

2013-2014 Season

La Jolla Symphony & Chorus

June 7-8, 2014 | Mandeville Auditorium

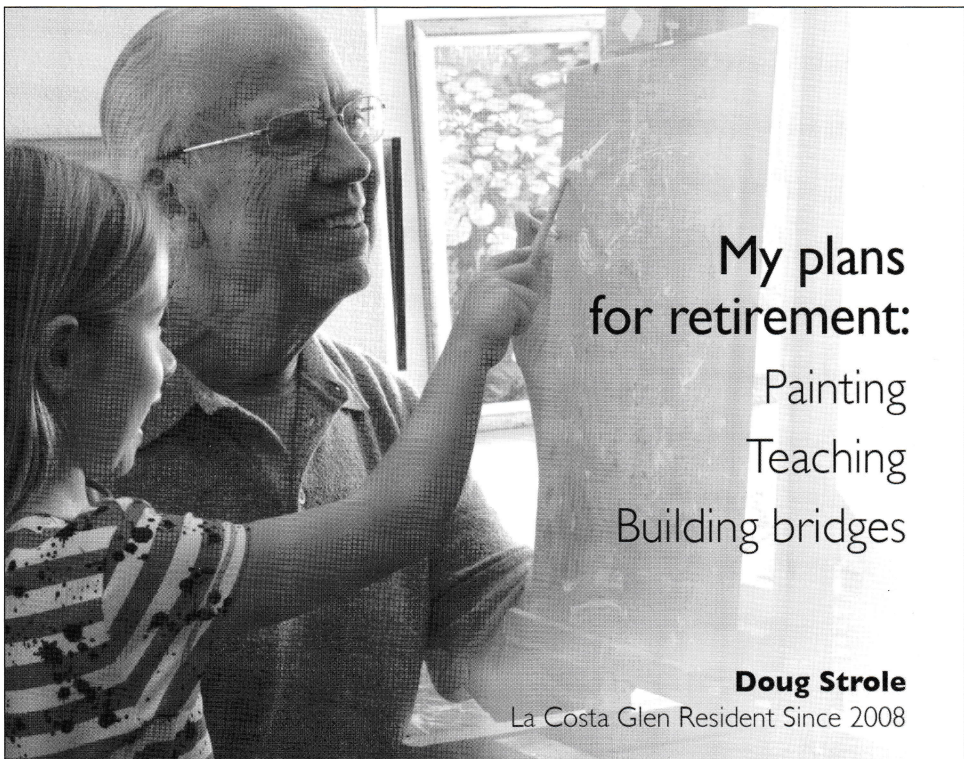


Life*

Celebrating Choral Director
David Chase's 40th Anniversary!

Steven Schick
Music Director

David Chase
Choral Director



My plans for retirement:

Painting
Teaching
Building bridges

Doug Strole

La Costa Glen Resident Since 2008

Doug Strole has always been driven to get more out of life. That's why he's a former marathon runner, it's why he sold his first painting at 12 years old, and it's why he chose La Costa Glen over any other retirement community. But he never expected so many opportunities to give back — now Doug leads the art studio on campus, teaching classes and bringing together students of all ages, including his granddaughter, Makayla. And since he's erased any concerns about long-term care, Doug can focus on the art of living.

What can *you* expect at La Costa Glen?
Find out by calling us at **1-800-796-9589**
today to request your free comparison
chart, and see how much **more** you'll
get out of life at La Costa Glen.



La Costa Glen

CARLSBAD

A CONTINUING LIFE® COMMUNITY

**Why Compromise?
Expect More.**



Find us on
Facebook



State of California License #374600637
Certificate of Authority #201

1940 Levante St.
Carlsbad, CA 92009
LaCostaGlen.com

Steven Schick
Music Director



David Chase
Choral Director

Life is for celebrating.

Saturday, June 7, 2014, 7:30pm | Sunday, June 8, 2014, 2:00pm
Mandeville Auditorium, UCSD

Steven Schick conducting

JANÁČEK **Žárlivost (Jealousy)**

HAYDN **Symphony No. 104 in D Major "London"**

Adagio; Allegro
Andante
Menuetto: Allegro
Allegro spiritoso

INTERMISSION

David Chase conducting

RATCLIFF **Ode to Common Things**

- I. Oda a las cosas / Ode to Things*
- II. Oda a la cama / Ode to a Bed*
- III. Oda a la guitarra / Ode to a Guitar*
- IV. Oda a las tijeras / Ode to Scissors*
- V. Oda al pan / Ode to Bread*

Mónica Ábrego, soprano
Guadalupe Paz, mezzo-soprano
John Russell, tenor
Pablo Gomez, guitar

*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
Nancy & Michael Kaehr / Beda & Jerry Farrell

La Jolla Symphony & Chorus

Administrative Staff

Diane Salisbury
Executive Director

Adam Perez
Patron Services Manager

Wendy Matalon
Development Associate

Melinda Sylva
Bookkeeper

Artistic Staff

R. Theodore Bietz
Orchestra Manager

Mea Daum
Chorus Manager

Yeung-ping Chen
Orchestra Production Asst.

Ulrike Burgin
Orchestra Librarian

Marianne & Dennis Schamp
Chorus Librarians

Outreach

Victoria Eicher
Marty Hambright
Mary Ellen Walther

How To Reach Us

La Jolla Symphony & Chorus
9500 Gilman Drive
UCSD 0361
La Jolla, CA 92093-0361
Phone: 858.534.4637
Fax: 858.534.9947
www.LaJollaSymphony.com

From the Conductor

by David Chase

I've always been a fan of Garrison Keillor (Are my Midwestern roots showing?), and I recently ran into a quote of his that I wish had been at my fingertips all year, as lots of wonderful people congratulated me on the distinction of being with LJS&C for forty years. "...So I forgot about immortality and headed down the long dirt road of longevity." It's true: my contribution has been more that of the proverbial tortoise than the hare. But there's been so great a reward.

My fortieth anniversary has been a fabulous year. Steve Schick started it all with his concept to organize the season around his "Life*" poem, which has created a kind of delicious embarrassment for me. And like a kid's birthday party, the anniversary has given me license to do some things that I've been wanting to do, but needed others' indulgence to support; for example, inviting Maria Guinand from Venezuela to share a program of Latin American music in March, and now doing a reprise of Cary Ratcliff's *Ode to Common Things*, a setting of poetry by Chilean poet Pablo Neruda, for this last concert.

If you perceive a thread of Latin American influence in all this, you're right on. That culture has had a rejuvenating influence on me and on the ensembles.

Classical music programs these days are, thankfully, far more cosmopolitan than they used to be, combining styles of many more cultures and historical times than we heard fifty years ago. Since the days of Tom Nee (who was LJS&C Music Director and our spiritual leader from 1967 to 1998), LJS&C has made it its mission to combine the accepted "masterworks" with spunky new works of young and counter-culture composers. In the '70s, Tom declared his interest in non-European music by organizing a large festival of Latin American music. Furthermore, the first piece to be commissioned by the Thomas Nee Commission Endowment was Jeff Nevin's *Concerto for Mariachi and Orchestra* (1998).

It's in that context that Ratcliff's *Ode to Common Things* caught my imagination decades ago. When I first saw the score, I felt that something I'd been looking for had suddenly fallen into my lap. It was a sprawling, colorful setting of text that spoke to me as a choral musician trying to open new space in a repertory that was crowded with serious sacred works. This poetry was fun and sometimes self-deprecating; it bordered on the banal, but plumbed deep and meaningful metaphors; and it was innately musical.

Ratcliff's setting of these poems is clever and nuanced, with memorable tunes and infectious rhythms. Those rhythms immediately spoke to my inner 18-year-old jazz-player... this, I felt, was "my piece." And so it becomes my last offering of this anniversary year.

It was our conscious choice from the outset to have both conductors engaged in this season closer. It's always a great honor for me to share the podium with Steve Schick, who has taken the tradition of Tom Nee's programming and respectfully updated it. In this concert, he has chosen to underscore our ongoing dedication to the classics conjointly with new and unusual works with the inclusion of a Haydn symphony.

