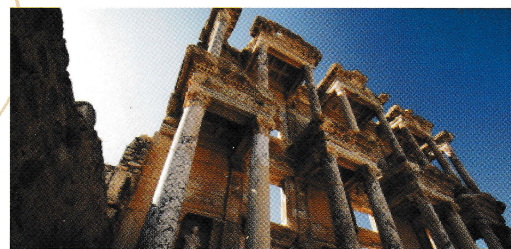
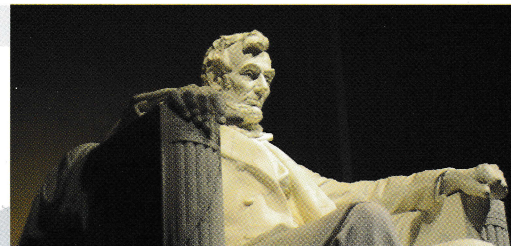
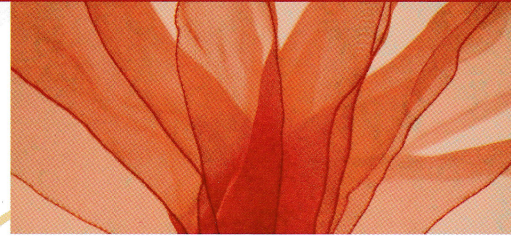


The DNA of Music

LA JOLLA SYMPHONY & CHORUS
2008-2009 SEASON

TIME
MOTION
HOME
PERSPECTIVE
PASSION
HOPE



Steven Schick Music Director | David Chase Choral Director

Remember when you created the home of your dreams?

At The White Sands of La Jolla retirement community, our residents continue to create wonderful lives for themselves. Free of the burdens of home maintenance, they're making friends, taking classes and pursuing their passions. They've found the freedom they've always wanted in our beachfront community, and the peace of mind that comes with our full spectrum of care.

Give us a call at (858) 450-5203 to discover your dream home on the sand.

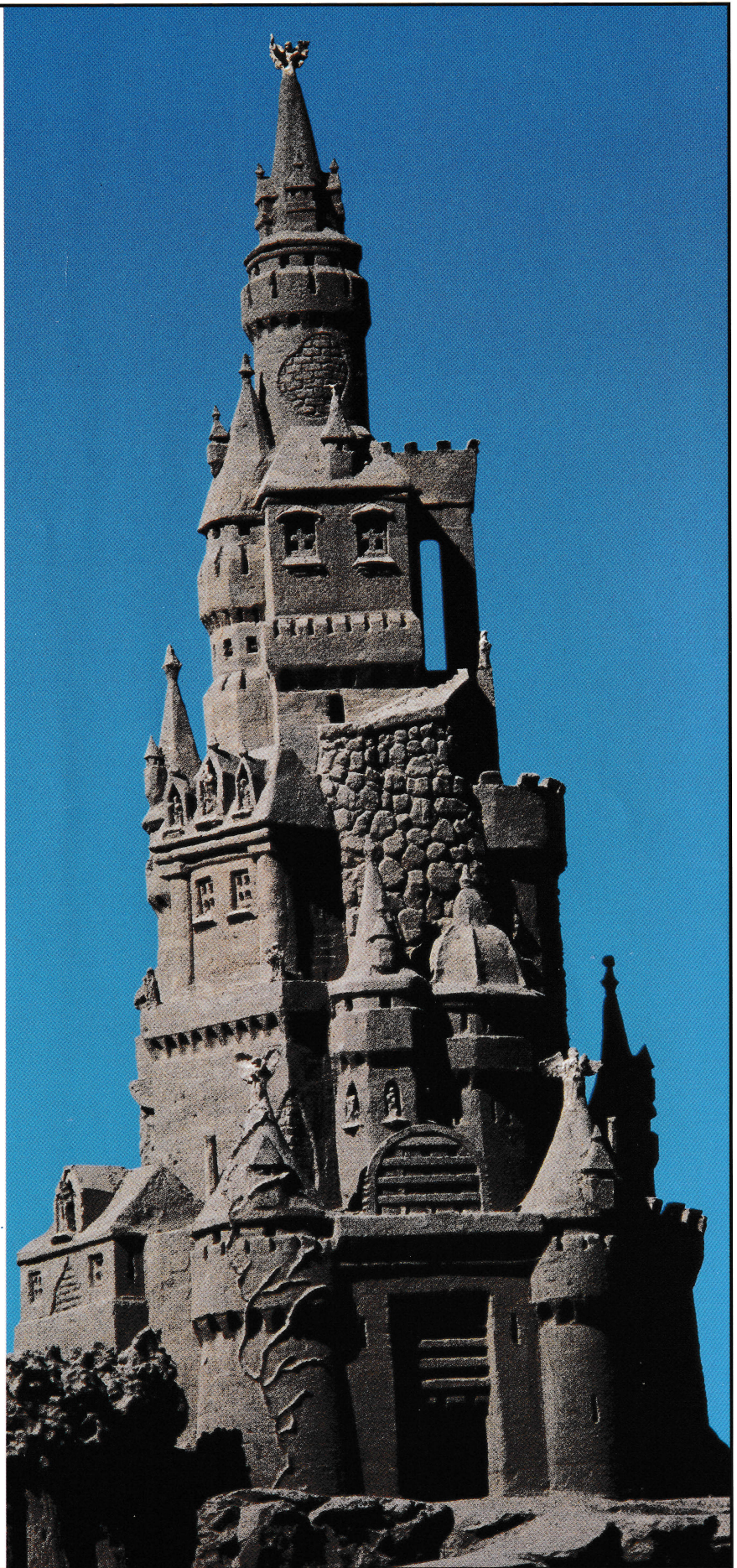
The
**WHITE
SANDS**
of LAJOLLA

7450 Olivetas Ave.
La Jolla, CA 92037
(858) 454-4201
www.whitesandslajolla.com



A community of
SCPH
SOUTHERN CALIFORNIA
PRESBYTERIAN HOMES

License #372000641 COA #056





Steven Schick, *Music Director*
David Chase, *Choral Director*

PERSPECTIVE

Mandeville Auditorium, UCSD
Saturday, March 14, 2009, 8PM
Sunday, March 15, 2009, 3PM

David Chase conducting

HOLST

Three Choral Hymns from the Rig Veda

Hymn to the Dawn
Hymn to the Waters
Hymn to the Vena

Elena Mashkoutseva, harp

DEBUSSY

La damoiselle élue (The Blessed Damozel)

Poem by D.G. Rossetti,
translated into French by Gabriel Sarrazin

Mary Jaeb, soprano
Janelle DeStefano, mezzo soprano

Intermission

STRAVINSKY Oedipus Rex

After Sophocles.
Libretto by Jean Cocteau, translated into Latin by J. Danielou

By arrangement with Boosey & Hawkes, Inc., publisher and copyright owner.

Oedipus, king of Thebes, Chad Frisque, tenor
Jocasta, his wife and mother, Martha Jane Howe, contralto
Creon, Jocasta's brother, Lóránt Najbauer, bass-baritone
Tiresias, soothsayer, Philip Larson, bass-baritone
Shepherd, Warren Hoffer, tenor
Messenger, Walter Du Melle, bass
Narrator, Kenneth Bell

Supertitle design and production by Beda Farrell
Masks by Mark Adams



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



**During this performance, unauthorized audio
 and/or video recording are prohibited.**

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

FROM THE CONDUCTOR



Stillness...and Perspective

This concert in the "DNA of Music" series is to provide the "Perspective" strand of our DNA, and I think that that perspective is to be found in the essential stillness of the works—the stillness that allows deeper thought, and deeper feeling.

Of course, the pairing of the two major works on this program provides a wealth of contrasts: an all-female cast for the Debussy versus a nearly all-male cast (save for the mighty Jocasta) in the Stravinsky; the ideal of eternal love versus the tragedy of human failings; a work inspired by a graceful painting of a beautiful woman versus a work best visualized in the immutable stone masks of the ancient Greeks; a lush, post-romantic orchestration versus the crisp, cool tones of Stravinsky's neo-classic period.

