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Saturday, June 5, 2010, 8PM

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Mandeville Auditorium, UCSD

STEVEN SCHICK CONDUCTING

BENJAMIN BRITTEN'S

War Requiem, Opus 66

Requiem aeternam

Requiem aeternam

*What passing bells for these
who die as cattle?*

Dies irae

Dies irae

Bugles sang, saddening the evening air

Liber scriptus proferetur

*Out there, we've walked
quite friendly up to Death*

Recordare Jesu pie

Be slowly lifted up

Dies irae

Lacrimosa dies illa

Move him into the sun

Offertorium

Domine Jesu Christe

So Abram rose, and clave the wood

Sanctus

Sanctus, sanctus, sanctus

After the blast of lightning from the East

Agnus Dei

One ever hangs where shelled roads part

Libera me

Libera me, Domine

It seemed that out of battle I escaped

Let us sleep now...In paradisum

Kathleen Halm, soprano | Chad Frisque, tenor | Abdiel Gonzalez, bass-baritone

St. Paul's Cathedral Choristers | Martin Green, choirmaster

Supertitle design and production by Beda Farrell

This concert will be performed without intermission.

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

We gratefully acknowledge **Michael & Nancy Kaehr** for underwriting this concert.

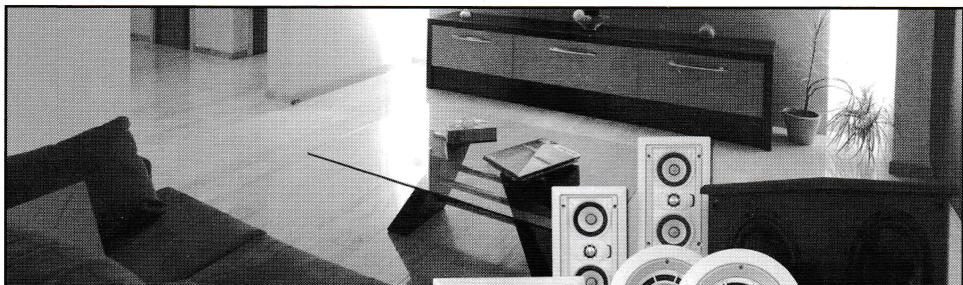
FROM THE CONDUCTOR



The poet Jerome Stern once told me that he defined poetry as "a rifle loaded with the future." We hadn't been talking about Wilfred Owen, the British poet and soldier whose verse depicted the horrors of gas attacks and trench warfare in World

War I, but perhaps we ought to have been. Owen, from ordinary beginnings to his enlistment in "Artists' Rifles Officers' Corps" in 1915 to his death just a week before the signing of the armistice (his mother received the telegram just as church bells began to toll news of the ceasefire) has become a metaphor, played out in a single man's life, of the loss of innocence in an entire generation. A rifle loaded with the future indeed. Owen's poetry has lived on for nearly a hundred years partly thanks to the savage beauty of Benjamin Britten's *War Requiem*, which we are honored to present to you here in its first San Diego performances.

Britten sets nine of Owen's poems for two male soloists accompanied by a small chamber orchestra, interspersing them with a setting of the traditional Latin requiem text for full orchestra, chorus and soprano soloist. Comforting the living was a primary function of the traditional mass. And even in largely Anglican England, Benjamin Britten could reasonably have expected the words of the Requiem Mass, a text intoned for centuries, to have been understood as the voice of continuity, the promise of survival. In an ironic twist the *War Requiem* was premiered just six months before the convocation of the Second Vatican Council, a far-reaching rethinking of Roman Catholic liturgical practice that heralded among other things the gradual disappearance of Latin in everyday celebrations of the mass. So the Latin mass, what for the *War Requiem*'s first audience was a known and comforting counterbalance to the harrowing images of Owen's poetry, has become for us in early 21st century America, an alien aspect of the piece. In the 48 years since the premiere of the *War*



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Requiem we have become nearly the exact inverse of the audience gathered that day at Coventry Cathedral. Many of those listeners had seen war rain down on their front steps; those of us living comfortable lives far from Iraq and Afghanistan see it in films and on the news. They looked to the Latin mass for comfort; we think of it as a relic—that is when we think of it at all.