Haydn, "Father of the Symphony" and heir to Handel's oratorio legacy, represents the very foundation of what we do. The last of his 104 symphonies is the epitome of what we call "masterworks" and, as such, presents an interesting interpretation challenge. In our day, the concept of what is called "authenticity" is long-established. There exist whole ensembles and organizations whose work is focused on re-creating the music of long-dead composers just as it might have been heard when the composer wrote it. Those conscientious performers have done us all great service in peeling away misconceptions that accrued over centuries, but they have also precluded our modern-day re-conceptions of those works.

Rather than trying to re-create the 18th century, Steve prefers to look at this work with 21st century eyes (and ears)—and, more specifically, with "La Jolla Symphony eyes and ears." The same can certainly be said of his interpretation of Janáček, whose *Zárlivost Overture* comes to us from almost exactly 100 years after the *London Symphony*. (By coincidence, that progression is continued with the *Ode to Common Things*: all three are nearly 100 years apart: Haydn—1795, Janáček—1894 and Ratcliff—1995!)

So this, it seems, is my "long dirt road:" an anniversary season that has included daughter Claire Chase and ICE; the premiere of an exciting choral commission; our Venezuelan guest conductor; then the beloved *Chichester Psalms*; and now *Ode*. How fortunate can I be? I hope the road will still stretch a good distance more!

See you next season. ■

***Life is fresh, sometimes a little scary,
utterly ecstatic, sometimes hidden
(in plain sight), made for sharing,
and bursting with promise.
Life is for celebrating.**

**To David on his 40th year with the
La Jolla Symphony & Chorus.
— Steve Schick**



David Chase receives Proclamation
from County Supervisor Dave Roberts.

When in Rhône Wine Tasting Success!

LJS&C's 13th annual wine tasting was held on April 26, hosted at the Rancho Santa Fe home of Don and Julie MacNeil. County Supervisor Dave Roberts surprised the more than 80 guests by making a special appearance to present David Chase with a signed Proclamation, naming the day "David Chase Day" in honor of David's 40 years as LJS&C Choral Director. Special thanks to Don and Julie MacNeil for hosting, to syndicated wine writer Robert Whitley for leading the tasting, and to all who donated wine for the wine raffle.

2013-2014
**Board of
Directors**

Officers

Stephen L. Marsh
President

Paul E. Symczak
Vice President

Jenny Smerud
Treasurer

Ida Houby
Secretary

Mark Appelbaum
Evon Carpenter
Gordon Clark
Frank Dwinell Jr.
Peter Gourevitch
Eric McCall
Catherine Palmer
Arthur Wagner

Ex-Officio

David Chase
Diane Salisbury
Steven Schick

Honorary Members

Eloise Duff
David Parris
Jeanne Saier
Rand Steiger

**Honorary
Artistic Board**

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

**Mission
Statement**

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

Program Notes

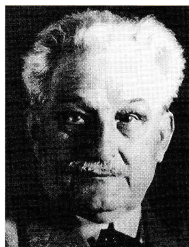
by Eric Bromberger

Žárlivost (Jealousy)

LEOS JANÁČEK

Born July 3, 1854, Hukvaldy, Moravia

Died August 12, 1928, Moravska Ostrava



Janáček struggled for years before achieving success as a composer. The premiere of his first great opera, *Jenufa*, did not take place until 1904, when the composer was 50, and even that was a modest performance in the provincial city of Brno, where the orchestra had only 29 players. Not until *Jenufa* was produced in Prague in 1916 did it attract worldwide attention and help prepare the way for the unbelievably prolific final decade of Janáček's life, when he wrote four operas, two string quartets, the *Sinfonietta*, the *Glagolitic Mass*, and many other works.

But the composition of *Jenufa* was slow and painful. He began work in March 1893 and completed the score in March 1904, after eleven years of work. The shocking events of the opera did not help its popularity: the heroine Jenufa is loved by two young men—Steva (by whom she is pregnant when the opera begins) and Laca, who slashes her cheek in a fit of jealousy at the end of Act I. Jenufa gives birth to a son, but the infant is drowned by Jenufa's stepmother, who hides the crime. Steva abandons Jenufa, who eventually marries Laca after her stepmother's confession of the murder.

Early in the composition of *Jenufa*, Janáček wrote an overture for the opera, but he omitted this at the premiere in 1904, for he had decided that the powerful overture deflected attention from the opera itself. This detached overture received its premiere as an orchestral work entitled *Žárlivost* ("Jealousy") in 1906 and has had a separate life in the concert hall since then. Several recent productions of *Jenufa*, however, have used *Žárlivost* as the opera's overture; these include Charles Mackerras' pioneering 1982 recording with the Vienna Philharmonic, which tried to reflect Janáček's original intentions as accurately as possible.

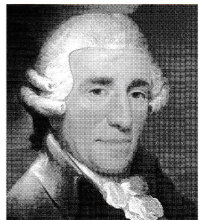
Heard as either opera overture or concert work, *Žárlivost* is striking music, full of color, swirling energy, and a haunting lyricism. It opens and closes with the same rhythmic fanfare and this figure rings out repeatedly, sometimes stamped out by full orchestra, sometimes used as subtle accompaniment. It is easy to imagine that this figure might represent the sudden, fiery stab of jealousy, but such an association must remain conjectural. Some Janáček scholars have been at pains to find thematic relations between the music of *Žárlivost* and *Jenufa*, though the connections they have made are tenuous at best. A century after its composition, *Žárlivost* remains powerful music, a vivid promise of the passionate works Janáček would create in his final years. ■

Symphony No. 104 in D Major “London”

FRANZ JOSEPH HAYDN

Born March 31, 1732, Rohrau

Died May 31, 1809, Vienna



On September 28, 1790, Prince Nikolaus Esterházy died, and his successor Prince Anton did not share the family passion for music. Anton disbanded the Esterházy's professional orchestra, and Haydn—who

had been music director to the Esterházy family for thirty years—suddenly found himself without a job. He was given a generous pension, and at age 58 he looked forward to a quiet retirement. But suddenly his life changed. The impresario Johann Peter Salomon appeared in Vienna and invited the composer to come to London to put on a series of concerts of his own music. Haydn set off for new territory—and triumphed. His first visit, during the years 1791-92, was so successful that he returned for a second in 1794-95. For each visit he composed six symphonies, and the *Symphony No.*

104 was the last of the twelve. In fact, it would be his final symphony, for he would turn his attention to vocal music over the remaining years of his life. There is no particular reason to call *No. 104* the “London”—that name might apply with equal accuracy to all twelve of the symphonies Haydn wrote for his visits to that city.

The first performance took place on May 4, 1795, at the King's Theatre at Haymarket in London. Haydn was delighted by the quality of the orchestra, by the enthusiasm of the large audience, and by the profits: “The room was full of select company... The whole audience was very pleased and so was I. I made four thousand gulden on this evening. Such a thing is possible only in England!”

Some have suggested that Haydn, released from his service to a refined aristocratic family and now faced with writing to please a middle-class audience, simplified his musical language to give it more immediate appeal, but this is not to suggest that there is anything condescending or compromised about this music. Quite the opposite. All of Haydn's English symphonies show him at the height of his powers as a symphonist, and these twelve symphonies demonstrate a technical mastery, grand sonority, and breadth of scope that would



Steven Schick conductor

For more than 30 years Steven Schick has championed contemporary music as a percussionist and teacher by commissioning and premiering more than 100

new works. Schick is a professor of music at the University of California, San Diego and in 2008 was awarded the title of Distinguished Professor by the UCSD Academic Senate.

Schick was one of the original members and percussionist of the Bang on a Can All-Stars of New York City (1992-2002). He has served as artistic director of the Centre International de Percussion de Genève in Geneva, Switzerland, and as consulting artist in percussion at the Manhattan School of Music. Schick is founder and artistic director of the acclaimed percussion group, red fish blue fish, a UCSD ensemble

composed of his graduate percussion students that performs regularly throughout San Diego and has toured internationally. He also is founding artistic director (June 2009) of “Roots & Rhizomes”—an annual international course for percussionists hosted by the Banff Center for the Arts in Canada.

As a percussion 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.

