



La Jolla Symphony & Chorus

2015-2016 Season

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*March 12-13, 2016
Mandeville Auditorium*

Steven Schick
Music Director

David Chase
Choral Director



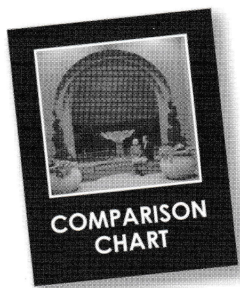
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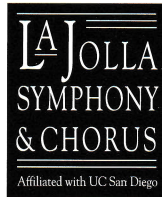
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Steven Schick
Music Director



David Chase
Choral Director

Saturday, March 12, 2016, 7:30pm
Sunday, March 13, 2016, 2:00pm
Mandeville Auditorium, UCSD

Steven Schick conducting

MICHAEL GORDON **Gotham**
part 1
part 2
part 3

INTERMISSION

IGOR STRAVINSKY **Persephone**
Persephone Abducted
Persephone in the Underworld
Persephone Restored
Alice Teyssier, narrator
John K. Russell, tenor
Lux Boreal Dance Company
North Coast Singers "Caprice" choir
Alan Burrett, lighting designer
Brandon H. Rosen, associate lighting designer

***Gotham* by arrangement with G. Schirmer, Inc.**
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From the Conductor

It's been magical in La Jolla this past week. While the rest of the country has slugged it out in below-zero temperatures, my morning hikes have been essays in green and blue: foamy rolling breakers powered by the deep ocean, the overnight dew still glistening on gray-green cacti. Spring has arrived in Southern California, and it's breathtaking!

We owe our modern notion of springtime to the ancient Greeks. The season itself has existed since the planet started turning, of course, but our conception of it—as a time of reawakening and regeneration—can be traced directly to the myth of Persephone. This myth is one of the oldest stories we tell each other, a tragic account of a young girl kidnapped from under her mother's nose by the King of Hades and held in the underworld until a lengthy search and complex set of negotiations allowed her to spend part of her time on the surface of the earth with her mother. As the story goes, Persephone's annual return to the fields, accompanied by flowers and sun, is what brings springtime to the planet.

In Igor Stravinsky's setting of a text crafted by André Gide, many of the complexities and side characters of the myth have been edited out. In Gide's view, the story is Persephone's—her mother, Demeter, has all but disappeared in the narrative point-of-view. Persephone leaves the beautiful surface of the earth, spends a season in hell and eventually finds her way back, having been changed in important ways. Perplexing to the modern mind is that Persephone was actually pretty happy in the underworld, not a starving prisoner waiting to be rescued, but a mature and complete woman having tasted the sweet fruits of adult human experience. Accordingly, the Stravinsky/Gide version of the myth is as much about the loss of innocence as it is the return of spring.

Thus the relatively neat package that Stravinsky and Gide offer us is mostly about duality. There is darkness and light; home and away; absence and return. Stravinsky's neo-classical harmonic language with its prolific combinations of major and minor tonalities makes the perfect vehicle for a morality tale of binary values. Where Stravinsky goes deeper is in the extraordinary textures he achieves through unconventional orchestrations. A moment in which pure, rising melodies in the women's voices is accompanied by melancholy falling string lines is simultaneously a tender encomium to innocence and the foreshadowing of its imminent demise. A proto-jazz phrase, remarkably orchestrated in colors that Miles Davis and Gil Evans would make famous 20 years later, ties an ancient myth to contemporary musical sensibilities. And finally, the late arrival of children's voices—fascinatingly not a part of the

original statement of innocence in the first movement, but appearing in the third movement as a part of the more problematic innocence of Persephone's reappearance—shows that for Stravinsky musical color is not a secondary characteristic, applied as an ornament after the fact, but has, in and of itself, emotional weight. In *Persephone*, as in both his earlier *Rite of Spring* and very late works like the *Requiem Canticles*—pieces that have very little in common in the way they treat melody and harmony—Stravinsky demonstrates that the emotional weave of a piece of music consists of strands of highly-worked musical color. Sound, in its most basic form, equals feeling and memory.

This idea brings us to *Gotham*, Michael Gordon's vivid depiction of the creation of New York City, with a film by Bill Morrison.

On the musical surface, *Gotham* and *Persephone* seem wildly different. Where Stravinsky is neo-classical and refined, Gordon is noisy and post-industrial; where Stravinsky is mercurial, Gordon insistent; and whereas Stravinsky alludes gently to an underlying narrative, Gordon pummels you with it.

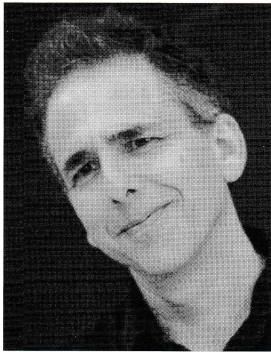
Nevertheless there is common ground to be found in the simple directions of up and down, and how those vectors are mapped in a musical space. A common view is that hell is down. Countless composers, not the least Igor Stravinsky in *Persephone*, have depicted it with grittier textures and darker orchestrations (the exception that proves the rule is the sweet walk that Tamino takes through the eternal flames, accompanied by bells and protected by a magical flute in Mozart's *Die Zauberflöte*.) But in *Gotham*, paradise is a 19th century Central Park with sheep grazing, and hell is depicted as the vertical struggle of the city, where higher and higher buildings are built in search of the same light and free air that was once available (truly for free) on the surface. As New York materializes in Morrison's film—ever higher, ever noisier—Gordon ratchets up the intensity level of the music. Siren-like brass and wind slides create a cacophonous out-of-tune counterpoint to obstinate strings, and a 12 bar repeated phrase of thorny counterpoint gradually silts over as instrument groups are added one by one. The result is a dizzying conflation whereby the rising arc of the musical intensity yields diminishing contact with the natural world. Nevertheless, one senses the love that both Gordon and Morrison have for their hometown, in all of its complicated, noisy, fascinating, and sophisticated splendor. In *Gotham* as in *Persephone*, one person's hell is another person's home. ■