So what exchange do we make with the *War Requiem*, we who have become inured to images of horror and unfamiliar with the tropes of religious comfort? What do we as listeners take from it, and what as musicians do we offer to it in interpretation? Perhaps through listening to the *War Requiem* we can regain a healthy capacity to be shocked. As our current wars play out, now no longer as headlines but as postscripts buried in the back pages of newspapers, we might well remind ourselves that the suffering Wilfred Owen saw still exists. And perhaps in return we might tap the deep aquifer of optimism that still runs through life in the American West, and offer tonalities of hope even in the darkest parts of this masterpiece.

Indeed confronting darkness is only a part of the experience of listening to *War Requiem*. Anyone who has spent time in Great Britain has seen dark scudding clouds momentarily break apart to reveal dazzling sunbursts. If you haven't seen this for yourself, listen for it in the sudden, blinding brass chords in major keys that break through dark intonations of *Dies Irae* in the second movement. And for those who feel trapped by life's circumstances, take heart from the last movement. The Latin text *libera me* ("set me free") first circles itself in tightly chromatic melodies—creating phrases that seem literally imprisoned by their harmony—only to break through and blossom in one of the most stunning upward sweeps in all of Western music, proof again that hope is the primary message of a Requiem Mass. "Hosanna!" "Sanctus!" "Requiescant in pacem." We may not use the old words much anymore, but they still bring the promise of sanctity and peace.

But what are we to make of Owen's spare poetry? Doesn't it seem too small a thing to counterbalance the enormous tragedy of war? We'll leave it to you to judge how small it is after you hear it in the context of Britten's masterful setting. But Owen must have felt his own powerlessness as the culture of Europe blew itself to smithereens before his very eyes. His poignant words, serving as the epigraph to the full score of the *War Requiem*, speak of an artist's plight.

"All a poet can do today is warn." ■

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.

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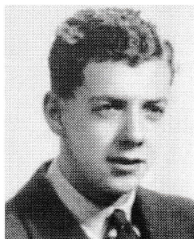
BY ERIC BROMBERGER

WAR REQUIEM, OPUS 66

BENJAMIN BRITTEN

Born November 22, 1913, Lowestoft

Died December 4, 1976, Aldeburgh



On the night of November 14-15, 1940, the Germans bombed the city of Coventry in the midlands of England. That attack, which lasted eleven hours and involved 450 bombers, destroyed the center of Coventry, killed or wounded over a thousand people, and cut every rail line out of the city. Among the structures destroyed

was the Cathedral of St. Michael, built in the fourteenth century. Plans to rebuild the cathedral developed slowly after the war, but—under the direction of architect Basil Spence—they took a dramatic turn. Rather than razing the ruins of the ancient cathedral, Spence instead had them stabilized and incorporated them into his striking design for the new cathedral. That new cathedral seems to grow out of the war-shattered remnant of the old, and a visit to the site is a somber and moving experience.

In the fall of 1958, as work proceeded, the Coventry Cathedral Festival's Arts Committee asked Benjamin Britten to compose a work for the consecration of the new cathedral, still four years in the future. This occasion had a strong appeal for Britten, a devout pacifist who had long tried to make that conviction central to his work. While living in the United States in 1940, he had written the *Sinfonia da Requiem*, which he tried to make "as anti-war as possible." After the war, he considered two similar projects: a large-scale work in memory of the victims of Hiroshima and a requiem in memory of Gandhi, who shared his pacifist commitment. Neither was written, but the Coventry commission revived his interest and provided the perfect occasion for such a statement. The commission gave Britten complete freedom of performers and type of music, and for Coventry he conceived a setting of the Latin Mass for the Dead and scored it for very large forces: three soloists, boys choir, adult choir, orchestra, and separate chamber orchestra.