Schick is a frequent guest conductor with the International Contemporary Ensemble (Chicago and New York City), and in 2011 he was appointed artistic director and conductor of the San Francisco Contemporary Music Players. Schick has been music director and conductor of the La Jolla Symphony & Chorus since 2007.

represent the furthest development of the symphony until Beethoven took up the form five years later.

From the moment of that festive premiere, Haydn's *Symphony No. 104* has been an audience favorite, and it is not hard to understand why. This is music not just of enormous technical accomplishment but full of energy and high spirits. That energy is evident from the first instant, when the symphony explodes to life on a ringing tutti fanfare. This noble call to order will return twice during the course of the long introduction before the music leaps ahead at the *Allegro* on a theme that seems simplicity itself. But this simple little tune will yield unexpected riches. Haydn had long been interested in building sonata-form movements on just one theme, and now he re-uses his principal theme in place of the expected second subject and proceeds to build much of the development on a string of repeated notes taken from that seminal idea.

The *Andante* gets off to a poised, almost innocent beginning, but soon this is interrupted by

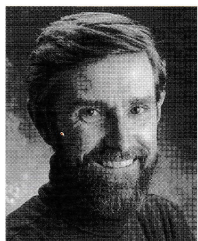
tumultuous outbursts from full orchestra, punctuated by timpani and brass. These in turn are set off by striking silences and passages for woodwinds alone. The *Menuetto* catches us by surprise rhythmically, for Haydn places the accent on the third beat here; the wistful, yearning trio section makes its way back to the minuet via an unexpected bridge passage.

The buoyant finale has set scholars searching for the source of its principal theme, first heard over a bagpipe-like drone at the opening. Some have argued that this theme is based on a street-vendor's cry that Haydn had heard in London: "Hot cross buns! Hot cross buns!" More recent research has shown that the theme is based on the Croatian folksong "Oj jelena," which Haydn had heard while in the service of the Esterházy family. Whatever its source, the theme is developed with all the skill Haydn had acquired and refined in over forty years as a symphonist, and his final symphony rushes to its conclusion in a blaze of energy. ■

Ode to Common Things

CARY RATCLIFF

Born 1953, Santa Clara, California



The composer has supplied a program note for this piece:

Between 1954 and 1959, Chilean poet Pablo Neruda (1904-1973) wrote four volumes of odes to ordinary objects, common things. "I have a crazy love of things. I like pliers, and scissors. I love cups, rings, thimbles... each bloodless rebirth of gold, eyeglasses, carpenter's nails, clocks, compasses... all bear the trace of someone's fingers on their handle or surface, the trace of a distant hand lost in the depths of forgetfulness."

Neruda's exploration of commonplace objects enriches our everyday interactions with taken-for-granted things: their feel, texture, simplicity, function, beauty, humor. The levels of meaning drawn from them create moments of insight and wonder, and point to the commonality of our lives. We are reminded by the poet of beauty, pleasure and purpose shared across cultures and times in things of the ordinary. This theme seems especially appropriate for a large group that holds song 'common'.

The text is set in its original Spanish. Aside from its semantic meaning is the musical meaning of its language. The rhythm and racket of consonants, the patterned flow of vowels, the sumptuous sound of Neruda's phrases generate much of the rhythm of the work, which is, after all, a mess of people making music with their mouths.

The opening movement, *Ode to Things*, cavorts through lists of favorite objects, playfully spanning the "unstoppable river of things," but ends with Neruda's confession of deep connection: "not only did they touch me, or my hand touched them: they were so close that they were a part of my being, they were so alive with me that they lived half my life and will die half my death."

The journey "from bed to bed to bed (de cama en cama en cama...)" puts *Ode to the Bed* immediately into motion. Common to "the newborn, the afflicted, the dying, the lover and the dreamer alike," the bed is an emblem of the "eternal struggle of death and life." "The earth is a bed blooming for love," but also, eventually, "into our bed comes death with rusted hands and iodine tongue." Neruda likens its sheets to the tempestuousness of the sea, final resting place, home of "celestial ashes of dying meteor." Echoes and Doppler shifts fill out the tumultuous three-dimensional musical space.

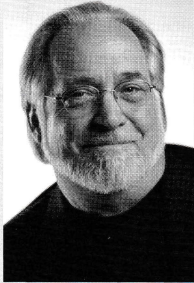
Ode to the Guitar: Born in the jungle, “you left your nest like a bird... From you poured song... thus was the entire night transformed... its infinite strings tuned, sweeping toward the ocean a pure tide of scents and regrets.” From the marriage of man and guitar. At the end of the movement, we “hear” “the untamed heart take to the roads on horseback” over the buzzing of the guitar, played by the “woman who plays the earth and the guitar, bearing the sorrow and the joy of the deepest hour.”

“A long-lost pair of scissors cut your mother’s thread from your navel and handed you for all time your separate existence. *Ode to Scissors* parodies the opening wail at Fortuna (fate) which opens Orff’s *Carmina Burana*: Scissors were the tool of the Greek Fate Atropos, with which she cold snip the thread of life. Neruda’s lighthearted scissors, however, are busily snipping everywhere, “exploring the world cutting off swatches of joy and sadness in equal measure.” Rhythms get cut up, yielding Hispanic syncopations; singers cut words into syllables, and the poet edits himself “with the scissors of good sense” so the poem “won’t drag out.”

The soprano solo that opens *Ode to Bread* grows to a duet and heats to “the hot blast of fertility,” “the joining of seed and fire” that transforms into life-giving bread. Neruda’s vision of “earth and the

planets” sown with wheat, bread made “of sea and earth, bread for every mouth” is chanted by the chorus. Then follows a hymn to what will be held in common when bread is shared “open-handedly”: “the earth, beauty, love.” The closing drama of the movement comes from Neruda’s urgent call against those forces of hardship and greed that prevent every being from its “rightful share of soil and life.”

The work calls for chorus with the men and women split into three divisions each. Tenors and altos, naturally outnumbered, here relax into equal partnership with baritones and basses, and high and low sopranos. The six-part harmonies, in the third movement, grow quietly out of the tuning of the guitar’s six strings. At the other end of the dynamic spectrum are three trumpets and three trombones, which line up exactly with the vocal registers, and are the only single instruments capable of matching the sheer unleashed force of oratorio sound. There are six other wind instruments: a pair of french horns and one each of the individualist colors of the woodwinds. A harp, two pianos and synthesizer add their magic to the sound. Three busy percussionists invoke sound from all manner of wood things, metal things and skin-covered voids, and three vocalists add the intimacy of the solo human voice. Finally, the multi-textured beauty of the string family weaves all together into a rich fabric of sound. ■



David Chase conductor

Choral Director of the La Jolla Symphony Chorus since 1973, David Chase serves as a lecturer in the UCSD Music Department. Under his leadership

the 130-voice ensemble performs a mixture of musical styles that combine standard repertory with new or rarely performed works on the LJS&C subscription series and at community venues.

Dr. Chase is a graduate of Ohio State University, and received his doctorate at the University of Michigan. While living in Ann Arbor, he served as conductor of the Grand Rapids Symphonic Choir. In 2009, he retired from Palomar College in San

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

Dr. Chase and members of the chorus have made four European tours, a tour of Mexico, and in 2001 were the first Western chorus invited to perform in the Kingdom of Bhutan. In spring 2012, the chorus traveled to Carnegie Hall to perform Britten’s *Spring Symphony*.