But something very important unites these apparent opposites. Underlying much of the seemingly disparate art of the early twentieth century is an assumption that more might be learned in stillness than in the roiling emotionalism that had characterized the previous generations. This purposeful stasis is found in the nature of both the works in our program. The Rossetti Damozel poem is a still-life painting of medieval love; the Latin language setting of the Oedipus tragedy, by Stravinsky's own description, provides a "static representation" of the concept of tragedy.

Both works are structured with a narrator whose job is less to advance the action and more to contain it. In *La Damoiselle*, the mezzo-soprano and the chorus paint the picture of the maiden and her celestial situation in every detail, even before she utters her first words. (Words that are inevitably separated from the music around them by a moment of *silence*.) In *Oedipus* the role of the Narrator is—almost annoyingly!—to stop the action and explain what the audience will experience before it happens. This is the part of the objectification of the tragedy, which, like Bertolt Brecht's "alienation" concept, is to give us the *perspective* to observe the tragedy as it unfolds, rather than to be swept up in an emotional ride of the story.

Debussy's score reflects the breathless inaction of the painting with a kind of floating harmony. The beautiful maiden—the so-called *ange-femme*—is dramatic precisely because she is filled with inner action, with unspoken passion. This fascinated Debussy, whose one great opera, *Pelleas*, epitomized this concept of inner action.

continued next page

DAVID CHASE

conductor

Conductor 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. Major projects have included the world premiere and CRI recording of Henry Brant's *Western Springs*, a KPBS-TV broadcast of La Jolla Symphony and Chorus' first performance of Bach's *Mass in B Minor*, and the American premiere of *Boojum!* by composer Martin Wesley-Smith.

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. He has been on the music faculty at Palomar College in San Marcos, California, since 1973. In addition to his academic and choral duties, he 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.

David Chase and members of the chorus have made four European tours, were the first western choir to perform in the Himalayan kingdom of Bhutan, and more recently central Mexico.

Stravinsky has much more storyline and many more characters to portray. But the characterizations have the flat surface of a cubist painting — angular and brash but mostly static. That is why the climactic section, when the chorus describes the death of Jocasta and the blinding of Oedipus, is so effective. Its fast, tumbling rhythm is a shock after so much staunch monumentality.

It seems that these elements of stasis actually allow us an opportunity to add the visual to our interpretation. This concert offers some visual elements that most musical concerts do not, but it is still a concert rather than a theatrical performance. The visual elements are also "still-life" rather than dramatic representation.

There is one more work on this program—the three small *Hymns from the Rig Veda*. I looked for a piece that might introduce an exotic quietness and create the appropriate atmosphere before the Debussy begins. These three miniatures with harp and women's voices produce a crystalline mood that I hope will draw the line between the outer, everyday world and the world of this concert.

That line is necessary, of course, because our everyday world keeps running faster and faster. The music on this program reverses all that. It is the stillness that brings us into this alternative world. And it may bring us *perspective*. ■

PROGRAM NOTES

BY ERIC BROMBERGER

Three Choral Hymns from the Rig Veda, Opus 26 GUSTAV HOLST

Born September 21, 1874, Cheltenham
Died May 25, 1934, London



While in his early twenties and still a student at the Royal College of Music, Gustav Holst became interested in Hindu literature and philosophy, and he enrolled in Sanskrit courses at University College, London so that he might make his own translations from the *Mahabharata* and the *Rig Veda*. The influence of Hindu thought was strong

on Holst's compositions during the first years of the twentieth century, when he produced the operas *Sita* (1906) and *Savitri* (1908) and four sets of choral hymns on his own translations of texts from the *Rig Veda* (1908-12).

The *Rig Veda* is the earliest of the Vedas, the four sacred books of the Hindus. That title means literally "stanzas of praise," and the *Rig Veda*, which dates from about 2500 B.C., consists of 1028 prayers and hymns in verse. Holst translated and set 23 hymns from the *Rig Veda*, dividing them into four groups. Three of the groups are for mixed chorus and orchestra, but the third—a collection of four brief hymns—is scored for female chorus and harp. That is a very concise ensemble, and it makes for a distinctive, shimmering sonority in these settings. This concert opens with three of Holst's four settings for female chorus and harp. ■



Administrative Staff

Diane Salisbury, *Executive Director*

Adam Perez, *Patron Services Manager*

Alejandra Iniguez, *Box Office*

Melinda Sylva, *Bookkeeper*

Artistic Staff

R. Theodore Bietz, *Orchestra Manager*

Mea Daum, *Chorus Manager*

Jacob Sokal, *Orchestra Production Assistant*

Ulrike Burgin, *Orchestra Librarian*

Marianne & Dennis Schamp, *Chorus Librarians*

Outreach

Victoria Eicher, *Director*

How to Reach Us

Mandeville Center, B120

9500 Gilman Drive, UCSD 0361

La Jolla, CA 92093-0361

Phone: 858.534.4637 Fax: 858.534.9947

www.LaJollaSymphony.com

Choral Hymns from the Rig Veda

By Gustav Holst
Third Group

I. Hymn to the Dawn

Hear our hymn O Goddess,
Rich in wealth and wisdom,
Ever young yet ancient,
True to Law Eternal.
Wak'ner of the songbirds,
Ensign of th' Eternal,
Draw thou near O Fair one,
In thy radiant Chariot
Bring to her your off'ring,
Humbly bow before her,
Raise your songs of welcome,
As she comes in splendour.

II. Hymn to the Waters

Flowing from the firmament
Forth to the ocean,
Healing all in earth and air,
Never halting.
Indra, Lord of Heav'n formed their courses,
Indra's mighty laws can never be broken.
Cleansing waters flow ye on, hasten and help us.
Lo, in the waters, dwelleth One,
Knower of all on earth and sea,
Whose dread command no man may shun,
Varuna, sovran Lord is He.
Onward ye waters onward
Cleansing waters, flow ye on,
Hasten and help us.
Dance in the bright beams of the Cleansing waters, flow ye on,
Hasten and help us.

Obey the ruler of the sky Who dug the path for you to run.
Flowing from the firmament Forth to the ocean,
Healing all in earth and air, never halting.
Indra, Lord of Heav'n formed their courses,
Indra's mighty laws can never be broken.
Cleansing waters flow ye on.
Hasten and help us.

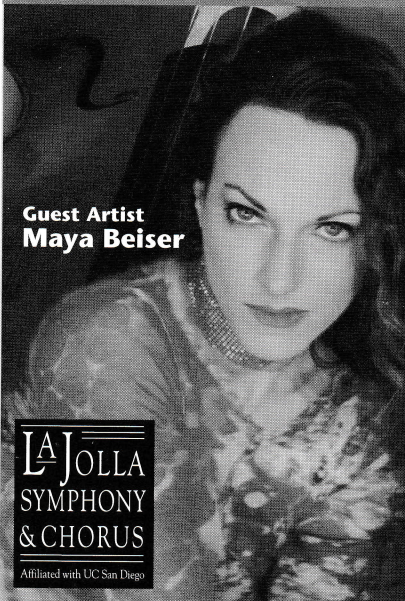
III. Hymn to Vena

Vena comes born of light,
He drives the many colour'd clouds onward
Here, where the sunlight and the waters mingle
Our songs float up and caress the newborn infant
Vena comes.
The child of cloud and mist appeareth on the ridge of the sky,
He shines on the summit of creation
The hosts proclaim the glory of our Common Father
Vena comes.
He hath come to the bosom of his beloved.
Smiling on him, She beareth him to highest heav'n.
With yearning heart On thee we gaze,
O gold-wing'd messenger of mighty Gods.
Wise men see him in their libations
As the sacrifice mounts to the eternal heights,
Mingling with our solemn chant.
He stands erect in highest heav'n,
Clad in noble raiment,
Arm'd with shining weapons,
Hurling light to the farthest region,
Rejoicing in his radiant splendour