To the text of the Requiem Mass Britten made an important addition, splicing nine poems about war by the English poet Wilfred Owen into the Latin text. Born in 1893, Owen was serving as the commander of a rifle company when he was killed in the trenches of France on November 4, 1918, exactly one week before the armistice. At the time of his death, Owen was almost unknown as a poet—only five of his poems

had been published during his lifetime. But the appearance of his *24 Poems* in 1920 began to suggest his achievement. This slim volume—with its eye for ghastly detail, its sense of the poet's horror at the war even as he participated in it, and its metrical freedom and use of slant rhyme—revealed him as one of the greatest war poets.

Britten began composition in the fall of 1960 and worked on the *War Requiem*, as he named it early in its composition, across all of 1961 (the Berlin Crisis, with its international tensions and reminder of the threat of war, took place as he worked that summer). As he often did, Britten conceived this music for the talents of specific performers, and he planned the three solo vocal parts for singers from the three countries that had suffered most heavily in the European theater of World War II. The tenor part was written for Britten's lifelong companion Peter Pears; the baritone part was written for Dietrich Fischer-Dieskau, who had been drafted into the German army during the closing months of the war; and the soprano part was written for Galina Vishnevskaya,

who had been a teenager in Russia during the war. Britten finished the draft of the *War Requiem* in December 1961 and had the scoring complete during a holiday in Greece early in the following year.

The premiere took place on May 30, 1962, in the new cathedral, and even this occasion—which should have been a moment of remembrance and healing—was shadowed by tensions between nations. Vishnevskaya had learned the soprano part and was preparing to go to England for the premiere, but at the last minute her participation was blocked by the Russian government. The Soviet minister of culture, Ekaterina Furketeva, called Vishnevskaya into her office and ripped into her: "How can you, a Soviet woman, stand next to a German and an Englishman and perform a political work?" Vishnevskaya was replaced at the premiere by the young English soprano Heather Harper, who had only ten days to learn the part.

That premiere was a triumph, and the *War Requiem* had an impact matched by few works in the twentieth century. Fischer-Dieskau, remembering friends he had lost in

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**KATHLEEN
HALM**
SOPRANO

Soprano Kathleen Halm, who

graces stages worldwide while centering her work near her home in San Diego, is regarded as among today's finest sopranos praised for her dramatic vocal portrayals of standard spinto repertoire. She has performed many operatic roles, including Fiordiligi in *Così fan tutte* with South Florida Opera, where she made her company debut as Cio-Cio San in *Madama Butterfly* in 2003. Also that year, Ms. Halm was lauded for the title role of *Aïda* with Festival Opera. She performed with the Lyric Opera San Diego in November 2004 in the title role of Gilbert & Sullivan's *Princess Ida* and returned to LOSD in 2006 to sing Anna in *The King and I*.

Ms. Halm debuted with San Diego Opera in April 2001 as the first Cretan Woman in Mozart's *Idomeneo* as part of what *Opera News* called "a first-rate cast." Ms. Halm returned to SDO in May of the same season as the High Priestess in Verdi's *Aïda*. In 2006 she again joined San Diego Opera to sing Alisa in *Lucia di Lammermoor*. Other roles she has performed include the title role in *Tosca* and Gilda in Verdi's *Rigoletto*.

As an active concert performer, Ms. Halm has recently performed Rossini's *Stabat Mater* and Mozart's *Requiem*. With the San Diego Symphony she has appeared as the soprano soloist in Carl Orff's *Carmina Burana*, the soprano soloist in Beethoven's *Ninth Symphony*, and sung excerpts from *Madama Butterfly* and *The Magic Flute*. This is Ms. Halm's first appearance with La Jolla Symphony and Chorus.

the war, was found sobbing in the choir stalls after the performance, unable to control his emotions. The recording, led by the composer in January 1963, quickly sold 200,000 copies, an unheard-of number for a piece of classical music (Vishnevskaya was allowed to travel to England to participate in that recording—the Soviet government had belatedly come to recognize the significance of this music). Over the next few years performances followed in Berlin, Dresden, Vienna, Leningrad, Tokyo, and the United States.