Ode to Common Things (1995)

Music by Cary Ratcliff (b. 1953)

Poetry by Pablo Neruda (1904 - 1973)

Oda a las cosas

Amo las cosas loca, / locamente.
Me gustan las tenazas, / las tijeras,
adoro / las tazas, / las argollas,
las soperas, / sin hablar, / por supuesto,
del sombrero.
Amo / todas las cosas, / no sólo
las supremas,
Sino / las infinita- / mente / chicas,
el dedal, / las espuelas, / los platos,
los floreros.
Ay, alma mía,
hermoso / es el planeta,
lleno / de pipas / por la mano
conducidas / en el humo, / de llaves, /
de saleros,
en fin, / todo / lo que se hizo
por la mano del hombre, toda cosa:
las curvas del zapato, / el tejido,
el nuevo nacimiento
del oro / sin la sangre,
los anteojos, / los clavos,
las escobas, / los relojes, las brújulas,
las monedas, la suave
suavidad de las sillas.
Ay cuántas / cosas / puras
ha construido / el hombre:
de lana, / de madera, / de cristal,
de cordeles, / mesas / maravillosas,
navíos, escaleras.
Amo / todas / las cosas,
no porque sean
ardientes / o fragantes,
sino porque / no sé, / porque
este océano es el tuyo, / es el méo:
los botones, / las ruedas,
los pequeños
tesoros / olvidados,
los abanicos en / cuyos plumajes
desvaneció el amor
sus azahares, las copas, los cuchillos,
las tijeras, / todo tiene
en el mango, en el contorno,
la huella / de unos dedos,
de una remota mano / perdido
en lo más olvidado del olvido.
yo voy por casas,
calles, / ascensores,

Ode to Things

I have a crazy love of things: crazy.
I like pliers, scissors;
I adore cups, rings,
bowls, to say nothing, of course,
of hats.
I love all things, not only
the grandest,
but the infinitely small things:
timbles, plates, spurs,
flower vases.
Ah yes, my soul,
the planet is beautiful,
full of tobacco pipes leading hands
through their own smoke, full of keys,
salt shakers,
ultimately, all that has been made
by human hands, each thing:
shoes with their curves, woven fabrics,
the latest bloodless rebirth
of gold,
spectacles, nails,
brooms, clocks, compasses,
coins, the soft
softness of chairs.
There are so many perfect things
built by human hand:
from wool, from wood, from glass,
from rope, marvelous tables,
boats, stairs.
I love all things,
not because they are
ardent or fragrant
but because, I don't know, because
this ocean is yours, it's mine:
the buttons, the wheels,
the tiny
forgotten treasures,
fans in whose feathers
love has hidden
its orange-blossoms, glasses, knives,
scissors, all have
on their handle, along the outline of their shape,
the trace of someone's fingers,
of a distant hand lost
in layers of forgottenness.
I pass through houses,
streets, elevators,

tocando cosas, / divisando objetos
que en secreto ambiciono:
uno porque repica, / otro porque
es tan suave
como la suavidad de una cadera,
otro por su color de agua profunda,
otro por su espesor de terciopelo.
Oh río / irrevocable / de las cosas,
no se dirá / que sólo /amé / los peces,
o las plantas de selva y de pradera,
que no sólo /amé
lo que salta, sube, sobrevive, suspira.
No es verdad: /muchas cosas
me lo dijeron todo.
No sólo me tocaron
o las tocó mi mano,
sino que acompañaron
de tal modo / mi existencia
que conmigo existieron
y fueron para mí tan existentes
que vivieron conmigo media vida
y morirán conmigo media muerte.

touching things, singling out objects
that I secretly covet,
one because it rings, another for the
soft smoothness that is
the smoothness of a woman's hip,
another for its color of deep waters,
yet another for its smooch like velvet.
Oh unstoppable river of things
it will not be said that I loved only fish
or the plants of jungle and field,
that I loved only
those that leap, ascend, survive and aspire.
It's not true: a multitude of things
has shown me the whole picture.
Not only was I touched by them,
or they by my hand,
but they became
such an integral part of
my very existence,
and they were for me so alive,
that they lived half my life,
and will die half my death.

Oda a la cama

De cama en cama en cama
es este viaje, / el viaje de la vida.
El que nace, el herido
y el que muere,
el que ama y el que sueña
vinieron y se van de cama en cama,
vinimos y nos vamos
en este tren, en esta nave, en este
río común / a toda / vida,
común / a toda muerte.
La tierra es una cama

Ode to the Bed

From bed to bed to bed
is this journey, this journey of life
The newborn, the wounded,
and the dying,
the lover and the dreamer:
all have come and will go, from bed to bed.
we have come and will go
on this train, this boat, this
river common to all life,
common to all death.
The earth is a bed

SAVE THE DATE!

60th Anniversary Gala

October 11, 2014 / The Westgate Hotel

florida por amor, sucia de sangre,
 las sábanas del cielo / se secan
 desplegando
 el cuerpo de septiembre y su blancura,
 el mar / cruje / golpeando
 por la / cúpula / verde / del /abismo
 y mueve ropa blanca y ropa negra.
 Oh mar, cama terrible,
 agitación perpetua
 de la muerte y la vida,
 del aire encarnizado y de la espuma,
 duermen en ti los peces,
 la noche, /las ballenas,
 yace en ti la ceniza
 centrífuga y celeste
 de los agonizantes meteoros:
 palpitas, mar, con todos
 tus dormidos, / construyes y destruyes
 el tálamo incesante de los sueños.
 De pronto sale un rayo
 con dos ojos de puro nomeolvides,
 con nariz de marfil o de manzana,
 y te muestra el sendero
 a suaves sábanas
 como estandartes claros de azucena
 por donde resbalamos / al enlace.
 Luego / viene a la cama
 la muerte con sus manos oxidadas
 y su lengua de yodo
 y levanta su dedo
 largo como un camino
 mostrándonos la arena,
 la puerta de los últimos dolores.

blooming for love, soiled in blood
 the sheets of the sky are spread out to dry,
 unfolding
 the corpse of September and its whiteness;
 the sea creaks, pounded
 by the green dome of the abyss,
 with white clothes and black clothes flowing.
 Oh sea, terrible bed,
 eternal struggle
 of death and life,
 of enraged air and spume,
 in you sleep the fishes,
 the night, and the whales,
 In you lie the
 centrifugal and celestial ashes
 of dying meteors.
 You pulse, sea with all
 your sleepers; foaming and ripping apart
 the unceasing marriage of bed of dreams.
 Suddenly, lightning strikes
 with two eyes of pure forget-me-not,
 with a nose of ivory or apple,
 pointing you the way
 to soft sheets,
 like bright banners of white lily
 where we slip into embrace.
 Then into our bed comes
 death with rusted hands
 and iodine tongue,
 and she raises her finger,
 long as a road,
 pointing us to the shore,
 the doorway of our final pain.



Mónica Ábrego soprano

Mónica Ábrego is considered one of the most important singers to come out of Northwestern Mexico. She began her studies at the Baja California

Music Conservatory, and later studied with Mary McKenzie at San Diego State University before earning her bachelor's degree at the Manhattan School of Music. Now living in New York, she is a member of the Pacific Opera Company. She has received awards from the Mexican National Fund for Art and Culture, the Musical Merit Foundation of San Diego, the

National Association of Teachers of Singing, La Jolla Symphony and Chorus Association, and the International Rotary Club. In 2003, she made her solo debut at Carnegie Hall with Pacific Opera. Her operatic roles include "Narcissa" from *La Clementina* in Lucca, Italy, "Serpina" from *La Serva Patrona* at the Tijuana Bach Festival, "Norina" from *Don Pasquale* with Opera de Tijuana, among others, and she has soloed with numerous many orchestras. She also performs Mexican folk and classical music throughout Mexico and the U.S. with Mariachi Champaña Nevin, Mariachi San Francisco de Guadalajara and Mariachi Real de Mexico in New York City.