The DNA of Music

Saturday, May 2 at 8:00 pm
Sunday, May 3 at 3:00 pm
Mandeville Auditorium

Highlighted as one of the year's "five events of significance" in classical music!
— San Diego Union Tribune



Guest Artist
Maya Beiser

LA JOLLA
SYMPHONY
& CHORUS
Affiliated with UC San Diego

La Jolla Symphony & Chorus 2008-2009 Season

PASSION

Steven Schick conducting

Ludwig van Beethoven

Elegy

Edward Elgar

Cello Concerto

Beethoven/Paul Griffiths

The General

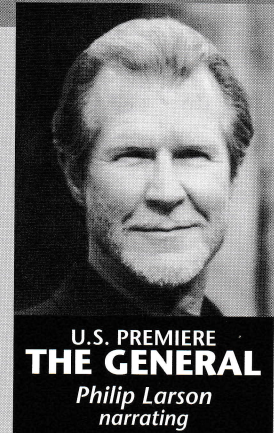
Concert sponsor: Ida Houby & Bill Miller

Hear about this concert at:

AUDIO 
PREVIEWS

www.lajollasympphony.com

Tickets: 858-534-4637 or www.lajollasympphony.com



U.S. PREMIERE
THE GENERAL
Philip Larson
narrating



Mary Jaeb
soprano

Mary Jaeb began her career singing gospel and sacred music. As a classical singer, she has performed with the Colorado Symphony Orchestra, Central City Opera in Colorado, Natchez Opera Festival, Colorado Lyric Opera, San Diego Young Artists Symphony and La Jolla Symphony and Chorus. Operatic roles have included Abigail in *The Crucible*, Hanna in *The Merry Widow*, and Despina in *Così fan tutte*. In concert, Ms. Jaeb has performed the *Lord Nelson Mass* by Haydn, *The Christmas Oratorio* by Saint-Saens, *Mass in D Minor* by Haydn, *Gloria* by Poulenc, *The Creation* by Haydn, *Symphony No. 3* by Gorecki, and *The Coronation Mass* by Mozart. Ms. Jaeb holds a master's degree in vocal performance from the University of Colorado. She is a Metropolitan Opera Regional Finalist and Denver Lyric Opera Guild Finalist. She currently resides in Vista, and she teaches at Palomar College.



Janelle DeStefano
mezzo-soprano

Janelle DeStefano has performed with Ash Lawn Opera Festival, Opera Festival of New Jersey, Lyric Theatre of Santa Cruz, Jarvis Zarzuela Festival in Napa, and San Diego Opera. A member of the San Diego Opera Ensemble from 2002-2005, she sang the role of Cinderella in an English adaptation of Rossini's *La Cenerentola*, and appeared as both Third Lady and Papagena in Mozart's *The Magic Flute*. In 2004, Ms. DeStefano made her San Diego Opera debut as the Second Handmaiden in *Turandot*. Recent operatic roles include Romeo in *I Capuletti e i Montecchi*, Mrs. Winemiller in *Summer and Smoke*, and Lucretia in *The Rape of Lucretia*. On the concert stage, she has performed such works as Bach's *Magnificat*, Vivaldi's *Magnificat*, Handel's *Messiah*, Mozart's *Requiem*, Bach's *B-minor Mass* and Beethoven's *Ninth Symphony*. Ms. DeStefano is currently working on a doctor of musical arts at USC.

La damoiselle élue

CLAUDE DEBUSSY

Born August 22, 1862, Saint-Germain-en-Laye

Died March 25, 1918, Paris



In 1884 Debussy—then 22 years old—won the coveted Prix de Rome, a prize that gave young French composers the opportunity to study in Rome. Most young French composers were desperate to win that prize, but Debussy, a very difficult young man, hated Rome and resented the time he had to spend away from Paris—he spent the minimal possible amount of time in residence at the Villa Medici in the years 1885-

86. One of the requirements of the Prix de Rome was that the winners were to send back to the French Academy a series of *envois*, works composed in Rome that showed their progress. Debussy, never one to put up with rules, made life difficult for the Academy. He wrote three works for chorus and orchestra, and two of these mysteriously vanished: the score to *Printemps* (for wordless chorus and orchestra) was burned “accidentally” in a fire at the printer's shop, while the score to *Zuleima* was “lost.” Some feel that the young composer, dissatisfied with his own work and reluctant to have it seen, destroyed the scores himself. But one of these pieces did survive: in 1887-88 Debussy composed *La damoiselle élue*, a work that shows the young composer under several distinct influences.

The first influence is obvious in his choice of text, for Debussy chose to set Dante-Gabriel Rossetti's *The Blessed Damozel*. Rossetti (1828-1882)—a poet, painter, and translator—was part of the Pre-Raphaelite movement in England, a group of artists who emphasized (among other things) the sensual, medieval, and erotic. Rossetti's poem, which he initially drafted in 1847 at age 19, tells of a beautiful young woman (“damozel” is an archaism for “damsel”) in heaven who looks down from high above and longs for her lover, still on earth. Surrounded by happy pairs of lovers, she imagines his arrival in heaven and their joyful reunion, but the poem ends with the lover still on earth and the woman weeping tears of loneliness. Rossetti intended *The Blessed Damozel* as a sequel or counterpart to Edgar Allan Poe's *The Raven*, which had appeared in 1845. Said Rossetti: “I saw that Poe had done the utmost possible to do with the grief of the lover on earth, and I determined to reverse the conditions, and give utterance to the yearning of the loved one in heaven.”

If Rossetti's eroticism is one influence on this music, another is Wagner's *Parsifal*, which Debussy saw at Bayreuth while working on this music. Wagner's influence is both musical and moral. Many critics have shown how themes in Debussy's score are virtually “lifted” from Wagner's opera, but even more important is the opera's emphasis on sacred love, denial, and the sublime. An early critic in *Figaro* missed the point when he called Debussy's score “very sensual and decadent” and said “this subcutaneous injection may possibly produce dangerous eruptions among the small fry of the future.” There is nothing decadent about this score, and Debussy's deft fusion of Rossetti's lush eroticism with Wagner's emphasis on the sacred produces lovely music, subdued in color and almost chaste in expression.

Debussy scores this music, which he described as a *poème lyrique*, for contralto narrator, soprano (who sings the part of the Damozel), women's chorus, and orchestra. The French translation, by Gabriel Sarrazin, shortens Rossetti's original poem somewhat, and particularly remarkable is the writing for the women's chorus, with its “pure” textures and intentionally “simple” sound. After an orchestral introduction depicting the calm of heaven, the contralto narrator sets the scene for the long aria of the soprano, whose gentle music is interrupted from time to time by the women's chorus as *La damoiselle élue* makes its way to the almost rapt concluding chords. ■

The Blessed Damozel

By Claude Debussy

The blessed damozel lean'd out
From the gold bar of Heaven;
Her eyes were deeper than the depth
Of waters still'd at even;
She had three lilies in her hand,
And the stars in her hair were seven.

Her robe, ungart from clasp to hem,
No wrought flowers did adorn,
But a white rose of Mary's gift,
For service meetly worn;
Her hair that lay along her back
Was yellow like ripe corn.

Her seem'd she scarce had been a day
One of God's choristers;
The wonder was not yet quite gone
From that still look of hers;
Albeit, to them she left, her day
Had counted as ten years.

(To one, it is ten years of years.
...Yet now, and in this place,
Surely she lean'd o'er me—her hair
Fell all about my face...
Nothing: the autumn-fall of leaves.
The whole year sets apace.)

It was the rampart of God's house
That she was standing on;
By God built over the sheer depth
The which is Space begun;
So high, that looking downward thence
She scarce could see the sun.

It lies in Heaven, across the flood
Of ether, as a bridge.
Beneath, the tides of day and night
With flame and darkness ridge
The void, as low as where this earth
Spins like a fretful midge.