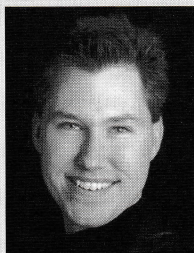
When composing a Requiem, certain composers have felt free to amend the text. Brahms is the most radical example—he threw out the entire Latin Mass for the Dead and assembled his own text from Luther's Bible to make it a distinctly *German Requiem*. Fauré wanted to emphasize salvation rather than damnation, so he eliminated the *Dies Irae* and added a concluding section called *In Paradisum*. Britten's inclusion of Owen's war poems gives the *War Requiem* a distinct character and moral stance. Britten may well have borrowed this concept from another anti-war setting by an English composer, Ralph Vaughan Williams' *Dona Nobis Pacem*, composed in 1936 as war clouds gathered over Europe. Into the Latin text of *Dona Nobis Pacem*, Vaughan Williams had interpolated several other texts, notably three of Walt Whitman's poems about the American Civil War. Their chiseled images of war—and their awareness of the suffering it involves—brought the sharpest possible accent to Vaughan Williams' plea for peace, and Britten adopted the same method in the *War Requiem*.

Britten deploys his large forces in quite specific ways, dividing them broadly into three separate groups. The boys choir, accompanied by a small organ, should sound ethereal, as if heard from high and far away. The Latin text of the mass is presented on the main stage by the soprano soloist, chorus, and orchestra (sometimes joined by the boys choir). Owen's poems are presented by the tenor and baritone soloists accompanied by the chamber orchestra; Britten asks that these be separated physically from the main orchestra and chorus onstage. The result is a performance that impacts both our hearing and our vision: the music moves between these groups of performers as Britten

alternates Latin and English texts, and only in the final movement do all these forces perform simultaneously.

Another musical decision that gives the *War Requiem* some of its distinct character is Britten's use of the tritone. A tritone, the interval formed by three whole steps (in this case the interval between C and F#), was called *diabolus in musica* during the Renaissance and was forbidden because it seemed a demonic sound, an unsettling interval that would not resolve. Britten incorporates that "diabolic" interval throughout the *War Requiem*: it rings out in the bells in the opening moments of the *Kyrie*, it shapes themes, it sometimes accompanies the boys choir, it rings quietly to punctuate the chorus' *a capella* settings, and it sounds at many other places. Even when presented very softly, that sound—troubling because of its harmonic instability—is an inescapable part of this music.

The *War Requiem* opens in darkness. The music swells up out of silence on a soft surge of sound from gong, timpani, piano, and tuba, and the *Requiem aeternam* takes the form of a slow march in D minor. The orchestra seems to stumble over its phrases as the chorus intones its opening prayer for rest and for mercy and the bells cut through that sound with their insistent tritone. Relief comes with the silvery sound of the boys choir, floating high above this darkness, but even here the tritone intrudes. The opening march resumes, rising



CHAD FRISQUE TENOR

Chad Frisque is happy to return to La Jolla Symphony and Chorus. First heard with LJS&C in 2007 as the The Recit ant in Berlioz' *L'Enfance du Christ*, Mr. Frisque has since filled his time with private engagements on the West Coast. A past member of the San Diego Opera Ensemble, recent roles have included First Soldier/Student in Des McAnuff's praised staging of Alban Berg's *Wozzeck*, the herald in *Don Carlos*, and Giuseppe in *La Traviata*. Seen in such productions as *Falstaff* with Opera Omaha, *Pirates of Penzance* with the Denver Symphony, and *Peter Grimes* with Los Angeles Opera, Mr. Frisque makes San Diego his permanent home and has worked with such companies as San Diego Opera, San Diego Lyric and San Diego Festival Chorus. Comfortable on both the opera and concert stages, Chad has sung tenor soloist in Bach's *Magnificat*, *Die Weihnacht's Oratorium* and *The Messiah*, among others.