Oda a la guitarra

Delgada/ línea pura
de corazón sonoro,
eres la claridad cortada al vuelo:
cantando sobrevives:
todo se irá menos tu forma.
No sé si el llanto ronco
que de ti se desploma,
tus toques de tambor, tu
enjambre de alas,
será de ti lo mío,
o si eres
en silencio
más decididamente arrobadora,
sistema de Paloma /o de cadera,
molde que de su espuma / resucita
y aparece, turgente, reclinada
y resurrecta rosa.
Debajo de una higuera,
cerca del ronco y raudo Bío Bío,
guitarra,
saliste de tu nido como un ave
y a unas manos / morenas / entregaste
las citas enterradas,
los sollozos oscuros,
la cadena sin fin de los adioses.
De ti salía el canto,
El matrimonio
que el hombre
consumó con su guitarra,
los olvidados besos,
la inolvidable ingrata,
y así se transformó / la noche entera

Ode to the Guitar

Slender, pure outline,
the very heart of sound:
you are clarity captured in flight.
You survive by singing:
all else shall fall away.
I don't know if it's the harsh lament
tumbling out of you,
your drumming beats, your,
swarming buzz
that will become a very part of me,
or if you are
in silence
even more thrilling
mute outline of a dove, a hip,
a shape coming to life from its own foam,
a swollen, reclining
and resurrected rose.
Under a fig tree
by the wild rapids of the Bío Bío,
guitar,
you left your nest like a bird,
to swarthy hands you delivered
the long-buried rendezvous,
the covered sobs,
the endless string of goodbyes.
From you poured song,
The marriage
consummated between man
and guitar,
forgotten kisses,
the unforgettable, ungrateful woman.
And thus was the entire night transformed



Guadalupe Paz mezzo-soprano

Born in Mexico, Ms. Paz received her bachelor's of music in voice performance at the Conservatory Arrigo Pedrollo in Vicenza, Italy. She has been a finalist of the international singing competition "Toti dal Monte," a second-place winner of the National Singing Competition "Carlo Morelli" in Mexico, and first-place winner of the Musical Merit Foundation of San Diego competition in 2011 and 2012. Since her debut in 2007 at Palacio de Bellas Artes, she has performed the roles of "Olga" in *Eugene Onegin*, "Suzuki" in

Madam Butterfly, "Angelina" in *Cenerentola*, "Rosina" in *Barber of Seville* and "Hänsel" in *Hänsel und Gretel*. Paz has performed concerts, operas and oratorios at renowned stages such as Teatro Rossini in Pesaro, Teatro Olimpico in Vicenza, Teatro Malibran in Venice, Teatro Pergolesi in Jesi, Italy; in the U.S. at The Harris Hall, and The Wheeler Opera Theater in Aspen Colorado; and in Mexico at Sala Nezahualcoyotl, Teatro Bicentenario and Teatro Degollado. She is currently preparing for performances of Leos Janáček's *Glagolitic Mass* during the international "Festival Cervantino" that takes place in Guanajuato, Mexico.

en estrellada caja de guitarra,
 temblando el firmamento
 con su copa sonora
 y el río
 sus infinitas cuerdas
 afinaba
 arrastrando hacia el mar
 una marea pura
 de aromas y lamentos.
 Oh soledad sabrosa
 con noche venidera,
 soledad como el pan terrestre,
 soledad con un río de guitarras!
 El mundo se recoge / en una sola gota
 de miel, en una estrella,
 todo es azul entre las hojas,
 toda la altura temblorosa canta.
 Y la mujer que toca
 la tierra y la guitarra
 lleva en su voz / el duelo / y la alegría
 de la profunda hora.
 El tiempo y la distancia
 caen a la guitarra:
 somos un sueño,
 un canto / entrecortado:
 el corazón campestre
 se va por los caminos a caballo:
 sueña y sueña la noche y su silencio,
 canta y canta la tierra y su guitarra.

into the starry body of a guitar,
 the firmament trembling
 with its goblet of sound.
 And the river,
 its infinite strings
 tuned,
 sweeping toward the ocean
 a pure tide
 of scents and regrets.
 O delicious solitude that
 comes with the night,
 solitude like the bread of earth,
 solitude like a river of guitars!
 The world is gathered into a single drop
 of honey, a single star.
 Amongst the leaves all is blue
 and all the trembling heavens sing.
 And the woman who plays
 the earth and the guitar
 bears in her voice the sorrow and the joy
 of the deepest hour.
 Time and distance
 look out over the guitar:
 we are a dream,
 an interrupted song.
 The untamed heart
 takes to the roads on horseback.
 It dreams and dreams of the night and its silence
 it sings and sings of the earth and its guitar



John Russell tenor

John Russell, DMA, is assistant professor of music and director of choral activities at California State University, San Bernardino, where he conducts two choral ensembles, serves on the voice faculty and teaches courses in choral conducting, choral literature and music education. He is a professional tenor soloist and chorister with the Los Angeles Master Chorale and during the summer serves on the conducting faculty at Westminster Choir College in Princeton, New Jersey and the San Diego Summer Choral Festival. His recent solo performances include Carl Orff's *Carmina Burana* with the Lisbon Summer Choral Festival Chorus and Orchestra, G.F. Handel's *Israel in Egypt* with the Westminster Chamber

Choir and Orchestra, and W.A. Mozart's *Litaniae de venerabili altaris Sacramento* with the Hollywood Master Chorale. In December he made his Walt Disney Concert Hall debut as the tenor soloist in two performances of G.F. Handel's *Messiah* with the Los Angeles Master Chorale. Russell is a regular member of several professional choral ensembles including Pacific Bach Project (San Diego), the Bach Collegium San Diego and the Horizon Music Group Chamber Choir (Los Angeles). He is a native of Kalamazoo, Michigan and is a graduate of Western Michigan University and Columbia University. He received his Doctorate of Musical Arts in Choral Music from the University of Southern California. Russell was recently announced as the music director of the San Diego Master Chorale.

Oda a las tijeras

Prodigiosas / tijeras
(parecidas / a pájaros, / a peces).
bruñidas sois como las armaduras
de la Caballería.
De dos cuchillos largos / y alevosos,
casados y cruzados / para siempre,
de dos / pequeños ríos amarrados,
resultó una cortante criatura,
un pez que nada en tempestuo lienzos,
un pájaro que vuela / en / las peluquerías.
Tijeras / olorosas / a / mano
de la tía / costurera,
cuando con su metálico / ojo blanco
miraron / nuestra / arrinconada
infancia / contando / a los vecinos
nuestros robos de besos y ciruelas
Y / en la casa / y dentro de su nido
tijeras cruzaron / nuestras vidas
y luego / cuánta / tela
cortaron y cortaron
para novias y muertos,
para recién nacidos y hospitales
cortaron y cortaron
pelo / campesino
duro / como planta en la piedra,
las banderas / que luego
fuego y sangre / mancharon y horandaron,
y el tallo / de las viñas en invierno,
el hilo / de la / voz / en el teléfono.
Unas tijeras olvidadas
cortaron en tu ombligo
el hilo / de la madre
y entregaron para siempre
separada parte de existencia:
otras, no necesariamente / oscuras,
cortarán algún día / tu traje de difunto.
Las tijeras / fueron / a todas partes:

Ode to a Pair of Scissors

Prodigious scissors
(appearing like birds, like fish),
burnished as if you were armor
of a knight.
From two long and treacherous knives
crossed and married for all time,
from two tiny rivers meeting to make love,
comes a creature that cuts,
a fish that swims in tempestuous linens,
a bird that flies through barbershops.
Scissors have that smell of the hands
of my seamstress aunt,
when their blank metallic eye
stared upon our neglected
childhood, reporting to the neighbors
our thefts of kisses and plums.
There, in the house, and inside their nest,
the scissors crossed our lives,
and soon such a quantity of fabric
they began cutting:
for weddings and funerals,
for newborns, and for those in hospital.
cutting
the peasant farmer's hair,
tough as plants growing from stone,
flags that soon enough became
stained with blood, scorched with fire,
tendrils of the vine in winter,
the thread of voices connected by telephone.
A long-forgotten pair of scissors
cut from your navel
your thread back to your mother
and delivered to you forevermore
your separate existence.
Another pair, not necessarily somber,
shall one day cut out your funeral suit.
Scissors have travelled to all parts,



Pablo Gomez guitar

Original, distinctive, and unconventional, Pablo Gómez's guitar is one of the most remarkable sounds of today's music scene. Decidedly different and away from all conventions, his repertoire includes various aesthetic tendencies: from classics of the twentieth century and contemporary pieces to

works written expressly for him by renowned Mexican and international composers. His repertoire includes solo guitar; electro-acoustic music; duets with vocalist, percussion, and violin; and concerts with chamber ensembles and orchestras. This musical diversity has taken him to performances in concerts in the United States, Sweden, France, London, Germany, Austria, Spain, Canada, Argentina, Chile, Venezuela, Iceland and in several cities in Mexico.

exploraron / el mundo / cortando
por igual / alegría / y tristeza:
todo fue paño / para las tijeras:
titánicas / tijeras / de sastrería
bellas como cruceros,
minúsculas / que cortan uñas
dándoles forma de menguante luna,
delgadas, / submarinas tijeras
del cirujano / que cortan el enredo
o el nudo equivocado en tu intestino.
Aquí con las tijeras / de la razón
corto mi oda,
para que no se alargue y no se encrespe
para que / pueda / caber en tu bolsillo
plegada y preparada / como / un par
de tijeras.

exploring the world, cutting off swatches of
joy and sadness in equal measure:
everything is material for scissors.
Gigantic tailor's scissors,
beautiful as an ocean liner,
minuscule scissors that cut fingernails
into crescent moon shapes,
slender submarine scissors
of the surgeon that cut through the tangle,
or the lump growing in your bowel by mistake.
With the scissors of good sense,
I will cut short this ode
so that it won't drag out and irritate you,
so that it will fit in your pocket,
folded and ready, like a pair
of scissors.