Program Notes by Eric Bromberger

Gotham

MICHAEL GORDON

Born July 20, 1956, Miami Beach, Florida



Born in Florida, Michael Gordon grew up in Nicaragua and Miami, graduated from NYU, and earned a master's in music from Yale. He is—with David Lang and Julia Wolfe (who is Gordon's wife)—cofounder of the music collective Bang on a Can. Gordon has been a prolific composer—and right from the start—an iconoclastic one, ready to rethink the forms of the past and the way music is shaped and presented to audiences. He

has written for many different kinds of ensembles, from baroque orchestra to rock band to symphony orchestra, and he has written many different kinds of music. One of his best-known works is *Rethinking Beethoven's Seventh Symphony*, in which he takes fundamental material from each of the four movements of Beethoven's symphony and composes his own music with them. His *Decasia*, commissioned for the Basel Sinfonietta, has the audience surrounded by the orchestra in music that explores the meaning of the concept of decay. Gordon has been particularly interested in multimedia projects, and he has collaborated with filmmaker Bill Morrison on two large pieces about particular cities: *Dystopia*, about Los Angeles and premiered at Disney Hall by the Los Angeles Philharmonic under the direction of David Robertson in 2008, and *Gotham*, about New York and premiered at Zankel Hall by the American Composers Orchestra under Steven Sloane in 2004.

Michael Gordon has provided a program note for *Gotham*: *Gotham* is the first piece of an ongoing collaboration I have with

filmmaker Bill Morrison. The idea of the series is to capture the aura of a city through music and imagery. In this case, the city is our city where we both live—New York.

Everyone who lives in a big urban place has a special spot that they have found where their soul relaxes. In the first movement of *Gotham*, I was thinking about the places we go to escape New York while being in New York. The spare opening music, which starts with solo violin and piano, slowly becomes majestic as the strings, winds and then brass join in. Images of old New York begin with a surprising scene of a man tending sheep. As the camera pulls back, the surrounding urban landscape is revealed, and the viewer realizes he is tending sheep in what is now Central Park.

In this collaboration, the film footage has been cut to the music. The film is primarily vintage black-and-white footage in Bill Morrison's signature style, where the celluloid has decayed to the point that the film provides an ongoing commentary of psychedelic splotches and graffiti on top of the visual imagery.

The middle movement captures the daily assault of the city, with a hyper-intense pulse in the orchestra and blaring glissandos in the trumpets, almost reminiscent of sirens and carhorns and the industrial howls of New York life.

The third section is a wild jig, with rhythmic violins setting the pace and all the other instruments piling in until there is a huge mass of sound—an ecstatic dance gone wrong. *Gotham* looks at the underside of the city—the sidewalks, manhole covers, the construction—what goes on in daily life here. Living through 9/11 made me think about where I live with fresh eyes and fresh ears. I wondered, Why am I living here? One doesn't live in New York City because it is beautiful or an easy life. Those aren't the reasons. It's intense, it's noisy, it's exciting, it's dirty. It really juices you up. In *Gotham*, we took a fresh look. ■

Steven Schick conductor

Percussionist, conductor, and author Steven Schick was born in Iowa and raised in a farming family. For forty years he has championed contemporary music by commissioning or premiering more than 150 new works. He was the founding percussionist of the Bang on a Can All-Stars

(1992-2002) and served as Artistic Director of the Centre International de Percussion de Genève (2000-2005). Schick is founder and Artistic Director of the percussion group, "red fish blue fish." Currently he is Music Director of the La Jolla Symphony and Chorus and Artistic Director of the San Francisco Contemporary Music Players. He was Music Director of the June 2015 Ojai Music Festival, and in 2012 was named the first Artist-in-Residence with the International Contemporary Ensemble (ICE).

Schick founded and is currently Artistic Director of "Roots and Rhizomes," a summer course on contemporary percussion music held at the Banff Centre for the Arts. He maintains a lively schedule of guest conducting including appearances with the BBC Scottish Symphony Orchestra, the Saint Paul Chamber Orchestra, the Nova Chamber Ensemble and the Asko/Schönberg Ensemble. Among his acclaimed publications are a book, "The Percussionist's Art: Same Bed, Different Dreams," and numerous recordings of contemporary percussion music including a 3 CD set of the complete percussion music of Iannis Xenakis (Mode). Mode released a companion recording on DVD of the early percussion music of Karlheinz Stockhausen in September of 2014.

In 2014, Schick received two notable honors: he was named Champion of New Music by the American Composers Forum, and he was inducted into the Percussion Hall of Fame. Steven Schick is a Distinguished Professor of Music at the University of California, San Diego.