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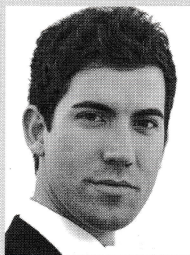
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Puerto Rican
bass-baritone Ab-

diel González has been praised for his "rich, lush baritone" and for having a "superb voice, which commanded the stage." Mr. Gonzalez made his Music Academy of the West debut in the summer of 2008 in Santa Barbara under the tutelage of Marilyn Horne. He has performed the role of Mercutio in *Roméo et Julliette* and the role of Shrike in the West Coast Premiere of *Miss Lonelyhearts* with the University of Southern California. Other roles include Athanaël in *Thais*, Enrico in *Lucia di Lammermoor*, Morales in *Carmen*, Guglielmo in *Così fan Tutte*, Paganino in *Die Zauberflöte*, King Melchior in *Amahl and the Night Visitors*, Ko-Ko in *The Mikado*, The Pirate King in *The Pirates of Penzance*, and Don Quixote in *Man of La Mancha*. Mr. Gonzalez has performed lead roles in three Zarzuelas, an art form close to his heart: the title role in *Luis Alonso*, Paquiro in *Goyescas* and Don Pedro in *El Barberillo de Lavapies*. The concert stage has seen him as soloist in Händel's *Messiah*, Orff's *Carmina Burana*, Fauré's *Requiem*, Stravinsky's *Pulcinella*, Haydn's *Creation*, and Mozart's *Requiem* and *Mass in C minor*. He was a first place winner in the San Diego District of the Metropolitan Opera National Council Auditions as well as in the Opera 100 Competition. Last year he sang the bass solos in a sing-along version of Händel's *Messiah* at Disney Hall. He most recently has sung solos with the Los Angeles Master Chorale, Pasadena Master Chorale and Cal State Fullerton Symphony and Chorus. This is his first appearance with La Jolla Symphony & Chorus.

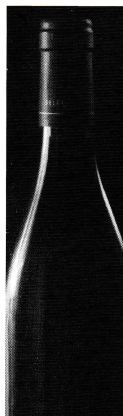
to a great climax, and now the tenor and chamber orchestra enter with the first of Owen's poems. Here Britten draws the first of many parallels between mass text and war poems: the Latin text prayed for mercy and rest for the dead, but now the tenor wonders if there can be any notice taken of those "who die like cattle" on the battlefield. Britten's music nicely mirrors Owen's language of war ("stutt'ring rifles' rapid rattle," "wailing shells"). Suddenly the music leaves the battlefield and veers to the memory of these soldiers as boys, and the movement is rounded off by the chorus' *Kyrie*, sung *pianississimo*.

The *Dies irae* is often the longest section of the requiem mass, and so it is here: Britten weaves four separate Owen poems into this movement. The opportunity to depict God's wrath and the day of judgment has led some composers (notably Verdi) to create a spectacular vision of damnation. Britten's vision is just as apocalyptic, but rather than placing damnation in some distant setting, he moves it to the present: Britten's incarnation of hell is the modern battlefield, and the trumpet that announces the day of doom becomes here the military trumpet sounding its call over the tumult of battle. Those trumpet calls open this vision of damnation, which rises to a climax and then subsides into the first Owen poem, where the baritone's first words ("Bugles sang") are set to that same trumpet call. The soprano's first appearance is dramatic, a strident declamation of the *Liber scriptus*, and this gives way to "Out there," a jaunty song of comradeship sung in the midst of whistling shrapnel. This song dances its way to the close, and now Britten divides his chorus: the women sing the imploring *Recordare*, while the men respond with the threatening *Confutatis maledictis*. This rushes directly into the baritone's "Be slowly lifted up," about a piece of artillery. The setting, accompanied by trumpets from the orchestra, salutes the strength of the cannon, then calls down a curse that unleashes music from the opening *Dies irae*. The soprano's plea for mercy, *Lacrimosa dies illa*, leads directly into one of the most moving of the Owen poems, "Move him," in which a dying soldier is moved one last time into warm sunlight. Britten interweaves lines

from the *Lacrimosa* and from this poem as it moves to its painful final lines. The chorus returns to close out this movement with its prayer for eternal rest, a prayer that is now directed at the young soldier lying in the sunlight as his life bleeds away.