Around her, lovers, newly met
'Mid deathless love's acclaims,
Spoke evermore among themselves
Their heart-remember'd names;
And the souls mounting up to God
Went by her like thin flames.

And still she bow'd herself and stoop'd
Out of the circling charm;
Until her bosom must have made
The bar she lean'd on warm,
And the lilies lay as if asleep
Along her bended arm.

From the fix'd place of Heaven she saw
Time like a pulse shake fierce
Through all the worlds. Her gaze still strove
Within the gulf to pierce
Its path; and now she spoke as when
The stars sang in their spheres.

The sun was gone now; the curl'd moon
Was like a little feather
Fluttering far down the gulf; and now
She spoke through the still weather.
Her voice was like the voice the stars
Had when they sang together.

(Ah sweet! Even now, in that bird's song,
Strove not her accents there,
Fain to be hearken'd? When those bells
Possess'd the mid-day air,
Strove not her steps to reach my side
Down all the echoing stair?)

"I wish that he were come to me,
For he will come," she said.
"Have I not pray'd in Heaven?—on earth,
Lord, Lord, has he not pray'd?
Are not two prayers a perfect strength?
And shall I feel afraid?"

"When round his head the aureole clings,
And he is cloth'd in white,
I'll take his hand and go with him
To the deep wells of light;
As unto a stream we will step down,
And bathe there in God's sight.

"We two will stand beside that shrine,
Occult, withheld, untrod,
Whose lamps are stir'd continually
With prayer sent up to God;
And see our old prayers, granted, melt
Each like a little cloud.

"We two will lie i' the shadow of
That living mystic tree
Within whose secret growth the Dove
Is sometimes felt to be,
While every leaf that His plumes touch
Saith His Name audibly.

"And I myself will teach to him,
I myself, lying so,
The songs I sing here; which his voice
Shall pause in, hush'd and slow,
And find some knowledge at each pause,
Or some new thing to know."

(Alas! We two, we two, thou say'st!
Yea, one wast thou with me
That once of old. But shall God lift
To endless unity
The soul whose likeness with thy soul
was but its love for thee?)

"We two," she said, "will seek the groves
Where the lady Mary is,
With her five handmaidens, whose names
Are five sweet symphonies,
Cecily, Gertrude, Magdalen,
Margaret and Rosalys.

"Circlewise sit they, with bound locks
And foreheads garlanded;
Into the fine cloth white like flame
Weaving the golden thread,
To fashion the birth-ropes for them
Who are just born, being dead.

"He shall fear, haply, and be dumb:
Then will I lay my cheek
To his, and tell about our love,
Not once abash'd or weak:
And the dear Mother will approve
My pride, and let me speak.

"Herself shall bring us, hand in hand,
To Him round whom all souls
Kneel, the clear-rang'd unnumber'd heads
Bow'd with their aureoles:
And angels meeting us shall sing
To their citherns and citoles.

"There will I ask of Christ the Lord
Thus much for him and me:—
Only to live as once on earth
With Love,—only to be,
As then awhile, for ever now
Together, I and he."

She gaz'd and listen'd and then said,
Less sad of speech than mild,—
"All this is when he comes." She ceas'd.
The light thrill'd towards her, fill'd
With angels in strong level flight.
Her eyes pray'd, and she smil'd.

(I saw her smile.) But soon their path
Was vague in distant spheres:
And then she cast her arms along
The golden barriers,
And laid her face between her hands,
And wept. (I heard her tears.)

—Dante Gabriel Rossetti

Note: The poem was revised for publication in The Oxford and Cambridge Magazine in 1856, and again before its appearance in Poems, 1870. Thirty years after its first appearance Rossetti told Hall Caine that he had written "The Blessed Damozel" as a sequel to Poe's "The Raven" (published in 1845): "I saw that Poe had done the utmost it was possible to do with the grief of the lover on earth, and so determined to reverse the conditions, and give utterance to the yearning of the loved one in heaven." Rossetti's early study of Dante, especially the Paradiso, has influenced the general conception and many of the details of the poem.
<http://www.library.utoronto.ca/utel/rp/poems/rossettg2.html>

About La Jolla Symphony & Chorus

MISSION:

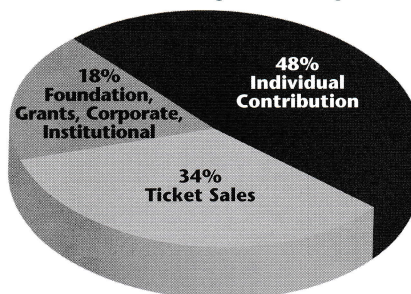
Rooted in San Diego for over 50 years, the La Jolla Symphony and Chorus enriches our lives through affordable concerts of groundbreaking, traditional and contemporary classical music.

DID YOU KNOW?

- LJS&C is a volunteer ensemble comprised of community members from all walks of life: scientists, lawyers, engineers, homemakers, students, and teachers, as well as professional musicians.
- LJS&C was founded in 1954 in the village of La Jolla by Peter Nicoloff, a conductor who assembled a small group of non-professional musicians "just for fun" and conducted them in what was modestly called an open rehearsal. Over the next half century, the organization grew to over 200 orchestra and chorus members.
- LJS&C became an affiliate of the UCSD Music Department under the direction of Thomas Nee in 1967 when the new campus opened. Concerts were split between Sherwood Auditorium and Revelle cafeteria on campus until Mandeville Auditorium opened in 1975.
- The Chorus has toured and performed in Poland, Czechoslovakia, Germany, Austria, Italy, France, Canada,

and Mexico, and was proclaimed official cultural ambassador of San Diego in 2003 when it was the first Western chorus to perform in Bhutan.

- LJS&C has performed over 800 concerts in San Diego County and Baja California, premiered new works, commissioned pieces and made recordings.
- LJS&C is not University funded but a separate 501(c)3 non-profit corporation, relying on private donations, fundraising activities, grants, and ticket sales for its support.



**We Rely On
Your
Support.
Thank You!**

 **UC San Diego | Extension**

Make a Risk-Free Investment

Training = Increased Salary & Marketability

- ▶ **Keep Your Skills Current**
 - ▶ Advance or Change Your Career
 - ▶ Network, Network, Network
 - ▶ Enjoy the Learning Experience

Explore
600 Courses,
80 Certificate
Programs, and
four Master's
Degrees.

Enroll online today!

extension.ucsd.edu



Oedipus Rex

IGOR STRAVINSKY

Born June 17, 1882, Oranienbaum

Died April 6, 1971, New York City



By the early 1920s Stravinsky felt the need for new directions. He had burst to fame in 1910-13 with the great Russian ballets (*Firebird*, *Petrushka*, *Rite of Spring*) composed for Diaghilev's productions in Paris with the Ballets Russes. During World War I Stravinsky had composed primarily for small ensembles,

and after the war he had begun to develop a new style based on music and practices of the past. Now, as he entered his forties, he wanted to return to the stage and to the grand manner, noting that for at least five years "I had been aware of the need to compose a large-scale dramatic work." But Stravinsky's interests had evolved far from the Russian subjects of his famous ballets, and at this point he wished for a subject with a certain "monumentality." For his "large-scale dramatic work," Stravinsky chose one of the icons of Western Civilization (and one of his own favorite works), Sophocles' *Oedipus Rex*. He asked French playwright Jean Cocteau to prepare a libretto in French, and after several revisions this was translated into Latin by the Abbé Jean Daniélou. Stravinsky wanted a language with an "incantatory element" in its sound, and he felt this in Latin, but not in the original Greek, so this most Greek of tragedies is here presented in Latin. Stravinsky composed *Oedipus Rex* in Nice, beginning the score in January 1926 and completing it in March 1927. The orchestration was finished on May 10, barely in time for the premiere three weeks later.

