few young conductors selected to conduct the New York Philharmonic in a preview of young conductors at Carnegie Hall. As a guest conductor, David Handel has performed widely in the United States, Europe, Asia and in Latin America. Maestro Handel has led numerous first performances and world premieres and has to his credit a considerable list of television and compact disc recordings.



David Handel



Sharon Lavery

Sharon Lavery serves on the faculty at the University of Southern California Thornton School of Music as Professor of Conducting and Resident Conductor of the Thornton Symphony, Chamber Orchestra and Wind Ensemble. As Resident Conductor, a position created especially for her, Ms. Lavery has collaborated with world renowned guest conductors who have visited Thornton, including Carl St. Clair, Sergiu Comissiona, Jorge Mester, Stanislaw Skrowacewski, H. Robert Reynolds and John Williams. She has concertized with the Thornton ensembles on many occasions, and for seven years led the Thornton Concert Orchestra as Music Director.

A native of Ossining, New York, Ms. Lavery holds a bachelor of music education degree from Michigan State University, a master of music in clarinet performance from the New England Conservatory of Music and a master of music in orchestral conducting from the University of Southern California where she was the recipient of the Leonard Bernstein Memorial Scholarship for two consecutive years.

Ms. Lavery has conducted in many concert halls across the United States, including Carnegie Hall in New York City. She currently holds the position of Cover Conductor for the Pacific Symphony Orchestra of Orange County, and has served as Associate Conductor of the Herbert Zipper Orchestra of Los Angeles and as music director of the MUSE International Music Day festival in Chiba, Japan.



Karla Lemon

Karla Lemon has conducted performances and recordings throughout the United States, Canada, England, France, Italy, Germany and China. She was recently named Resident Conductor of the Henry Mancini Institute bringing her into close association with the film industry and Hollywood artists and composers. In addition to the highly acclaimed performances of standard repertoire, Ms. Lemon's name is associated with innovative programming and a philosophy of presenting works by living composers including Joan Tower, Phillip Glass, Chen Yi, Eric Moe, and Libby Larsen. In November 2003 Ms. Lemon conducted on the inaugural series entitled "Fresh Ink" sponsored by the Kimmel Center, in Philadelphia.

Ms. Lemon's guest conducting engagements include performances with the Santa Barbara Symphony and Spokane Symphony. She has worked in collaboration with Bobby McFerrin and the Oberlin Dance Collective, the San Francisco Ballet, appeared as guest conductor with the Scotia Festival in Halifax, the "Works and Process Series" at the Guggenheim in New York and the San Francisco Contemporary Music Players. Recent highlight performances have included collaborations with notable guest artists Lorraine Hunt Lieberson, Christine Brandes, Fred Sherry, Maria Bachmann, Richard Todd, Phillip Glass, Hubert Laws and John Coigliano.

Ms. Lemon's discography includes recordings on Koch International, Albany, Innova, Vienna Modern Masters and Dorian Records.

Steven Schick



Steven Schick was born in Iowa and raised in a farming family. For the past thirty years he has championed contemporary percussion music as a performer and teacher. He studied at the University of Iowa and received the Soloists Diploma from the Staatliche Hochschule für Musik in Freiburg, Germany. Steven Schick has commissioned and premiered more than one hundred new works for percussion and has performed these pieces on major concert series such as Lincoln Center's Great Performers and the Los Angeles Philharmonic's Green Umbrella concerts as well as in international festivals including Warsaw Autumn, the Jerusalem Festival, the Holland Festival, the Stockholm International Percussion Event and the Budapest Spring Festival among many others. He has recorded many of those works for SONY Classical, Wergo, Point, CRI, Neuma and Cantaloupe Records. He has been regular guest lecturer at the Rotterdam Conservatory, and the Royal College of Music in London.

Schick is Professor of Music at the University of California, San Diego and Lecturer in Percussion at the Manhattan School of Music. Schick was the percussionist of the Bang on a Can All-Stars of New York City from 1992-2002. From 2000 to 2004, he served as Artistic Director of the Centre International de Percussion de Genève in Geneva, Switzerland. Steven Schick is the founder and Artistic Director of the percussion group, "red fish blue fish."

In 2006, Schick will release three important publications. His book on solo percussion music, "The Percussionist's Art: Same Bed, Different Dreams," will be published by the University of Rochester Press; his recording of "The Mathematics of Resonant Bodies" by John Luther Adams will be released by Cantaloupe Music; and a DVD release in collaboration with the percussion group, "red fish blue fish," of the complete percussion music of Iannis Xenakis will be released by Mode Records in October.



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