We are lifted far above the battlefield at the beginning of the *Offertorium*, with the boys' *Domine Jesu* floating high overhead. Into this ethereal world, the *Sed signifer sanctus* arrives with a thump (Britten marks this entrance "Lively"), and the music soon launches into an exuberant fugue on the words *Quam olim Abrahae*. The Owen poem that breaks into this contrapuntal texture bears directly on the Latin text. Tenor and baritone offer a savagely ironic retelling of the story of Abraham and Isaac—this one ends with Abraham slaying his son, which becomes a metaphor for the slaying of all Europe's sons in World War I. Britten drills the climactic line "half the seed of Europe, one by one" into our consciousness, and then the fugue resumes, though its exuberance is now tempered by what has gone before. That fugue grows quiet, dissolves into fragments, and mutters its way into silence.

The *Sanctus*—a sequence of praise—opens with some extraordinary sounds: vibraphone, glockenspiel, antique cymbals, bells, and piano set up a shimmering, ringing wall of sound over which the soprano sounds out the *Sanctus*. The chorus enters, freely chanting *Pleni sunt coeli*, and this builds to a shining eruption of orchestral sound, full of blazing fanfares from the brass. The soprano's consoling *Benedictus* threads its way into this celebration, which again builds to a great shout of triumph on *Hosanna in excelsis*. This feels as if it *should* be the end of the movement—but it is not. Out of that shout, the baritone's "After the blast of lightning" takes us back to the battlefield and ruminates moodily over the carnage. With the ringing praise of the *Sanctus* still echoing around us in the hall, Owen wonders if there can be any hope at all, and Britten's setting sinks into nihilistic darkness.



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chords. The poem tells of a soldier's sinking into "a profound dull tunnel" where he encounters another soldier, the soldier he had killed the previous day. And in that moment of recognition—the recognition not just of each other but of blocked hopes and blocked life—the soldiers resolve "Let us sleep now," and the final section comes to life. Here for the first time Britten combines all his performers: as the soldiers sink into sleep, the chorus sings a setting of *In paradisum*, interrupted by the boys' *Requiem aeternam*. At the end, the chorus is left to sing the concluding *Amen*. The tritone is still present, but the *War Requiem* comes to its conclusion on a quiet F-major chord.

It is not a conclusion that brings relief or even much hope. The *War Requiem* is at its strongest in its fusion of the mass text with Owen's stunning poetry—that is a combination that illuminates even as it unsettles. But this music provides no solution to the issues it raises, and it does little to ease the pain it evokes. Perhaps that was never Britten's intention. Writing to his sister just after the premiere, Britten said of this music: "I hope it'll make people think abit." On the title page of the score he quoted Wilfred Owen:

My subject is War, and the pity of War.

The Poetry is in the pity...

All a poet can do today is warn. ■



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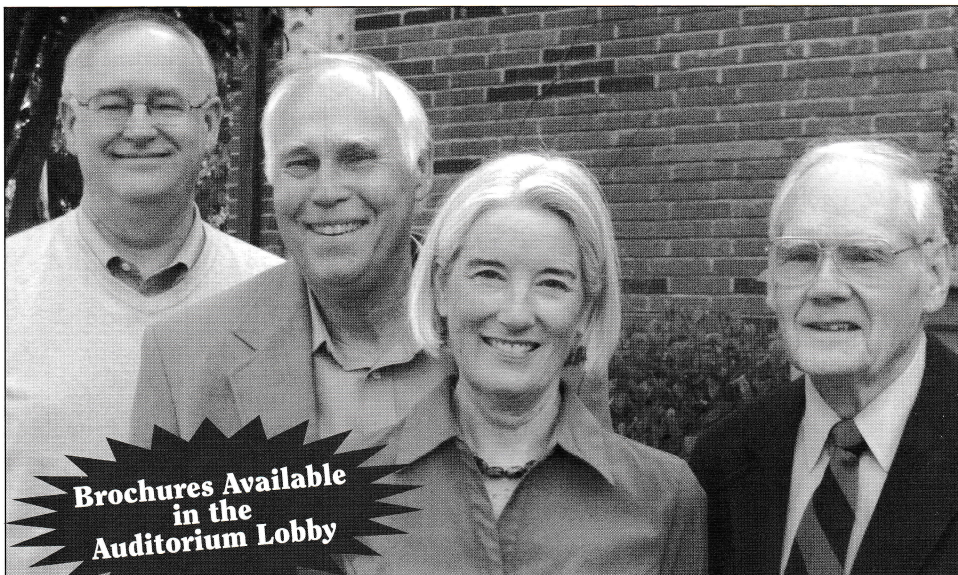
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This cash reserve will not last forever. That is why we created the Therese Hurst Musical Heritage Society for those fans of LJS&C who want to ensure that our music-making continues.