Stravinsky's score describes *Oedipus Rex* as an "Opera-Oratorio in Two Acts after Sophocles," and that hybrid description is a key to his conception. Because he was working with a very familiar story, Stravinsky did not feel the need to compose a dramatic re-creation of that story. Instead, he noted that "I wished to leave the play, as play, behind, thinking by this to distill the dramatic essence and to free myself for a greater degree of focus on purely musical dramatization." He conceived *Oedipus Rex* as a "static representation," a "still life" that emphasizes the passivity of the characters and their helplessness before fate.

Stravinsky gives his music-drama that "static" quality in several ways. He and Cocteau created a narrator, clothed in modern evening dress, who would describe the action of each scene in advance as a way of refreshing the audience's memory. The all-male chorus would be seated throughout, their faces hidden by cowls. Each of the principal characters would wear a mask and stand on a platform of a different height. They would not move but would be individually illuminated as they sang.

The first performance took place in Paris on May 30, 1927, at a concert given in honor of the twentieth anniversary of Diaghilev's presentations in Paris. Stravinsky had planned to give *Oedipus Rex* to Diaghilev as a birthday present, but unfortunately Diaghilev did not much care for the music or its topic—he called it "un cadeau très macabre" ("a very macabre present"). At the initial performance, where it was framed by opulent ballet scores by Stravinsky, *Oedipus Rex* was a failure with both audience and critics, who found it grim

and uncommunicative, particularly when surrounded by colorful ballet music. Its reputation improved during subsequent performances, especially those which staged it as an opera. Some of these productions infuriated Stravinsky, but others were effective, and despite the composer's desire for a "static representation," *Oedipus Rex* is today occasionally staged in the opera house with costumes, scenery, and action. At the present concerts it is presented as an oratorio, but with some effort to duplicate Stravinsky's original staging: narrator and soloists will be positioned on platforms, Greek masks (designed and built for this production) will overlook the stage, and the men's chorus will wear white skull-caps and white-face.

The action of Sophocles' play is generally familiar, and the narrator's concise summary of each scene makes the progress of the story easy to follow, leaving listeners free to concentrate on Stravinsky's "purely musical dramatization." This is remarkable for its economy. There are only six characters, and while *Oedipus Rex* calls for a large orchestra, Stravinsky uses it with great skill. Some highlights: textures in this score are often lean, making the contrast with full orchestral outbursts all the more effective. One of the most characteristic sounds of *Oedipus Rex* is the 6/8 tread of bass instruments (timpani, harp, piano, low strings)—this steady, quiet pulse reflects the inescapable presence of implacable fate. Act I concludes with a resounding *Gloria* in praise of Queen Jocasta; Stravinsky liked this *Gloria* so much that he used it again at the beginning of Act II. Jocasta's near-hysterical denunciation of oracles in Act II ("Oracula mentiuntur") is set to a wildly-dancing 12/8 that put some early critics' teeth very firmly on edge; Stravinsky described this dance as a "mortuary tarantella." The news of Jocasta's death is announced to the accompaniment of a very stark sound: blazing fanfares from four trumpets. At the very end, as Oedipus is driven away, the orchestra is gradually stripped away until only the steady 6/8 pulse is left—this musical symbol of fate finally draws *Oedipus Rex* into silence. Listeners will discover their own favorite moments of "musical dramatization" in this score, which has been described by Stravinsky's biographer Eric Walter White as "the first masterpiece of his neo-classical period." ■

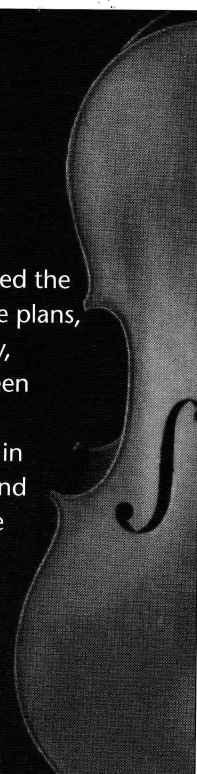
The Therese Hurst

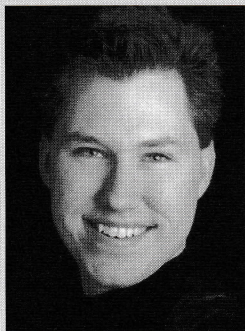
Musical Heritage Society

In recognition of patrons who have included the La Jolla Symphony & Chorus in their estate plans, the Therese Hurst Musical Heritage Society, named after our chief benefactress, has been created. Please let us know how you have included the La Jolla Symphony & Chorus in your gift plans so that we can thank you and recognize your exceptional support for the future of community music-making.

For more information, please contact Diane Salisbury, executive director, at 858-822-3774.

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





Chad Frisque
tenor

Chad Frisque is happy to return to La Jolla Symphony and Chorus in the title role of *Oedipus*. 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 Herold in *Don Carlo*, 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.



Martha Jane Howe
contralto

Martha Jane Howe has performed more than 100 roles with numerous opera companies and symphony orchestras throughout the U.S., Canada and Austria, specializing in 20th century repertoire. The 2008/09 season will bring Mussorgsky's *Songs and Dances of Death* with the Grossmont Symphony Orchestra plus a return to San Diego Opera in *Rigoletto*, adding to the chain of roles previously performed with the company. She has performed *Lulu* and *L'Incoronazione di Poppea* with the San Francisco Opera, Shostakovch's *The Nose* with Santa Fe Opera, *The Consul* and *Poppea* at the Kennedy Center, and *Rake's Progress*, *Elektra* and *Der Fliegende Holl nder* with Canadian Opera. During five seasons with the Lyric Opera of Chicago, she performed in the world premiere of William Bolcom's *McTeague*, Prokofiev's *The Gambler*, plus *Elektra*, *Die Walk re*, *Die verkaufte Braut*, *La Sonnambula*, and the *Ring* cycle conducted by Zubin Mehta. Ms. Howe made her Los Angeles Opera debut in *Faust* and sang Herodias in *Salome* with the Arizona Opera.



*Under the
Tuscan Sun*

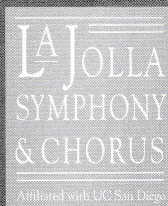
La Jolla Symphony & Chorus
8th Annual Wine Tasting & Benefit
With Syndicated Wine Columnist
Robert Whitley

Saturday, May 16, 2009
2:00-5:00 PM

Del Mar home of Robert Engler & Julie Ruedi

RECEPTION
"BLIND" TASTING [Wines of Tuscany]
WINE RAFFLE

\$95 per person / \$180 per couple
After April 30: \$110 per person, \$200 per couple



Call 858-534-4637

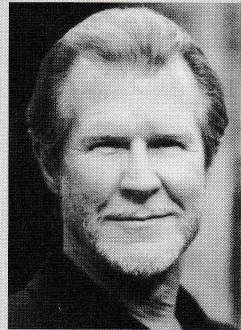
Event limited to 100 guests



Lóránt Najbauer
bass-baritone

Lóránt Najbauer recently graduated from UCSD with a bachelor's in economics and a minor in music. He has sung the role of Figaro in Mozart's *Le Nozze di Figaro* and Don Alfonso in scenes from Mozart's *Così fan Tutte*, both with UCSD Opera Ensemble. He

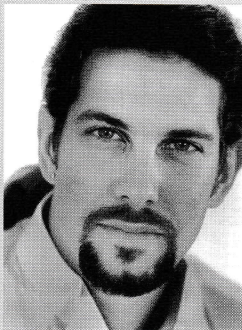
has performed the role of the Boyar in San Diego Opera's *Boris Godunov* as well as the Third Priest in *The Magic Flute*. Mr. Najbauer has participated in several summer opera programs including the American Institute of Music in Graz program, the Bükk Baroque Music Festival in Hungary and the Aestas Musica Baroque Festival in Croatia. His awards from vocal competitions include first place in the Virginia Hawk Vocal Scholarship, Musical Merit Foundation and H.B. Goodlin Scholarship Competition; second place in the La Jolla Symphony and Chorus Young Artists Competition; and third place in the Metropolitan Opera National Council Western Regional Finals. He is a member of the San Diego Opera Chorus and currently studies in Europe under Schultz Katalin.