Oda al pan

Pan, / con harina, / agua / y fuego
te levantas.
Espeso y leve, / recostado y redondo,
repites / el vientre / de la madre,
equinoccial / germinación / terrestre.
Pan, / qué fácil / y qué profundo eres:
en la bandeja blanca / de la panadería
se alargan tus hileras
como utensilios, platos / o papeles,
y de pronto, / la ola / de la vida,
la conjunción del germen
y del fuego,
creces, creces / de pronto / como
cintura, boca, senos,
colinas de la tierra,
vidas,
sube el calor, te inunda
la plenitud, el viento
de la fecundidad,
y entonces
se inmoviliza tu color de oro,
y cuando se preñaron
tus pequeños vientres,
la cicatriz morena / dejó su quemadura
en todo tu dorado / sistema
de hemisferios.
Ahora, / intacto,
eres / acción de hombre,
milagro repetido, / voluntad de la vida
Oh pan de cada boca,
no / te imploraremos,

Ode to Bread

Bread, with wheat, water and fire
you rise.
Dense and light, reclining and rounded,
in you is mirrored the mother's rounded belly,
equinoxial germination of the earth.
Bread, how simple and profound you are:
on the bakery's floured trays
stretched in lines
like silverware or plates or papers
and all at once, life washes over you,
the joining of seed
and fire,
growing, growing suddenly like
hips, mouths, breasts,
hills of earth,
lives.
The heat intensifies: you're overcome
by totality, the hot blast
of fertility,
and suddenly
you're transfixed the color of gold.
And when your tiny wombs
were impregnated
the brown scar left its burn
all along the join of your
golden globes.
Now, whole,
you are action of mankind,
ever-present miracle, the will to live.
O bread of every mouth,
we will not implore you;

los hombres / no somos / mendigos
de vagos dioses / o de ángeles oscuros:
del mar y de la tierra / haremos pan,
plantaremos de trigo
la tierra y los planetas,
el pan de cada boca,
de cada hombre, / en cada día,
llegará porque fuimos / a sembrarlo
y a hacerlo,
no para un hombre sino / para todos,
el pan, el pan
para todos los pueblos
y con él lo que tiene
forma y sabor de pan / repartiremos:
la tierra, / la belleza, / el amor,
todo eso
tiene sabor de pan, / forma de pan,
germinación de harina,
todo / nació para ser compartido,
para ser entregado,
para multiplicarse.
Por eso, pan, / si huyes
de la casa del hombre,
si te ocultan, / te niegan,
si el avaro / te prostituye,
si el rico / te acapara,
si el trigo / no busca surco y tierra,
pan, / no rezaremos,
pan, no mendigaremos,
lucharemos por ti con otros hombres,
con todos los hambrientos,
por todos los ríos y el aire
iremos a buscarte,
toda la tierra la repartiremos
para que tú germines, / y con nosotros
avanzará la tierra:
el agua, el fuego, el hombre
lucharán con nosotros.
Iremos coronados / con espigas,
conquistando / tierra y pan para todos,
y entonces / también la vida
tendrá forma de pan,
será simple y profunda,
innumerable y pura.
Todos los seres / tendrán derecho
a la tierra y a la vida,
y así será el pan de mañana,
el pan de cada boca,
sagrado, / consagrado,
porque será el producto
de la más larga y dura / lucha humana.
No tiene alas / la victoria terrestre:
tiene pan en sus hombros,
y vuela valerosa / liberando la tierra
como una panadera
conducida en el viento.

men are not beggars
of vague gods or obscure angels:
we shall make our bread of sea and earth,
we shall sow with wheat
the earth and the planets,
bread for each and every mouth,
for each person, for each day;
we will sow the seeds
and bring to pass this legacy:
enough for not just one man, but for all.
Bread, bread
for all the peoples.
And with it we will be sharing with
all that has the shape and the flavor of bread:
the earth, beauty and love:
all these
have bread's taste and bread's contour,
the germination of wheat.
All things were created to be shared,
open-handedly,
to multiply.
And so, bread, if you flee
from the houses of mankind,
if you are hidden away or denied,
if the greedy become your pimps
if the rich hoard you,
if the wheat does not seek furrow and soil,
bread, we will not pray,
we will not to beg for you.
Together we will fight for you with the others,
with all those who hunger.
In the rivers and the air
we will search you out.
We will divide the whole earth
so that you might germinate, and with us
the earth will go forward:
water, fire, humankind
joining in the struggle.
We shall be crowned with sprigs of wheat,
winning earth and bread for all,
and then even life
shall have the shape of bread.
It will be simple and profound,
limitless and pure.
Every being shall have its rightful share
of soil and life
and our daily bread
will be the bread for all,
sacred, consecrated
as a result of
the longest and the largest of human struggles.
This terrestrial victory
has on her shoulders not wings, but bread.
She soars valiantly, setting the world free,
like a bread-maker
carried by the wind.

web design
ACTING

video

LITERATURE

TAKE YOUR **NEXT** **STEP**
extension.ucsd.edu

brewing

PHOTOGRAPHY

mobile media

MUSIC

art history

animation

PAINTING



UC San Diego | Extension

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** | **Marty Marion, Chorus Facilities**

Soprano

Y. Danbi Ahn
Anna Busija
Sumner Caesar
Frances Castle*
Ann Chase
Sally Dean
Beda Farrell
Vivi Gonzalez
Meryl Gross**
Marty Hambright
Martha Hamilton
Ida Houby
Karen Johns
Donna Johnson
Hima Joshi
Karen Kakazu
Kathryn Kinslow
Christine Lehman
Carol Manifold
Judy Manuche
Mona McGorvin
Nancy Moore
Yasaman Pirahanchi
Samara Rice
Amy Schick
Mitzi Sobash
Jeanne Stutzer
Jessica Varnado-Swall
Mary Ellen Walther
Kirsten Wiest
Sharon Willoughby
Gloria Xefos

Alto

June Allen
Kathy Archibald
Sue Brown
Kimberly Burton
Ellie Elphick
Karen Erickson
Clare Friedman
Cathy Funke
Brooke Gorin
Priscilla Hall
Reneé Gordon Holley
Deanna Johnson
Jin-Soo Kim
Cynthia Koepcke
Christina Liu
Jean Lowerison
Robin Mayfield
Surya Mitchell
Debby Park
Barbara Peisch
Rebecca Ramirez
Valerie Rubins
Satomi Saito
Marianne Schamp
Janet Shields*
Carol Slaughter
Jil Stathis
Pamela Surko
Susan Taggart**
Melissa Troyer
Amee Wood

Tenor

Joseph Allen
George Anderson
Nathan Daum
Walter Desmond**
Shay Hamblin
Nick Hirsch
Andrew King
Marty Marion
Myles Mayfield
Sean McCormac*
Joe Mundy
Samuel Rohrbach
Nathan Samskey
Dennis Turner
Gerry Whitney
Bill Ziefle

Bass

Kenneth Bell
Dorian Bell
Jack Beresford
Roland Blantz
John Carpenter
Charles Carver
Paul Chen
Paul Engel
Peter Gourevitch
Bryan Heard
Don Jenkins
Michael Kaehr
Marc Madison
Steve Marsh
Lawrence Mayer
William Miller
Gilbert Omens
Ray Park
Stewart Shaw*
Steve Shields
Richard Tilles
Mark Walters**