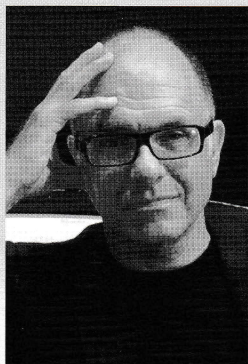
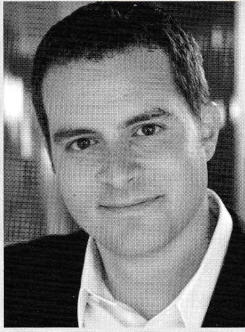


Photo: Bill Dean



John K. Russell
tenor

John K. Russell is in demand as a tenor soloist and has been noted for his "heart-melting legato." Recent solo performances include Haydn's *Paukenmesse* with the San Diego

Symphony, Carl Orff's *Carmina Burana* with the Lisbon Summer Choral Festival Chorus and Orchestra in Lisbon, Portugal, and Benjamin Britten's *Serenade for Tenor Horn and Strings* with the San Diego State Symphony Orchestra. He recently made his Walt Disney Concert Hall debut as the tenor soloist for Handel's *Messiah* with the Los Angeles Master Chorale and was tenor soloist with the La Jolla Symphony and Chorus performing *Ode to Common Things* by Cary Ratcliff. In addition to his singing career, he is the Director of Choral Activities at California State University, San Bernardino, where he conducts the Chamber Singers and Concert Choir, teaches applied voice, choral methods, choral conducting, and choral literature and supervises student teachers through the College of Education. He also serves as Music Director of the San Diego Master Chorale, where he conducts and coordinates artistic activities of the chorale, which include preparing the chorus for performances with the San Diego Symphony. In addition, he is the Music Director for the newly-formed San Diego Pro Arte Voices. During the summer he serves on the conducting faculty at Westminster Choir College in Princeton, New Jersey and the San Diego Summer Choral Festival. He 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.

Persephone

IGOR STRAVINSKY

Born June 17, 1882, Oranienbaum

Died April 6, 1971, New York City



Ida Rubinstein (1887-1960) was a towering—and controversial—figure of Parisian life in the decades before World War II. Born into a wealthy family in St. Petersburg, she inherited the vast family fortune at age five and eventually decided to train as a singer and a ballerina. She quickly ran afoul of convention. Her nearly-nude performance of *The Dance of the Seven Veils* from Strauss' *Salome* so scandalized her extended family that they had her committed to a mental institution in an attempt to block any further

stage career, and she escaped their control only with difficulty. In Paris she collaborated with Diaghilev, danced with Nijinsky, and eventually formed an imaginative ballet company of her own. It was Rubinstein who commissioned (and danced) the premiere of Ravel's *Bolero* in 1927, and in that same year she commissioned the ballet *The Fairy's Kiss* from Stravinsky.

The Fairy's Kiss had only a moderate success, but Rubinstein remained interested in working with Stravinsky, and in 1933 she asked him to compose a work based on the story of Persephone (or Proserpina), in Greek mythology the goddess of the underworld and of reviving crops, and proposed that he set a new poetic version of that myth by André Gide. By this time Rubinstein was in her late forties and no longer confident about her dancing and singing, so she asked Stravinsky to conceive *Persephone* as a melodrama—a drama with music—in which she would speak the title role. There would be a prominent part for a solo tenor, as well as a chorus of children and a chorus of adults. Stravinsky and Gide looked forward to working together, but their collaboration proved awkward. Gide had taken particular care with the meters of his poem, but Stravinsky felt free to set Gide's text according to his own musical instincts and meters. This upset Gide, who walked out of an early rehearsal, and poet and composer were never fully reconciled thereafter; Stravinsky remained sensitive about this whole matter for the rest of his life.

Stravinsky began composition in Voreppe, a village in southwest France, in May 1933 and completed the score in Paris on January 24, 1934. His conception was a grand one: in addition to the large orchestra, narrator, tenor, and the two choruses,



Alice Teyssier narrator

Alice Teyssier leads an exciting and unconventional career as a lyric soprano and flutist. She is a flutist with the International Contemporary Ensemble (ICE) and has appeared as a vocal soloist with San Diego Symphony, International Contemporary Ensemble, Talea Ensemble, the San

Francisco Contemporary Music Players, Oberlin Contemporary Music Ensemble, and the Bach Collegium San Diego, amongst others. A uniquely gifted advocate for new music, Ms. Teyssier seeks out conversations between composers, performers, stu-

dents, specialists and listeners to develop unique and transcendent new experiences in concert music. To this end, she co-founded the music-image-movement troupe The Atelier with Michael Weyandt and Bradley Scott Rosen. She has given residencies for composers and performers of new music at such universities as Harvard, Leeds, Huddersfield, SUNY–Buffalo, Bard and Kent State. Born in Australia of French parents, she has lived all around the United States, France and Germany and continues to perform on all continents. She has earned degrees from the Oberlin Conservatory of Music (BM, MM Opera Theater), the Conservatoire de Strasbourg (Specialization Diploma) and is currently in the dissertation phase of the Doctorate of Musical Arts at UC San Diego, under the auspices of Susan Narucki. She lives in Brooklyn.

he also intended that *Persephone* should be danced, and so this “melodrama” would be spoken, sung, played, and danced. The premiere took place on April 30, 1934, in the Paris Opera House with Rubinstein as Persephone, tenor René Maison as Eumolpus, and the Ballets Ida Rubinstein.

In Greek mythology, the story of Persephone is a complicated one, and the myth has been retold in various forms across the centuries. Essentially, it is a regeneration myth: life, death, and rebirth. Stravinsky casts his melodrama in three large scenes—*Persephone Abducted*, *Persephone in the Underworld*, and *Persephone Restored*—and his music progresses from the pastoral sunlight of the first scene to the dark underworld in the second and finally to the (qualified) satisfaction of Persephone’s return to earth and her understanding of her new role in the concluding scene. The chorus assumes various roles, ranging from the happy nymphs of the opening to the somber shades in the underworld. The tenor Eumolpus sets scenes and comments on the action—his part, very difficult, is strictly notated and must be sung precisely in time. Persephone speaks her part, and for Rubinstein Stravinsky devised a particular sort of narration: her part and the music are only marginally coordinated—at moments the orchestra will hold a chord as she speaks, at others she speaks over the orchestra’s playing. The action of the three scenes, which are played without pause, may be summarized briefly:

Scene I: Persephone Abducted

In a sunny meadow, Persephone is admiring the flowers in springtime. The nymphs warn her not to pick the narcissus flower, which will bring her a vision of the underworld. But she does pluck that flower, smells its odor, and instantly sees a vision of the underworld’s miserable inhabitants. Eumolpus tells Persephone that because of her sympathy for those souls she will become Pluto’s wife in the underworld and so bring them solace. At the end of the scene she descends into the depths.