Philip Larson
bass-baritone

Philip Larson studied at the University of Illinois and received a degree in vocal performance. He was a founding member of the "Extended Vocal Techniques Ensemble," one of the first groups dedicated to the performance of vocal music featuring extended techniques. The quartet performed throughout the U.S., Europe and Canada. In 1977 Mr. Larson, with Edwin Harkins, founded [THE], a composing/performing duo that performed at Music Today in Tokyo, Paris Autumn Festival, the Darmstadt Ferienkurse, the Inter-Society for the Electronic Arts in Rotterdam, the Suzuki Theater Festival in Japan, the New Music America Festival in Chicago and PICA in Perth, Australia. They have collaborated with John Cage, Toru Takemitsu, Anthony Braxton, and media artist Vibeke Sorenson. As a concert soloist Mr. Larson has performed in New York, Boston, Chicago, Los Angeles, Paris, Tokyo, Munich, Lisbon, Cleveland, Bukarest and Warsaw appearing with Ensemble Intercontemporain, Cleveland Chamber Symphony, Handel and Haydn Society, Metropolitan Chamber Orchestra, red fish blue fish percussion ensemble, and Speculum Musicae. In addition Mr. Larson has, for many years, sung early music and continues today in performances with the Early Music Ensemble of San Diego. Mr. Larson is professor of music at the University of California San Diego. His recordings include the works of Iannis Xenakis, Anthony Davis, Roger Reynolds, and Chaya Czernowin.

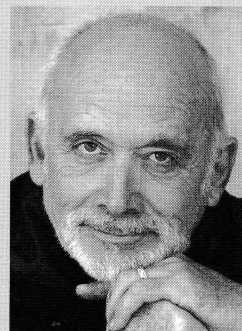
for many years, sung early music and continues today in performances with the Early Music Ensemble of San Diego. Mr. Larson is professor of music at the University of California San Diego. His recordings include the works of Iannis Xenakis, Anthony Davis, Roger Reynolds, and Chaya Czernowin.



Walter Du Melle
bass

Walter Du Melle engages audiences with his wide range of operatic and concert repertoire. His operatic repertoire includes more than 50 roles with companies and festivals throughout the country and in Tijuana. Mr. Du Melle's oratorio repertoire includes

Messiah and *Acis and Galatea* (Handel), *L'Enfance du Christ* and *Roméo et Juliette* (Berlioz), *Requiem* (Mozart & Fauré), *The Soldier's Tale* and *Mass* (Stravinsky), *The Christmas Oratorio* (Saint-Saëns) and several Bach cantatas. In 2008 he sang the role of William Jennings Bryant in Chelsea Opera's production of *The Ballad of Baby Doe* and made solo appearances in the New York debut of Bernstein's *The White House Cantata* with the Collegiate Chorale at Jazz at Lincoln Center. Recent local engagements include Sulpice and Usher in Lyric Opera San Diego's *Daughter of the Regiment* and *Trial by Jury*, respectively, and the premiere of the Reveles/Montgomery setting of *Rumpelstiltskin*. In December 2008, he sang the bass solos in LJS&C's *Messiah Sing*. Upcoming engagements include Prince Joachim in Lyric Opera's presentation of Oscar Straus' *Waltz Dream*.



Kenneth Bell
narrator

Kenneth Bell's "multi-faceted" musical career began as a French hornist in Oklahoma, continued as a student in voice and conducting at Westminster Choir College to instructor at the Armed Forces School of Music and 20 years in vocal performance in New York City and worldwide. He has sung over 60 leading roles in opera and performed with the Waverly Consort for seven years. Mr. Bell resides in Vista, CA with his wife, Dianne, and has been bass staff singer with La Jolla Symphony Chorus under Dr. David Chase for 16 years, and assistant conductor for 12 years. "I enjoy tremendously working with LJSC, helping with details of music and diction, and performing occasionally as narrator."

"I enjoy tremendously working with LJSC, helping with details of music and diction, and performing occasionally as narrator."

Warren Hoffer
tenor

Warren Hoffer has been an active performer internationally as a specialist in art song and oratorio, with music ranging from the sixteenth century to the present. He has sung with the Pittsburgh, Hartford, Portland, Lubbock, Las Vegas, and Phoenix Symphony orchestras, Buffalo Philharmonic, and the Orchestra of Santa Fe. During his military service Mr. Hoffer was a soloist with the U.S. Army

Chorus, Washington, D.C. He has premiered new vocal works as a member of the Center for the Creative and Performing Arts (Buffalo, NY), a group organized by the composer-conductor Lukas Foss. Mr. Hoffer has appeared at the New Hampshire Music Festival, Santa Fe Bach Festival, Park City International Chamber Music Festival, Buffalo Bach Festival, and the Flagstaff Summer Festival. Mr. Hoffer is emeritus professor of music at Arizona State University.

INFORMANCES

Using themes from the DNA of Music season, these dynamic events combine performance, conversation and guest artists in a creative stew that looks at how we listen to and perceive music in the symphonic space.

Our Next INFORMANCE...

Thursday, April 30
8pm and 10pm (2 shows!)
The LOFT, UCSD Price Center East
PASSION

Known for her intensity and power, exciting cellist **Maya Beiser** throws down the gauntlet in a genre-defying performance that is at once haunting and electrifying. Beiser's relentless quest to redefine her instrument's boundaries creates a shared experience of artistic exploration—from her incisive early 21st century look at **Edward Elgar's** iconic **Cello Concerto** to the cultural mixtures of music today. With Steven Schick. **Community Partner: ArtPower**

Call LJS&C at 858-534-4637
to purchase tickets.

\$12 in advance / \$15 at the door
UCSD students "pay as you can"

Become a LJS&C Sponsor!

LJS&C offers many named sponsorship opportunities that show your support.

Following are just a few of the named sponsorships available.

Young Artists Soloist Sponsor
 \$750

Staff Singer or Principal Chair Sponsor
 \$1,800

Concertmaster Chair Sponsor
 \$2,000

Concert Sponsor
 \$2,500+

Guest Artist Sponsor
 \$3,000+

To receive a complete list of naming opportunities or to choose a sponsorship for an upcoming concert or season, please contact Executive Director Diane Salisbury at 858-822-3774.

LA JOLLA SYMPHONY CHORUS

Founded in 1965 by Patricia Smith

David Chase, *Choral Director*
Kenneth Bell, *Assistant Conductor*
Victoria Heins-Shaw, *Accompanist**
underwritten by Monique Kunewalder

Mea Daum, *Manager*
Marianne & Dennis Schamp, *Librarians*
Stewart Shaw, *Chorus Facilities*

SOPRANO

Megan Becker
 Maureen Blinn
 Julianne Burns
 Frances Castle*
 Hwa Yun Choi
 Sally Dean
 Madison Donoghue
 Clare Friedman
 Marty Hambricht
 Martha Hamilton
 Ida Houby
 Lauren Hruby
 Anita Ip
 Karen Johns
 Donna Johnson
 Karen Kakazu
 Kathryn Kinslow
 Jaime Korkos
 Constance Lawthers
 Justine Lee
 Rebecca Lee
 Mona McGorvin
 Nancy Moore
 Alessia Para
 Hanna Rahimi
 Amy Schick
 Mitzi Sobash
 Tracie Steele-Marshall
 Jeanne Stutzer
 Jennifer Timmons
 Jessica Varnado
 Mary Ellen Walther
 Danielle Wiener
 Joyce Yin