**Section Leader*

***Asst. Section Leader*

La Jolla Symphony Orchestra

Founded in 1954 by Peter Nicoloff

Steven Schick, *Music Director*

R. Theodore Bietz, *Orchestra Manager* | **Ulrike Burgin**, *Orchestra Librarian* | **Yeung-ping Chen**, *Production Assistant*

Violin I

David Buckley,
Concertmaster
Alexander Wang,
Asst. Concertmaster
Aram Akhavan
Angelo Arias
Natalie Schenker-Ahmed
Evon Carpenter
Pat Gifford
Susanna Han-Sanzi
Jonathan Ma
Ina Page
Wendy Patrick
Jeanne Saier
Catherine Shir
Heidi Thomas
Ted Tsai
Timothy Wong

Violin II

Andy Helgerson,
Principal
Carolyn Chen,
Asst. Principal
Carol Bietz
Gary Brown
Peter Cheng
David Cooksley
Judy Gaukel
Vivian Han
Igor Korneitchouk
Karen Leung
Clarence Mah
Brad Peters
Arielle Straus
Timothy Wong

Viola

Daniel Swem,
Principal
Nancy Swanberg,
Asst. Principal
Andrew Chen
Tong Cheng
Loie Flood
Jun Heo
Ari Le
Roark Miller
Rachel Simpkins
Sheila Podell
Thaddeus Wiktor

Cello

Caitlin Fahey,
Principal
Max Fenstermacher,
Asst. Principal
Alana Borum
Ulrike Burgin
Toriana Dabkowski
Jonathan Ho
Terri Parsons
Carolyn Sechrist
Clifford Thrasher
Carol Tolbert

Contrabass

Christine Allen,
Principal
Scott Steller,
Asst. Principal
Darrell Cheng
Pat Fitzpatrick
Lance Gucwa
Jessica Kovach

Flute

Elena Yarritu,
Principal
Michael Matsuno

Piccolo

Michael Matsuno

Oboe

Heather Marks,
Principal
Anna Stearns

English Horn

Tim Martin

Clarinet

Jenny Smerud,
Principal
Fran Tonello

Bass Clarinet

Steve Shields

Bassoon

Tom Schubert,
Principal
Jennifer Bleth

Horn

Nicolee Kuester,
Principal
Buddy Gibbs
Jonathan Rudin
David Ryan

Trumpet

Ken Fitzgerald,
Principal
Tim Brandt
Nick Hansinger

Trombone

R. Theodore Bietz,
Principal
Michael Tramm

Bass Trombone

Brandon Jagow

Tuba

Kenneth Earnest

Timpani

Daniel Pate

Percussion

Daniel Pate,
Principal
Cindy Au
Sandra Hui

Piano/Electric Keyboard

David Han-Sanzi
Victoria Heins-Shaw

Harp

Donna Vaughan

Sponsor Support for the 2013-2014 Season:



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



Thank You, 2013-2014 Season Volunteers!

We couldn't do it without you.

SUPERSTARS

Satomi Saito *Events* ★ *Concert Support*

Ann Chase *Young Artists Competition & Recital*

Jeanne Saier *Young Artists Competition & Recital*

Dennis & Marianne Schamp *Potluck* ★ *Events* ★ *Concert Support*

BRIGHT LIGHTS

Concert & Office Support

Sonja Brun
Andy Chen
Amber Green
Tam Joslin
David McCarthy
Larry Mayer
Dot Omen
Gil Omen
Carlos Quezada
Toni Rustemeyer
Citiali Rodriguez
Mitzi Sobash

Education & Outreach

Victoria Eicher
Marty Hambright
Mary Ellen Walther

Ensemble Support

Carol Bietz, *orchestra caterer*
Chuck Carver, *chorus caterer*
Marty Marion, *chorus facilities*
Jeannie Stutzer, *dress maven*

Events

Curtis Chan
Lauren Clark
Julie Croom
Ann Desmond
Caitlin Fahey
Loie Flood
Pat Gifford
Sue Gordon
Susanna Han-Sanzi
Andy Helgersen
Heather Marks
Carol Marshall
Ina Page
Debby Park
Liza Perkins-Cohen
Carolyn Sechrist
Debra Spencer
Carol Tolbert
Elena Yarritu

Photography

Bill Dean
Tom Peisch

Tutti

Evon Carpenter
Barbara Peisch

Usher Captains

John Benbow
Mary Benbow
Rob Drake
Mary Arana

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

Contributors

The La Jolla Symphony & Chorus Association is deeply grateful to the Department of Music at UC San Diego for its generous support and assistance. The association would also like to acknowledge the generosity of its chief benefactress Therese Hurst, who upon her death in 1985 left her estate to the association providing an endowment. The La Jolla Symphony & Chorus Association is a 501(c)3 non-profit corporation, making your donation tax-deductible. LJS&C thanks the following contributors for their support of the 2013-2014 season.

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.

ANNUAL GIVING

*Donations listed below were received
May 13, 2013 - May 13, 2014.*

Major Sponsor \$25,000+

City of San Diego,
Commission for Arts & Culture
Department of Music, UCSD

Season Underwriter \$15,000+

Anonymous

Angel 10,000+

Michael & Nancy Kaehr

Benefactor \$5,000+

Drs. Bill Miller & Ida Houby
Price Charities
Brenda & Steven Schick
SD County Board of Supervisors
Robert Whitley & Diane Salisbury
Amee Wood & Eric Mustonen

Sustainer \$2,500+

Betty Scalice Fund
Maxine Bloor
Eric & Pat Bromberger
Gary & Susan Brown
Robert Drake
Robert Engler & Julie Ruedi
Joan Kastner
Julie & Don MacNeil
Steve & Janet Shields
Jim Swift & Suzanne Bosch-Swift
Arthur & Molli Wagner
Bill Ziefle

Supporter \$1,500+

Peter & Maureen Brown
Walt Burkhard &
Patricia Finn Burkhard
J. Lawrence Carter
Dr. & Mrs. Curtis Chan
David Clapp & Gayle Barsamian
Dr. & Mrs. Frank Dwinell, Jr.
Bernard Eggertsen &
Florence Nemkov
Paul & Clare Friedman
Marty Hambright

Sonya Hintz
Ted & Beverly Kilman
Drs. Andrew King & Diane McKay
Monique Kunewalder
Dr. & Mrs. James Lasry
Tom & Barbara Peisch
Milton & Jeanne Saier
The Schalou Foundation
Randy & Trish Stewart
Chris & Patricia Weil

Associate \$1,000+

Mary Berend
Gordon & Lauren Clark
Donald & Frances Diehl
Noel & Victoria Eicher
Beda & Jerry Farrell
Robert & Judy Gaukel
David & Pat Gifford
Stephen L. Marsh
McKenna Long & Aldridge
Nancy Moore
Mary Nee
Bob & Catherine Palmer
Sheila Podell & Art Baer
Bernard & Ann Porter
C.G. Schmitt
David D. Smith
Fred Walker & Katharine Sheehan

Patron \$500+

Dan & June Allen
George & Sarilee Anderson
Mark & Suzanne Appelbaum
Jack & Judy Cater
R.A. & C.A. Clarke
Ann & Walter Desmond
Joel & Nancy Dimsdale
Steve & Jennifer Dunn
Drs. Einar & Sally Gall
John & Alice Ho
Bill & Nancy Homeyer
Paul & Susan Marks
Janet Merutka
Nolan & Barbara Penn
Tom Schubert
Barry & Jan Sharpless
Scott & Jenny Smerud
Stuart & Carol Smith
Phyllis Strand
Paul Szymczak & Debra Weiner
Ted & AnnaTsai
Fred Walker & Katharine Sheehan
Mary L. Walshok