Scene II: Persephone in the Underworld

Persephone is in the underworld, where the shades sing of their sorrow and wonder about life on the earth above. Persephone is offered many gifts, but refuses them all until Mercury offers her a pomegranate. She takes a bite and sees a vision of the world above, now wracked by winter. She longs to return to that life, and again Eumolpus offers a vision of what is to come: her mother Demeter will care for the infant Demophoon, who—under the name Triptolemus—will teach earthbound man to farm and thus insure the return of Persephone. She will be brought back to earth and become his bride, reigning over springtime in the process.

Scene III: Persephone Restored

At a Doric temple on a hillside Demeter, Triptolemus, and the nymphs await the appearance of Persephone. As roses spring up around her, she emerges from the underworld and rejoins her mother. Happy as she is to have returned, Persephone realizes that she is now part of the cycle of seasons and must return to the underworld and spend every winter there. As the others watch, she takes a torch from Mercury and descends once again into the underworld. ■



San Diego North Coast Singers Caprice

Sally Husch Dean, Director

San Diego North Coast Singers (SDNCS) is a 100-member youth chorus with five ensembles serving children in Grades 2-12. The program offers a high-caliber choral music education while fostering global understanding through performance of songs from diverse cultures. *Caprice*, the advanced treble choir of SDNCS, is well-known to La Jolla Symphony audiences having joined forces many times over the past 20 years. Collaborative performances include Bach’s *St. Matthew Passion*, Bernstein’s *Mass*, Orff’s *Carmina Burana*, Bolcom’s *Songs of Experience*, and most recently the West Coast premiere of Jonathan Dove’s *There Was a Child*.

Sally Husch Dean, founding artistic director of San Diego North Coast Singers and director of *Caprice*, holds a bachelor’s degree in Voice Performance from UC San Diego, and a Master of Music: Choral Conducting from California State University, Los Angeles. She has studied conducting with David Chase in San Diego and Donald Brinegar in Los Angeles. She is an adjunct faculty member of Palomar College in San Marcos California where she directs both the Palomar College Chamber Singers and the Palomar College Chorale. She is a long-standing member of the La Jolla Symphony Chorus’ soprano section. Dean serves on the board of directors of the Choral Consortium of San Diego, and was co-chair of **San Diego Sings: Festival 2015**.

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Lux Boreal Dance Company

Artistic Director Henry Torres

Founded in 2002, Lux Boreal Dance Company is a circle of choreographers and dancers from all over Mexico, converging through dance towards a common language to express their vision of reality through Art. It relies on 11 full-time members, collaborators and guest artists. Lux Boreal is part of a bi-national artistic movement, which takes place in the Tijuana (Mex)–San Diego (USA) border region, reinforcing the bonds between artistic communities and diverse audiences. Lux Boreal has been featured in major dance festivals and venues throughout Mexico, and has performed internationally including in the United States, Chile, Venezuela, Nicaragua, Bolivia, Spain, Latvia, Brazil, Argentina, Rumania, Ireland, France and Germany. Lux Boreal values international exchange experiences and collaborations with guest artists. The core of the company has been nurtured by international choreographers such as Allyson Green (USA), Claudia Lavista (Mexico), Leslie Seiters (USA), Magdalena Brezzo (Mexico–Uruguay) and Phillip Adams (Australia).

Lux Boreal was selected by Dance Magazine's "25 to WATCH" in 2009. Since 2007, the company has received annual sponsorship from the Mexican National Council for Arts and Culture "Mexico en Escena" due to its remarkable presence in the national arts scene in Mexico.

Persephone Dancers

Briseida López	Ángel Arámbula	Pamela Macías
Victoria Reyes	Raúl Navarro	Matthew Armstrong
Azalea López	Maribel Durazo	Humberto Vega

The Myth of Persephone: An Historian's View

I wrote to my colleague Denise Demetriou, the Gerry and Jeannie Ranglas Chair in Ancient Greek History and Associate Professor of History at UC San Diego, and asked for her take on André Gide's version of the Persephone myth. Her e-mail response to me was so fascinating that we offer it here in its entirety.

— Steven Schick

"I read Gide's libretto with great interest! To me the biggest difference is that Gide's text recounts the story of Persephone from Persephone's perspective whereas the Greek texts that we have, including the Homeric Hymn to Demeter (the most detailed account of the myth of Persephone), only ever give the story from Demeter's perspective. The hymn is about Demeter's quest to find and bring back her daughter, about motherhood and the loss of one's child, and ultimately also about the establishment of religious rituals that were celebrated in honor of Demeter and Persephone in antiquity.

In the hymn we hear about the pain that Demeter feels, her inability to eat or drink when she realizes she has lost her daughter, her incalculable grief that causes her to withdraw from the community of the gods. In her attempts to regain what she has lost, Demeter disguises herself as a human and becomes the nurse of Demophoon—a substitute perhaps for her daughter—whom she tries to make immortal by immersing him in fire. When she is discovered doing this, she leaves the child to his biological parents, and then teaches mortals how to worship her. After this episode, more than a year goes by while Demeter refrains from joining the gods, and her mourning causes the earth to stop producing crops so that mortals experience a terrible famine. Only then does Zeus, the father of the gods, compromise and allow Persephone to see her mother.