ALTO

June Allen
 Kathy Archibald
 Kim Burton
 Diane Bushman
 Linda Carek
 Peggy Clapp

Sandra Encalada

Karen Erickson
 Karen Halseth
 Vicki Heins-Shaw
 Catherine Howell
 Derlin Hsu
 Rachel Jansen
 Rachael Lapidis
 Fiona Livermore
 Jaclyn Los Banos
 Mary Beth Lutz
 Susan Lutz**
 Robin Mayfield
 Kathleen McLaren-Hawking
 Alexandria McMahan
 Minna Ng
 Debby Park
 Barbara Peisch
 Valerie Rubins
 Satomi Saito
 Marianne Schamp
 Janet Shields*
 Carol Slaughter
 Joy Sworder
 Susan Taggart
 Arlene Watson
 Amee Wood

TENOR

George Anderson
 Cole Anetsberger #
 Colin Bloor
 Max Chodos**
 Sean Cody
 Nathan Daum
 Walter Desmond*
 Todd Dickinson
 Rylan Gibbens
 Don Hall #
 David Hingtgen
 Justin Honsinger
 Patrick Jang
 Peter Leavitt

Anthony Leonard
 Tom Leathem #
 Jim Macemon
 Marty Marion #
 Myles Mayfield
 Joe Mundy
 Jay Sacks #
 Allan Sohl
 Dennis Turner
 William Ziefle

BASS

John Beresford
 C. Peter Brown
 John Carpenter
 Charles Carver
 Les Delashmutt #
 Joe DeMers
 Paul J. Friedman
 Peter Gourevitch
 David Hertzell
 Mark Hinline #
 Diego Jimenez #
 Michael Kaehr
 Daniel Maloney
 Steve Marsh
 William Miller #
 Morgan Miyazono
 Gilbert Omens
 Ray Park
 Rich Parker
 Dennis Schamp
 Stewart Shaw*
 Otto Sorensen
 Randy Stewart #
 Vincent Tedjasaputra
 Mark Walters
 John Ward #
 Robert Wennerholt

Guest Singer
 **Section Leader*
 ***Staff Singer*

LA JOLLA SYMPHONY ORCHESTRA

Founded in 1954 by Peter Nicoloff

David Chase, *Conductor*
Steven Schick, *Music Director*
R. Theodore Bietz, *Orchestra Manager*
Ulrike Burgin, *Orchestra Librarian*
Jacob Sokal, *Production Assistant*

VIOLIN I

David Buckley,
Co-Concertmaster
Batya MacAdam-Somer,
Assist. Concertmaster
Carol Bietz
Evon Carpenter
Pat Gifford
Susanna Han
Yoon Ho
Sherman Ku
Jullie Matsuda
Gudrun Noe
Ina Page
Jeanne Saier
Natalie Schenker

VIOLIN II

Gary Brown, *Principal*
Victoria Eicher,
Assistant Principal
Eric Bromberger
Susan Brown
Sun Choi
David Cooksley
Candace Davis
Joan Forrest
Judy Gaukel
Vivian Hur
Stephanie Kim
Igor Korneitchouk
Ralph Li
Susan Park
Wendell Su

VIOLA

Daniel Swem, *Principal*
Nancy Swanberg,
Assistant Principal
Loie Flood
Anne Gero-Stillwell
Ashley Knutson
Sheila Podell
Meredith Rawls
Euki Sawada
Cynthia Snyder
Jasmine Chao Ting Yu

CELLO

Peter Farrell, *Principal*
Max Fenstermacher,
Assistant Principal
Katharina Brandl
Ulrike Burgin
Curtis Chan
Jeff Chen
Michelle Elliott
Caitlin Fahey
Sam Horodezky
Tim Kang
Andrew Ling
Erdis Maxhelaku
Terri Parsons
Carol Tolbert
Janet White

CONTRABASS

Christine Allen, *Principal*
Bryan Lowe
Assistant Principal
Lance Gucwa
Leila DeViney
Stephen Gentillalli

FLUTE

Joey Payton, *Principal*
Christina Homer
Erica McDaniel

OBOE

Carol Rothrock, *Principal*
Gene Kang
Heather Marks

ENGLISH HORN

Heather Marks

CLARINET

Sue Collado, *Principal*
Steve Shields
Jenny Smerud
Fran Tonello

E-FLAT CLARINET

Jenny Smerud

BASS CLARINET

Jenny Smerud

BASSOON

Tom Schubert, *Principal*
Arnold Barron
William Propp

CONTRABASSOON

William Propp

HORN

Ryan Beard, *Principal*
Buddy Gibbs, *Asst. Principal*
Kelley Coker
Jonathan Rudin
David Tuttle

TRUMPET

Rachel Allen,
Associate Principal
Elizabeth Meeker,
Associate Principal
Christopher Block
Julie Lees

TROMBONE

R. Theodore Bietz, *Principal*
Marc Dwyer

BASS TROMBONE

Andrew Moreau

TUBA

Kenneth Earnest

TIMPANI

Jonathan Hepfer

PERCUSSION

Jonathan Hepfer, *Principal*
Daniel Pate
Nicolas Rodriguez

HARP

Elena Mashkovtseva
Donna Vaughan

PIANO

William Fried

La Jolla
Symphony & Chorus
Association

Board of Directors

2008-2009 Season

OFFICERS

Amee Wood
President

Liza Perkins-Cohen
Vice President

Jenny Smerud
Treasurer

George Anderson
Secretary

Gordon Clark
Dr. Joan Forrest
Marty Hambright
Dr. Ida Houby
Stephen L. Marsh
Carolyn McClain
Cynthia Mendez
James R. Rosenfield
Brendi Rawlin

EX-OFFICIO

Eric Bromberger
Dr. David Chase
Steven Schick
Rand Steiger

HONORARY MEMBERS

Eloise Duff
Dr. Anita Figueredo
Dr. Will Ogdon
David Parris
Jeanne Saier

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.

CONTRIBUTORS

The La Jolla Symphony & Chorus Association Board of Directors expresses its deep gratitude to the Department of Music at UC San Diego for the generous support and assistance it continues to provide. 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 Board of Directors also wishes to thank the following individuals, foundations, and organizations for their contributions in support of the 2008-2009 season.

LEADERSHIP CIRCLE

MAJOR SPONSOR

\$25,000+

City of San Diego,
Commission for Arts & Culture

SEASON UNDERWRITER

\$15,000+

Anonymous
County of San Diego,
Supervisor Pam Slater-Price
Department of Music, UCSD

ANGELS

10,000+

Michael & Nancy Kaehr
Amee Wood & Eric Mustonen

UNDERWRITER

\$5,000+

Barona Band of Mission Indians
Samuel & Katherine French Fund
Monique Kunewalder
Ida Houby & Bill Miller
Qualcomm Incorporated
Steven & Brenda Schick
UCSD-TV

SPONSOR

\$2,500+

Eric & Pat Bromberger
Gary & Susan Brown
Beda & Jerry Farrell
Drs. Joan Forrest & Michael Latz
Price Charities
Robert Engler & Julie Ruedi
Milton & Jeanne Saier
Dr. James Swift &
Suzanne Bosch-Swift
Robert Whitley & Diane Salisbury

BENEFACTOR

\$1,500+

Diane Bewley
Dr. Colin & Maxine Bloor
Dr. & Mrs. Curtis Chan
Sonya Hintz
Liza Perkins-Cohen &
Jonathan Cohen

PATRON

\$1,000+

Richard Anderson
David Clapp & Gayle Barsamian
Gordon & Lauren Clark
Dr. & Mrs. Frank Dwinnell
Dr. Bernard J. Eggertsen &
Florence Nemkov
Dr. & Mrs. Paul Friedman
Dr. Robert & Phyllis Galambos
Bobbie Hoder
Donald & Julie MacNeil
Steve Marsh
Dr. Marianne McDonald
Tom & Barbara Peisch
Nolan & Barbara Penn
Steve & Janet Shields
Scott & Jenny Smerud
SweetBay Foundation