Henry & Irene Weber
Sharon Zeichner

Member \$250+

Frank Almond
Marian Archibald
Arthur Baer & Sheila Podell
Nelson & Janice Byrne
Glenn Casey &
Rochelle Kline-Casey
Frances Castle
Paul Chen
Peggy Clapp
Gaelen & Mea Daum
Thomas & Julia Falk
Laurie Forrest
Greg & Amanda Friedman
Louis C. & Celia K.
Grossberg Foundation
Nancy James
Karen Johns & Peter Jorgensen
Thomas Jroski & Godiva Lui
Karen Kakazu
Cynthia Koepcke
Constance Lawthers
Dr. & Mrs. Mack Marby
Robin & Myles Mayfield
J. Eric McCall
Erica McDaniel & Ryan Gamble
Roark Miller
Chandra Mukerji
Charles Joe Mundy
Rafael & Kathleen Navarro
Raymond & Deborah Park
Thelma & David Parris
Mary Penton
Carol Plantamura & Felix Prael
Carol Rothrock
Alex & Valerie Rubins
Jonathan & Judy Rudin
Vanya Russell
Stewart Shaw & Vicki Heins-Shaw
Bill & Jeanne Stutzer
Nancy Swanberg &
Max Fenstermacher
Mr. & Mrs. Raymond Taetle
Peter & Mary Ellen Walther

Friend \$100+

Aram Akhavan
Christine & Michael Allen
Barbara Allison
Ron & Louise Anderson
Kathy Archibald

Angelo Arias
Jack & Dorothy Beresford
Steve Bernstein
Nicholas Binkley
Roland Blantz
Jennifer Bleth
Jackie Booth
William Bradbury
David Buckley & Beth Ross Buckley
George & Uli Burgin
Kim Burton
P.E. & N.E. Caine
Roger & Janet Chase
Scot & Aileen Cheatham
Bobbi Chifos
Marit Chrislock-Lauterbach
Geoff Clow
Joe & Ramona Colwell
Julia Croom
Joyce Cutler-Shaw & Jerome Shaw
Amy Darnell
Bill & Sally Dean
Edward & Edith Drcar
Jeanine Dreifuss
F.F.D
Kenneth Earnest
Darrell & Dorthy Ann Fanestil
Elleni Fellows
George & Elsa Feher
Ken Fitzgerald
Eugene & Sharon Friedman
Bill & Cathy Funke
Ed & Wita Gardiner
J.M. & Barbara Gieskes
Estelle Gilson
Jim Goode & Andrea Gilbert
Stephen & Civia Gordon
Bill & Sharon Griswold
Michael & Meryl Gross
Inga Grove
Piotr Habas
Priscilla Hall
Erma Haynes
Renee Holley
Gabrielle Ivany
Don Jenkins
Kim Jin-Soo
G.F. & Aleta Kerth
Stephanie Kim
David Kimball
Edith Kodmur
Igor Korneitchouk
Alen & Rachel Lapidis
Tom Laskoski
Ari Le
Tony Leonard
Vicki Lonngren
Carl & Claudia Lowenstein
Carol Manifold
Judy Manuche
Mona McGorvin & James Olesky
Douglas & Susan McLeod
Robert & Jan McMillan
Margaret Merritt & Ron Lawler
Gabriel Merton
Margery Mico
Laura Morrell
Jim & Sally Mowry

Mark Newell
Elizabeth Newman
Marianne Nichols
John & Barbara Noyes
Nessa O'Shaughnessy
Ina Page
David & Dorothy Parker
Terri Parsons
Edna Patrick
Joey Payton
Cinda Peck
Ethna Piazza
William Propp
Rebecca Ramirez
Jack & Irma Redfern
Robert & Diane Reid
Milton & Jean Richlin
Sue B. Roesch
Barbara Rosen
Mark Rosenheimer
Manuel & Paula Rotenberg
Caron Schattel
Amy Schick
Elaine Schneider
Brian & Sherri Schottlaender
Lisa Shelby
Bill & Gigi Simmons
Jack & Bonnie Sipe
Eva Sorlander
Bob & Christine Spalding
Pamela Surko
Joseph & Elizabeth Taft
Mark & Susan Taggart
Irving & Arlene Tashlick
Kathleen Thoma
Johanna Thompson
Carol Tolbert
Francis Tonello
Glenn Torbett
Ruth & Dennis Turner
David Tuttle
Billie Valdez
Jessica Varnado-Swall
Helen Wagner
Carey Wall
Alexander Wang
Ellen Warner-Scott
Robert Wennerholt
Gary Wilson
Arthur F. Woodrow
Lawrence Woolf
David & Elke Wurzel
Gloria Xefos
Ehud Kedar & Elena Yarritu
Allison Yunghans

THERESE HURST SOCIETY FOR PLANNED GIVING

Colin* & Maxine Bloor
Sue & James Collado
Kempton Family Charitable Trust
William B. Lindley*
Stephen L. Marsh
Drs. Bill Miller & Ida Houby
Richard & Glenda Rosenblatt
David D. Smith
Amee Wood & Eric Mustonen

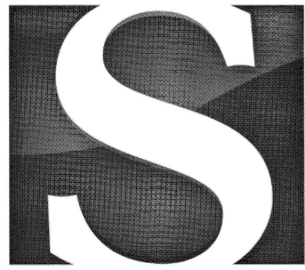
CORPORATE GIFT MATCH

Intuit
Northrup Grumman
Qualcomm Charitable Foundation

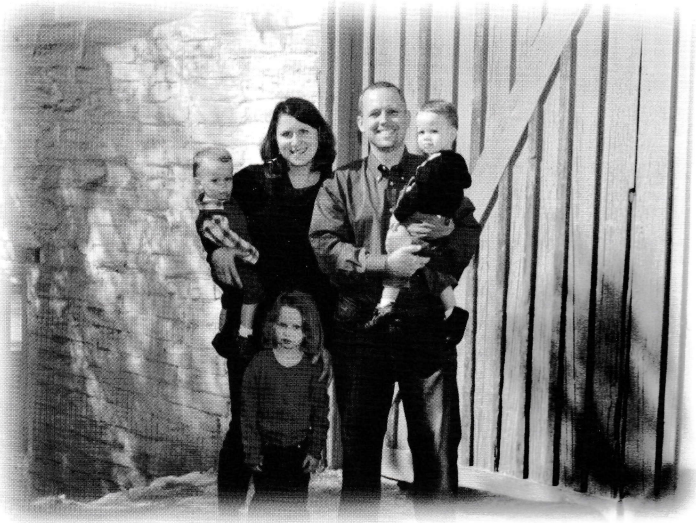
ENDOWMENT GIFTS

Anonymous
Dan & June Allen
Ellen Bevier
Eric & Pat Bromberger
John & Evon Carpenter
J. Lawrence Carter
David & Ann Chase
David Clapp & Gayle Barsamian
Gordon & Lauren Clark
Ann & Walter Desmond
Donald & Frances Diehl
Dr. & Mrs. Frank Dwinell, Jr.
Art & Elinor Elphick
Karen Erickson
Gerald & Beda Farrell
Ken Fitzgerald
Paul & Clare Friedman
Anne Gero-Stillwell
Peter Gourevitch
Hokanson Associates/Family
Wealth Mgmt.
Karen Johns & Peter Jorgensen
Eldy & Deanna Johnson
Donna Johnson
Hima Joshi
Cynthia Koepcke
Drs. Andrew King & Diane McKay
Monique Kunewalder
Esther LaPorta
Dr. & Mrs. James Lasry
LiveLikeJoan Fund
Julie & Don MacNeil
Stephen L. Marsh
Dr. Michael McCann
Drs. Bill Miller & Ida Houby
Nancy Moore
Mary Nee
Raymond & Deborah Park
Milton & Jeanne Saier
Brenda & Steven Schick
Tom Schubert
Carolyn Sechrist
Janet & Steven Shields
Bill & Gigi Simmons
Carol & Tom Slaughter
Scott & Jenny Smerud
James H. Swift &
Suzanne M. Bosch-Swift
Paul E.Symczak & Debra Weiner
Timmstrom Family Fund
Dennis Turner
Amee Wood & Eric Mustonen
Peter & Mary Ellen Walther
Louise Gaillard Wood

*deceased



SMERUD
REAL ESTATE



Scott and Jenny Smerud are proud supporters of the La Jolla Symphony & Chorus. Jenny has played clarinet with the orchestra for eleven years, and served on the board for five years.

We are pleased to donate \$500 for every referred sale.

Scott Smerud, Realtor & Attorney

760.644.1484

Scott@SmerudRealEstate.com | www.SmerudRealEstate.com

BRE# 01913576