Gide's text, on the contrary, focuses on Persephone's experiences as a young woman both on earth and in the Underworld. It is significant, I think, that Persephone goes to the Underworld on her own accord, whereas in the Greek myth she is abducted against her will, and cries out to her father, Zeus, for help. He doesn't help. While in the Greek text Persephone is a daughter and a wife, abducted violently by Pluto who forces her to become his wife, Gide's text subverts patriarchal values. Violence is pervasive in the Greek myth.

Persephone in Gide's text, from beginning to end, has agency. It is almost imperative that she goes to the Underworld because she suddenly knows, having smelled the narcissus, of the sadness, hopelessness, and mournfulness of the shades that reside there. Her role will be to console the shades; to bring them a glimmer of the light above. Nothing similar is known from the myth. In the Greek text, Persephone has no role in the Underworld, other than to be Pluto's wife. We don't hear what Persephone experiences in the Underworld until Hermes goes to the Underworld to fetch Persephone and take her back to her mother. He finds Pluto and Persephone sitting together on his bed, and Persephone is described as "reluctant" and missing her mother. She "rejoices and swiftly springs up for joy" when she finds out that she will see her mother again. In Gide's version, Persephone does not express longing for her mother; she briefly feels joy because she resurfaces to the light, but then quickly knows that, though she is Demeter's daughter, her marital bond to Pluto is stronger.

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I also thought it was interesting that in Gide's text, Hermes offers Persephone the pomegranate in order to remind her of earth, whereas almost the exact opposite happens in the Greek myth: Pluto tricks Persephone into eating a pomegranate seed after he agrees to send Persephone to her mother. Consuming food in the underworld is a metaphorical consummation of her marriage to Pluto, and means that she has to spend some of her time there (1/3 of the seasons) and some of it with her mother on earth (2/3 of the seasons).

The narcissus flower, too, has erotic connotations: in the Greek myth, Persephone is abducted right when she plucks the narcissus flower—she is plucked by Hades like a flower. This is also an allusion to the loss of her virginity. The changes Gide makes in the plot regarding the pomegranate and the narcissus may strip both the fruit and the flower from their erotic symbolism, but this gives Persephone her own voice and will. In fact, Gide's text is full of references to Persephone's love, desire, and emerging sexuality. In the beginning of the performance, Persephone proclaims that under the warm caress of a day even a fearful soul yields to love. By the very end, after Persephone has returned to the surface and the ground instantly sprouts with flowers, the goddess' love draws her back to the sorrowful shades.

Ultimately, Persephone's descent to the Underworld and her resurfacing, followed by her quick return to the world of the shades, is common to both the Greek myth and Gide's version of it. Whether she does so on her own free will or is forced by the gods, both the ancient and the modern interpretations of the myth see in it an allegory of the cycle of the seasons and themes of birth, death, and rebirth."

—Denise Demetriou

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Meet Our Musicians by Pat Finn

One of the great things about our ensembles is that they provide the opportunity for volunteer community musicians and student musicians to come together and share the experience of preparing and performing unique and meaningful repertoire. Cellist Melissa Chu is an example of the talent and diversity of our members.



Like most of us, 25-year-old cellist **Melissa Chu** has moved around a bit.

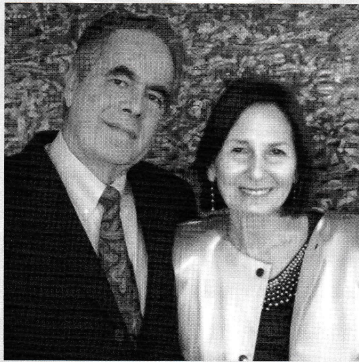
Melissa started her young life in Taipei, Taiwan, where she had her first piano lesson at age three. Then it was on to Houston, and back-and-forth to Taipei, and then on to San Francisco. It was in Taipei where she first picked up the cello at age 11, but she says she had her "fun, cello-learning days in Berkeley." That meant two-to-four hours of daily practice—sometimes eight hours in the summer.

She came to San Diego in 2009 for undergraduate studies at UC San Diego,

where her academic schedule ran from mathematics to economics, and Chinese to music performance. Not a line-up for lightweights. After graduation in 2013, she stayed here, to the good fortune of the La Jolla Symphony and Chorus. She is currently an actuarial analyst at Insurance Company of the West, where she spends her workdays calculating risk. "Which is why," she says, "I need my cello on the side to keep me sane from having to work with numbers all day."

And in her rare spare time? "I enjoy playing chamber music with my friends the most. Aside from music, I enjoy soaking up the sun—anything from hanging out at the beach to hiking the lovely San Diego trails."

PROFILES IN GIVING

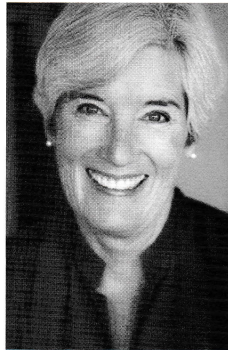


**Celia Falicov &
Peter Gourevitch**

The La Jolla Symphony and Chorus gives so much to UC San Diego and San Diego, it is vital to do everything we can to promote it as an institution. It provides great music to the community, blending tradition with cutting-edge new creations, helping expand our ears and appreciation. It provides opportunity for participation in making music with others: doing music together is physical, spiritual and social, and having the opportunity to do that at a level so high—well, that is amazing. We have been really very fortunate to have outstanding musical leadership from Steven Schick and David Chase. All of these aspects put together enrich our cultural life enormously. We have enjoyed helping the Board, and on Peter's side singing in the chorus, and on Celia's side attending concerts and hosting Board dinners. In these tight budgetary times, adding to the endowment seems a great way of providing some ballast to the security of the LJS&C as an institution and making a statement of how important we think it is.