SUSTAINER

\$500+

Daniel & June Allen
George & Sarilee Anderson
Ted & Carol Bietz
Garrett Bowles
Cheryl Brown
Carolyn Chase
Design Perspective
Walt & Ann Desmond
Kenneth Fitzgerald
David & Patricia Gifford
Marty Hambright
Rochelle Kline-Casey &
Glenn Casey
Dr. James & Lois Lasry
Carolyn McClain
Cynthia Mendez
Mary Nee
Carol Plantamura
Richard & Glenda Rosenblatt
James R. Rosenfield
Richard Stern
Donald Yeckel

AFICIONADO

\$250+

Dr. Duane & Denise Blickenstaff
Allyn & Charline Bridge
Janice & Nelson Byrne
Jesus Ceja
David & Ann Chase
Janet Chrispeels
Brenda & Preston Conklin

Mea & Gaelen Daum
Mr. & Mrs. Russell Duff
Dr. Zofia Dziewanowska
Noel & Victoria Eicher
F. F. D.
Thomas & Julia Falk
Fay Shwayder Foundation
Maryalys Hill
Samuel J. Horodezsky
Jeff Nevin
Thelma & David Parris
Carol Rothrock
Alex & Valerie Rubins
Thomas Schubert
David Smith
Joy & David Sworder
Cathy Thompson
Roland M. Varesko
Henry & Irene Weber

ASSOCIATE

\$100+

Anonymous
Dean & Nancy Abelon
Michael & Christine Allen
Kenneth & Florence Armour
Henry & Susan Anthony
Mark & Sue Appelbaum
Marian Archibald
Bill Barry & Ellen Kulik
John Berecochea
Capt. & Mrs. Charles Bishop
Charles & Maureen Brown
Ulrike Burgin
Geoff & Shem Clow
Steven Constable
James Craft
Julia Croom
William D. Davis
Neil De Crescenzo
Edward & Edith Drcar
Darrell & Dorothy Fanestil
Brian & Stephanie Ferneyhough
Katherine Gould-Martin
Julian Grafa
William & Sharon Griswold
Peter Gourevitch
Robert & Mary Hardy
Ed & Bonnie Harkins
Derek Healy
Nancy & Bill Homeyer
Dr. Horacio & Sonia Jinich
Katherine Kaufman
David Kimball
Ray & Jan Kociencki

Edith Kodmur
Sally & Norman Kroll
Liwerant Family Fund
Carl & Claudia Lowenstein
Dr. Cecil Lytle
Mona McGorvin & James Olesky
Holly McMillan
Marion Mettler
Bill Modisette
Roy & Barbara Moreau
Jim & Sally Mowry
Wolfgang & Gudrun Noe
Pauline Oliveros
Gilbert & Dorothy Omens
George & Elinor Osborn
Ina Page
Catherine Palmer
Warren & Mary Margaret Pay
Sean & Kathryn Peisert
Robert & Susan Peisert
Judy & Alan Perry
Crosby Roper
Barbara Rosen
George M. Rothrock,
in memoriam
Vanya Russell
Michael & Shirley Santoro
Brian Schottlaender
Ellen Warner Scott
Andrew Shao
Karl & Jan Sharpless
William & Georgiana Simmons
Laurie Smith
Stuart & Carol Smith
Irene Soloman
Capt. & Mrs. W.T. Stutzer
Mark & Susan Taggart
Cliff Thrasher
Richard & Susan Ulevitch
Mary Ellen & Peter Walther

MATCHING FUND SPONSORS

Qualcomm
Merrill Lynch
Intuit

THERESE HURST MUSICAL HERITAGE SOCIETY

Steve Marsh
Amee Wood & Eric Mustonen
David Smith

The La Jolla Symphony & Chorus Association is a 501(c)3 non-profit corporation. Contributions to the Association are tax-deductible. Those wishing to support the Association may send their donations to the Association office at 9500 Gilman Drive, UCSD 0361, La Jolla, CA 92093-0361 or phone the office at (858) 534-4637.

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.

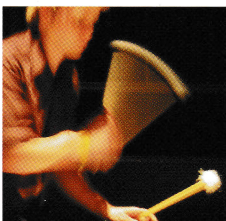
This list is current as of February 17, 2009.

The DNA of Music

LA JOLLA SYMPHONY & CHORUS
2008-2009 SEASON

Steven Schick, Music Director
David Chase, Choral Director

Mandeville Auditorium, UCSD



red fish blue fish

TIME

Steven Schick conducting

Bedrich Smetana

Toru Takemitsu

Johannes Brahms

Special Guest:

Concert Sponsor:

November 1-2, 2008

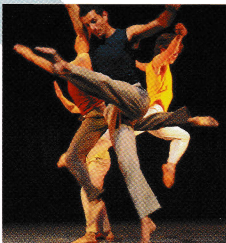
Vltava "The Moldau"

From me flows what you call Time

Symphony No. 2

red fish blue fish

Eric & Pat Bromberger / Gary & Susan Brown



Lux Boreal

MOTION

Steven Schick conducting

Evan Ziporyn

Dmitri Shostakovich

Igor Stravinsky

Special Guests:

Concert Sponsor:

December 6-7, 2008

Frog's Eye **WEST COAST PREMIERE**

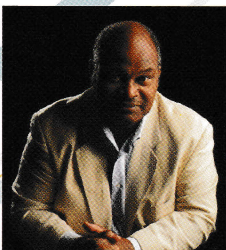
Cello Concerto No. 1

Petrushka

Evan Ziporyn, Lux Boreal Contemporanea Danza,

Margaret Zhou, Young Artists Winner

Drs. Joan Forrest & Michael Latz



Cecil Lytle

HOME

Steven Schick conducting

Aaron Copland

Anthony Davis

Rick Snow

Ottorino Respighi

Special Guest:

Concert Sponsor:

February 7-8, 2009

Lincoln Portrait

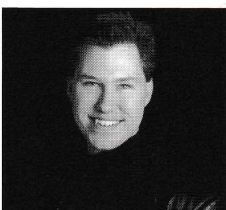
Amistad Symphony **WORLD PREMIERE**

Darwin Portrait **NEE COMMISSION**

The Pines of Rome

Cecil Lytle, narrator

Dr. Robert Engler & Julie Ruedi



Chad Frisque

PERSPECTIVE

David Chase conducting

Claude Debussy

Igor Stravinsky

Special Guests:

Concert Sponsor:

March 14-15, 2009

La damoiselle élue

Oedipus Rex

Mary Jaeb, Victoria Robertson, Chad Frisque,

Martha Howe, Lorant Najbauer, Kenneth Bell

Michael & Nancy Kaehr



Maya Beiser

PASSION

Steven Schick conducting

Ludwig van Beethoven

Edward Elgar

Beethoven/Paul Griffiths

Special Guests:

Concert Sponsor:

May 2-3, 2009

Elegy

Cello Concerto

The General **U.S. PREMIERE**

Maya Beiser, Philip Larsen, Alexis Grenier

Ida Houby & Bill Miller



Laurinda Nikkels

HOPE

Steven Schick conducting

Gustav Mahler

Special Guests:

Concert Sponsor:

June 6-7, 2009

Symphony No. 2 "Resurrection"

Laurinda Nikkels, Martha Jane Weaver

Ida Houby & Bill Miller

Saturday Concerts 8:00 pm
Sunday Concerts 3:00 pm

TICKET OFFICE: 858-534-4637

ONLINE: www.lajollasympphony.com



Major funding for LISAC is provided by the City of San Diego Commission for Arts and Culture, and the County of San Diego.



Hokanson | associates

Your family. Your dreams. Your partners along the way.

*Saluting the harmonious DNA of
La Jolla Symphony and Chorus
in your fifty-fourth
season of excellence...*

Hokanson | associates

Family Wealth Management

*Selected One of America's Top 100 Wealth Advisors
– Worth Magazine, October 2006, 2007, and 2008*

Contact us for a free consultation.

201 Lomas Santa Fe Drive, Suite 360, Solana Beach, CA 92075

Tel: 858 755 8899 Fax: 858 755 4449

info@hokansonassociates.com www.Hokansonassociates.com