We fully expect to live long and healthy lives. But when our time is up, the four of us have included the LJS&C among our beneficiaries so that there is always a home for passionate musicians and music lovers alike in San Diego.

Won't you join us?

Founding Members: Steve Marsh, Eric Mustonen, Ameer Wood, David Smith

***Please contact Diane Salisbury at 858-822-3774
for more information on naming the LJS&C in your will or trust.***

La Jolla Symphony & Chorus is a 501(c)3 non-profit corporation.

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 & Dennis Schamp, Chorus Librarians**

Stewart Shaw, Chorus Facilitator

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David Jorstad ◆
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John Carpenter ◆
Charles Carver
Devin Collins ●
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*The LJS&C wishes to thank
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Victoria Heins-Shaw*

*Theodore &
Beverly Kilman*

Monique Kunewalder

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We couldn't do it without you.

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We regret if we missed your name.
Please accept our heartfelt thanks for all you do!

LA JOLLA SYMPHONY ORCHESTRA

Founded in 1954 by Peter Nicoloff

Steven Schick, *Music Director*
Steven Schick and David Chase, *Conductors*
Nicholas Deyoe, *Conducting Assistant*

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

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Co-Concertmaster
Natalie Schenker
Assistant-Concertmaster
Carol Bietz
Pat Bromberger
Evon Carpenter
Pat Gifford
Susanna Han
Sherman Ku
Gudrun Noe
Ina Page
Wendy Patrick Mazzarella
Jeanne Saier
Wendell Su
Ted Tsai

VIOLIN II

Gary Brown, *Principal*
Serena Cohen,
Assistant Principal
Eric Bromberger
Susan Brown
Mark Chang
Jiaao Chen
Daniel Chiou
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Marit Chrislock-Lauterbach
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VIOLA

Daniel Swem, *Principal*
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Assistant Principal
James Bell
Loie Flood
Anne Gero-Stillwell

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Max Fenstermacher,
Assistant Principal
Katharina Brandl
Ulrike Burgin
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PICCOLO

Erica McDaniel

OBOE

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Gene Kang
Heather Marks

ENGLISH HORN

Tim Martin

CLARINET

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BASS CLARINET

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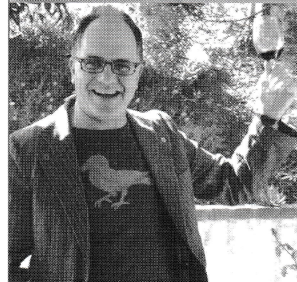
The LJS&C makes every effort to ensure that our contributors' names are listed accurately. If you find an error, please let us know and we will correct it.

This list is current as of May 14, 2010.

Wines of Spain

Our April 24th Wine Tasting at the home of patrons Bob Engler and Julie Ruedi was fabulous—and fabulously successful! We had a capacity crowd, the one day of good weather in an otherwise cold and windy week, and it was our most successful wine tasting fundraiser yet, raising \$8,500 for LJS&C. The wine and tapas reception was accompanied by a string ensemble from our orchestra: Loie Flood, Serena Cohen, and Judy Gaukel. Robert Whitley led the blind tasting of six Spanish wines that ranged in price from \$17.99 a bottle to \$80. The blind tasting was followed by a raffle of over 40 premium and rare wines and several auction items including a wine tasting party for 30 at **The Wine Bank** in downtown San Diego that sold for \$1,300.

Special thanks go to our hosts Bob and Julie, to committee chairs Joan Forrest and Michael Latz, to our incredible volunteers, to **Chefs de Cuisine** for donating magnificent tapas platters, and food purveyors **Ralphs, Vons, Henry's, Jimbo's, and Trader Joe's** for their contributions to the reception. Wine donations were from Robert Whitley, Susan and Mark Taggart, Bob Engler, Gary Parker, and Ron Neely.



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