Sostenuto *Sustaining Our Musical Future*

A Message from Endowment Chair Amee Wood



Sooooooooo close!

Dear Friends,

We are just \$55,000 away from hitting an important milestone in our endowment campaign—the \$1 million mark!

Thanks to a flurry of activity over the past few months that brought in new gifts and increased existing gifts, we will soon be entering the home stretch of our \$1.5 million endowment campaign.

Could your gift or pledge be the one that takes us over the top and into the final stretch?

If you've been waiting to give, why not give now? Your gift can help us reach this important benchmark. Most importantly, the sooner your gift is received, the sooner it can be invested and start earning income in support of our music director and choral director salaries.

Please contact Executive Director Diane Salisbury or me if you are considering a gift or a pledge. We would be happy to discuss the many giving options.

Sincerely,

Amee Wood

Amee Wood
Endowment Chair

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\$200,000+

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For more information about ways to give to the "Sostenuto" endowment campaign, or to receive a brochure, please contact Executive Director Diane Salisbury at 858-822-3774.

Persephone

poem by André Gide

I PERSEPHONE ABDUCTED

EUMOLPUS

Goddess of a thousand names, powerful Demeter
Who cover the earth with abundance
Beautiful giver of harvests
Let us celebrate here thy mysteries
Before the assembled people;
It is to the Nymphs that thou entrust
Persephone, thy cherished daughter
Who makes Spring upon the land,
And takes pleasure in the meadow flowers.
How she was carried off
Is told to us by Homer.

CHORUS

Stay with us, Princess Persephone
Stay with us; thy mother Demeter
Queen of the beautiful summer
Has entrusted thee to us
Among the birds and flowers
The gentle brooks, the caressing winds;
See the sun smiling on the water.
Stay with us, stay with us
Princess Persephone
Stay with us in all felicity
It is the first morning of the world.
Come, play with us, Persephone —
The breeze has caressed the flowers,
It is the first morning of the world.
All is joyous as our hearts,
All laughs upon the earth and water
Come, play with us, Persephone.

PERSEPHONE

I hear you with all my heart
Song of the first morning of the world.

CHORUS

Rapture of the morning,
Gleaming petal fresh with dew
Yield, undelaying, to the tenderest counsel
And let the future softly fill thee.

PERSEPHONE

Here, secretly, under the warm caress of day
The most fearful soul yields to love.

EUMOLPUS and CHORUS

Hyacinth, anemone, saffron,
Adonis — pheasant's-eye
Lily, iris, vervain, columbine
And all the flowers of spring —
Of all the flowers of spring, the narcissus is the fairest.

EUMOLPUS

Who bends over its calyx
Who breathes its fragrance
Will see the unknown world below.

CHORUS

Be on thy guard —
Never rashly follow

Him who looks upon thee
With too pressing love.
Approach not the narcissus
No — pick not this flower.

EUMOLPUS

Who bends over its calyx
Who breathes its fragrance
Will see the unknown world below.

PERSEPHONE

I see the fields strewn with asphodels
Shades wandering slowly
They move, mournful and constant.
I see wandering about a whole people without hope.
Sad, restless, colorless.

CHORUS

Pick not this flower, Persephone
Never rashly follow
Him who looks upon thee
With too pressing love.
Come, play with us, Persephone.

EUMOLPUS

Persephone, a people awaits,
A whole race, poor and sorrowful —
Who know not hope,
Upon whom no spring smiles.
Persephone, a people awaits
Already their pity binds thee
To Pluto, the king of Hades —
Thou wilt descent to him
To console the shades;
Thy youth will lighten their distress
Thy spring charm their endless winter —
Come, thou wilt reign over the shades.

PERSEPHONE

Nymphs, my sisters, my sweet companions
How may I, carefree, laugh and sing with you once more
Since I now know
That a people, unfulfilled, suffer and live expectant.

II PERSEPHONE IN THE UNDERWORLD

PERSEPHONE

O, miserable world of shades,
You draw me!
I go down to you.

EUMOLPUS

Thus Homer tells us
That the king of winter, the infernal Pluto
Seized Persephone from her mother
And from the earth, its spring.

CHORUS

On this bed she lies
And we dare not trouble her.
Still drowsing, still half sleeping
She presses to her heart
The narcissus whose scent

Has charmed her to pity;
On this bed she lies
And we dare not trouble her.

PERSEPHONE

In what strange place am I waking—
Where am I? Is it already evening,
Or indeed the end of the night?

CHORUS

Here nothing is completed
Here each pursues without relief
What eludes and glides away
Here the death of time itself makes life unending.

PERSEPHONE

What am I to do here?

EUMOLPUS and CHORUS

Thou shalt reign over the shades—

PERSEPHONE

Sorrowing shadows,
What are you doing?

CHORUS

Waiting on the shores of eternity
By the shallow waves of the river Lethe
Silent, we fill our urns, draw and re-draw
Water which always escapes—
Nothing is completed, pursuit without truce,
Each pursues in vain.

PERSEPHONE

What may I do for your happiness?

CHORUS

The shades are not unhappy
Without hate and without love
Without pain and without desire
They have no other destiny
They may only recommence, without end,
The uncompleted motions of life.
Speak to us of spring, immortal Persephone.

PERSEPHONE

My mother, Demeter, how fair was life
When the affectionate peals of laughter mingled
With the golden crests of flowers and sweet perfumes
Far from thee, Demeter, I, thy distraught child
Wonder at the course of the single endless day.
Ruling here only wan flowers do I see
White roses adorn Lethe's edge
And in the dusk of evening, the shades delight
In the vague image of a subterranean summer.

CHORUS

Speak to us, Persephone.

PERSEPHONE

Who calls me?

CHORUS

Pluto

EUMOLPUS

Thou comest to rule—
Not to pity, Persephone.
Seek not here to help.
No one, were it God himself, may escape his destiny;
Thy destiny is to be Queen.
Accept, and to forget thy compassion,
Drink this cup from Lethe
Which Hades offers thee
With all the treasures of the earth.

PERSEPHONE

No, take back these precious stones—
With the fragile flower of the meadow
I'd rather adorn myself.

CHORUS

Come, Mercury!
Come hours of day and night.

EUMOLPUS

Persephone, bewildered, refuses
All that is offered.
Meanwhile, Mercury hopes that he may remind her of her mother
By tempting her with fruit,
Fruit which he sees hanging on a branch
Leaning over the fatal thirst of Tantalus;
He picks a ripe pomegranate
Makes sure that it exudes a glimmer of the sun.
He offers it to Persephone
Who marvels, and is willed with wonder
To find in this darkness
A relic of the light above;
Before the bright colors of pleasure
Behold her most trusting
Laughing she yields to her desire,
Seizes and bites the ripe pomegranate
While Mercury departs, and Pluto smiles.

PERSEPHONE

Where am I?
What am I doing?
Why do I feel disturbed? Hold me, my sisters,
The fruit has given me the taste of the earth that is lost.

CHORUS

If thou shouldst gaze in the cup of the narcissus
Perhaps thou wouldst see
The abandoned fields, and thy mother
As they were when on the earth
The mystery of the nether world
Appeared to thee.

PERSEPHONE

Surround me, protect me, faithful ghosts
This meadow flower, the most fair
Is all of spring that I bear here below.
If to question it I should bend over it
What would it show me?
Where have you fled
Perfumes, songs— attendants of love?
I see nothing but dead leaves
The fields empty of flowers
And the fields without crops
Tell the regret of the smiling seasons;
No longer on the mountain slopes

The pastoral flutes fill the woods with their clear music.
A moan seems to rise slowly from all sides
For vain is the hope of returning spring.

CHORUS

Thou art spring.

PERSEPHONE

Let us change the tones of our affliction
Tell, what see you?
Frozen streams cease their course
And their voices are stifled by frost.
In the dark woods I see
My mother wandering and clothed in rags
Seeking everywhere her lost Persephone.

CHORUS

Seeking everywhere her lost Persephone.

PERSEPHONE

Through the thickets without path or guide,
She roams, bearing a torch
Briars, sharp stones, gusts, tangled branches
Why harass her in her mournful search?
Mother—seek no more;
Thy daughter sees thee
She lives in Hades and is no longer thine
Alas—ah—if thou couldst only hear—

CHORUS

No! Demeter cannot hear the voice of Persephone.

EUMOLPUS

Poor desperate shades
The winter cannot remain forever.
In the palace of Eleusis where Demeter comes
King Celeus confides to her
The charge of a last born child
Demophon, whom Triptolemus will replace

PERSEPHONE

Over a burning brand I see
Demeter leaning towards him.

EUMOLPUS

Wouldst see to wrest him from human destiny
Goddess, thou wouldst make a mortal a God
Nourish and rear him not with milk
But with nectar and ambrosia
Thus the child prospers and smiles at life,
Thus hope springs anew in our ravished soul.

PERSEPHONE

On the shore, treading to the measure of the waves
My mother carries him in her arms
Already breathing the salty air
She exposes him naked to the sea breeze.
How fair he is!
Radiant with tawny health
He darts forth and rushes towards immortality.
Greet Demophon, in whom my soul takes life.
Through thee am I once more to see the earth in flower.
Thou wilt once more teach man to plough
As my mother first taught thee.

CHORUS

And thanks to the work done in her love
Persephone sees the day, and reappears once more.

PERSEPHONE

What! Do I escape the nether-worldly bond?
Shall my smile fill the fields again?
Shall I be queen?

CHORUS

Queen, queen of earth's spring
And no longer of the world below.

PERSEPHONE

Demeter, thou art waiting and thy arms are open
To hold to thee thy daughter newly born
In the full sun where shadows are enchanting.
Come, force the entrance gates
Dark Pluto will no longer hold us
We will soon see again, rustled by the wind
The boughs delicately poised.
O my terrestrial mate, beaming Triptolemus
To thy call I come
I am thine, I love thee.

III PERSEPHONE RESTORED

EUMOLPUS

It is thus that Homer tells
How the strength of Demophon restored
Persephone to her mother,
And to the earth its spring.
On a hill presiding over present and future
The Greeks have raised a temple for Demeter
Who gazes over a people happy in her homage.
Triptolemus is near her
Whose reaping hook is bright
And faithfully follows the train of nymphs.

CHORUS (with children's voices)

Come to us, children of men
Receive us, daughters of Gods.
We bring thee our offerings,
Garlands of lilies,
Saffron, crocus, bluet,
Buttercups, anemones,
Bouquets for Persephone;
Sheaves for Demeter—
The grain is still green
But the rye already silvers.
Demeter, queen of summer
Grace us with thy serenity
Come back to us, Persephone.
Break the portals of the tomb.
Archangel of death, relight thy torch—
Demeter awaits thee.
Triptolemus tears off his mourning mantle
And strews flowers about the bier.
Open, fateful gates,
Extinguished torches, dead fires, come to life
It is time at last.
Emerge, spring, from the gulf of night.
Still half awake,
Persephone emerges wondering—
Comes forth as if drunk with night
And yet lives.

Shadows still surround her
Persephone falters, as if caught in a net
But where e'er she steps
There spreads a rose
And there ascends the song of a bird;
Every motion releases her
And her dance is a language begetting joy.
Abandon, confidence,
And radiance are pledged
In the petal of the flower.
The whole of nature laughs,
Bathed in light; she leaps towards the day.
But wherefore serious —
It is not time for silence when love is calling.
Speak, Persephone
Tell us all that winter concealed
What secret dost thou bring
From the yawning depths?
Tell what thou hast seen below.

PERSEPHONE

Mother, thy Persephone returns to thy care.
Thy mourning cloak which winter shaded
Has won again its flowers and former splendor.
And you, Nymphs, my sisters, faithful troop
Tread a new sward under green groves.
O, my earthly spouse, industrious Triptolemus!
Demophon, already the wheat that you sow
Grows, prospers, and springs with life.
Harvest, you will not stop the course of the season;
Night succeeds day and winter autumn.
I am thine; take me
I am thy Persephone

But also the wife of the sinister Pluto
Thou never canst draw me from so strong a tie;
Take me in thy arms, charming Demophon;
From this snare there is no escape
In spite of love and a distracted heart,
To fill the destiny which calls me
I shall repair to the shady world
Where I know the suffering,
Know you that willingly I lean
Over the gulf of sorrowful Hades
With yearning heart I see
What is hidden and what is disclosed to light —
I cannot forget thee, grievous truth.
Here is Mercury to take me, consenting
I need no command, and turn gladly
To parts where no law but love draws me;
And I see step by step the descent
Which leads to the very depths of human suffering.

EUMOLPUS

Thus towards the lower darkness with slow pace
Bearer of the torch and queen
Of the vast brooding realm
Thy lot is to bear to the shades
A gleam from the day above —
A respite from the numberless cares
For their distress a little love.
For spring's rebirth, it is decreed
The grain must die beneath the earth
That it may reappear
As golden harvest
For the future.

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Kenneth Bell, *Assistant Conductor*

Victoria Heins-Shaw, *Accompanist*

Mea Daum, *Chorus Manager*

Marianne & Dennis Schamp, *Chorus Librarians*

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Alto

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Sonja Brun
Cathy Funke
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Marianne Schamp
Janet Shields*
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Amea Wood

Tenor

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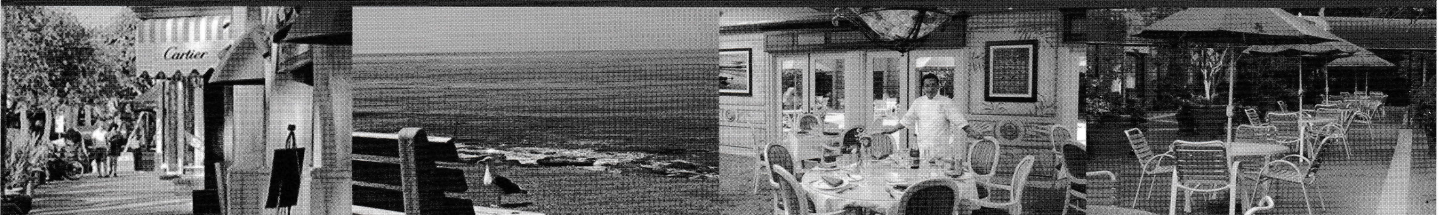
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R. Theodore Bietz, *Orchestra Manager* | **Ulrike Burgin**, *Orchestra Librarian* | **Celeste Oram**, *Production Assistant*

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Peter Clarke, *Asst. Concertmaster*
Angelo Arias
Sofia Asasi
Pat Gifford
Susanna Han-Sanzi
Girish Nanjundiah
Ina Page
Wendy Patrick
Jeanne Saier
Ted Tsai
Alexander Wang

Violin II

Andy Helgerson, *Principal*
Gary Brown, *Asst. Principal*
David Cooksley
Ciara Dabkowski
Judy Gaukel
Igor Korneitchouk
Peter Ouyang
Brad Peters
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Viola

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Roark Miller
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Darrell Cheng, *Asst. Principal*
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Bill Childs
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Bryan Lowe
Marc Olsher

Flute/Alto Flute

Elena Yarritu, *Principal*
Erica Gamble

Piccolo

Erica Gamble
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Heather Marks-Soady

Clarinet

Jenny Smerud, *Principal*
Gabe Merton
Travis Petre

Bass Clarinet

Gabe Merton

Bassoon

Tom Schubert, *Principal*
William Propp
James Swift

Contrabassoon

William Propp

Horn

Nicolee Keuster, *Principal*
David Ryan
Buddy Gibbs
Jonathan Rudin

Trumpet

Ken Fitzgerald, *Principal*
Marcelo Braunstein
Andrew Harrison

Trombone

R. Theodore Bietz, *Principal*
Devin Burnworth
Elisabeth Mandel

Tuba

Kenneth Earnest

Timpani

Fiona Digney

Percussion

James Beauton, *Principal*
Fiona Digney

Electric Guitar

Pablo Gomez

Electric Bass Guitar

Marc Olsher

Piano

Kyle Blair

Harp

Laura Vaughan-Angelova
Donna Vaughan

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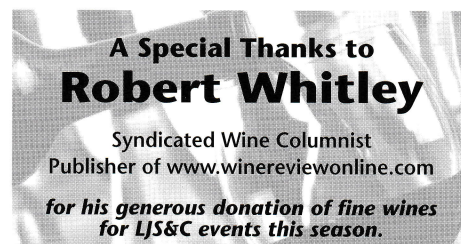
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