


La Jolla Symphony & Chorus 2007-2008 Season



Starting with light...

Steven Schick Music Director | David Chase Choral Director

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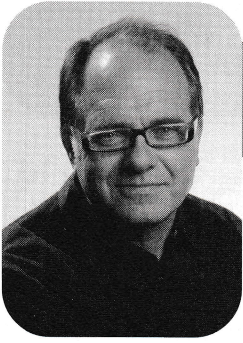
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Conductor's Note by Steven Schick

Welcome to the opening concerts of the 2007-08 season of the La Jolla Symphony and Chorus! These concerts are the first of the LJS&C's 53rd season and mark my inaugural year as Music

Director. I have planned for and imagined this weekend's concerts nearly every day of the seven months since the La Jolla Symphony and Chorus asked me to be Music Director and conductor. The challenges have been clear: to sustain the lineage of this wonderful ensemble; to continue the legacy of my distinguished predecessors, Maestros Thomas Nee and Harvey Sollberger; and, in collaborative engagement with the musicians, administration and audience of the LJS&C, to chart a path forward.

To chart a path forward...that might sound frightening to some. Does a pathway forward mean saying goodbye to the orchestral and choral classics we have all learned to love? Hardly! In an early conversation with our Executive Director Diane Salisbury I said something about the "music of our time." Diane responded, "Shouldn't we call it 'music for our time?'" Yes, I thought. That's right. *Music for our time* might include the very latest compositions, but it should also feature traditional works that can be revisited in a way that demonstrates their continuing relevance. *Music for our time* strengthens the linkage between past and present and illuminates the enormous musical richness that we find today almost literally at our fingertips.

In our initial offering we present three works with varied perspectives. Indeed all but one concert set of this season features the work of a living composer, and in each case that composer will join us for the concerts. Today we are especially pleased to welcome Philip Glass, one of this country's most eminent composers, who joins us for the U.S. premiere of his *Cello Concerto*. The LJS&C is also happy to welcome back our friend, cellist Wendy

Sutter, who appeared with the orchestra in the 2005-06 season as soloist in Tan Dun's *Crouching Tiger Concerto*. Philip Glass' music has deep and intertwined roots: from his studies of Northern Indian music to an apprenticeship with the great French composition teacher Nadia Boulanger; from the clean lines of "minimalism" to the lushness of opera, very few composers represent the enormous spectrum and complexity of today's musical options better than Glass.

Another friend, John Luther Adams of Alaska, brings the sensibilities of an environmentalist to musical composition. *The Light that Fills the World* seeks to present a sonic version of the outside world—of light dancing on the surface of waves, to give one example, which inspired the name of our November concert set. The sonic image seems unchanging until you look more closely and notice the undercurrents that swarm just below the surface. One hardly needs a reason to perform a Beethoven Symphony, but it is worth noting that the 4th appears in programs relatively less frequently than the more heroic "odd-numbered" symphonies. Its clean lines and streamlined formal structures belie the punch and rhythmic vigor of its tightly woven instrumental interplay. All of that energy in a tightly controlled space makes this work the very antithesis of a "museum piece!"

So with these, our first offerings of the new season, we welcome you. We welcome you to listen and react, to find your place and to revel in the enormous range of this music for our time. And what a wonderful time it is to be a musician! In the spirit of great musical variety and vitality we welcome you with a phrase that undoubtedly makes more sense to contemporary Californians than it might have to a 19th century composer like Beethoven. "Surf's up!"

Steven Schick
Music Director

Letter from the President Amee Wood



weekend's concert—turning your single ticket into a season's worth of concerts. By subscribing, you can fully appreciate the musical arc Maestro Schick has created for us. And don't forget our pre-concert lectures featuring renowned program annotator, Eric Bromberger—his insights and enthusiasm will enlighten and enliven your enjoyment of our music. Dr. Bromberger will be sharing the lectern this season with some of our visiting composers and guest lecturers.

Thank you for joining us today. I look forward to seeing you at our subsequent concerts as we discover and marvel at this musical Season of Light.

Sincerely,
Amee Wood, Board President

Dear Friends,

On behalf of the Board of Directors, I want to welcome you to the first concert of our inaugural season under the baton of new Music Director, Maestro Steven Schick. In this concert, we are honored to be performing the American premiere of Philip Glass' *Cello Concerto*, with guest cellist Wendy Sutter. We are delighted to have Ms. Sutter back performing with us and Mr. Glass in attendance this weekend. This concert would not have been possible were it not for the generous sponsorship of our good friends, Nancy and Michael Kaehr.

Maestro Schick has programmed an exciting 2007-2008 season, balancing traditional and contemporary music in a truly complementary context. If you are a single-ticket holder, I urge you to take advantage of the special subscription package being offered at this



Steven Schick, *Music Director*
David Chase, *Choral Director*
Thomas Nee, *Music Director Emeritus*

Starting with light...

Mandeville Auditorium, UCSD
Saturday, November 3, 2007, 8PM
Sunday, November 4, 2007, 3PM

Steven Schick, conductor

ADAMS

The Light That Fills the World

GLASS

Cello Concerto

AMERICAN PREMIERE!

Movement I quarter-note = 112
Movement II quarter-note = 96
Movement III quarter-note = 96

Wendy Sutter, cellist

INTERMISSION

BEETHOVEN · Symphony No. 4 in B-flat Major, Opus 60

Adagio; Allegro vivace
Adagio
Allegro vivace
Allegro ma non troppo



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



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

Program Notes by Eric Bromberger

The Light That Fills the World JOHN LUTHER ADAMS Born January 23, 1953, Meridian, Mississippi



John Luther Adams graduated from CalArts in Valencia and then made a curious choice for a young composer intent on developing a career: in 1978 he moved to Alaska, far from the mainstream of American concert life, and he has made his life and career as a composer in that state. John Luther Adams (who is not to be confused with John Coolidge Adams, composer of *Shaker Loops*, *Nixon in China*, and *Harmonielehre*) has been described as “an environmental composer,” which may be a slippery term. While Adams sometimes makes use of native Alaskan musical materials, he has been more concerned musically with Alaska as a natural force: its harshness, its variety, its natural rhythms. He has said: “My music has always been profoundly influenced by the natural world and a strong sense of place. Through sustained listening to the subtle resonances of the northern soundscape, I hope to explore the territory of ‘sonic geography’—that region between place and culture...between environment and imagination.”

Adams wrote *The Light That Fills the World* in 1999. The score prints the composer’s own program note:

For much of the year, the world in which I live is a vast, white canvas.

Last winter, reading art critic John Gage’s essay “Color As Subject,” I was struck by the equivalence between the view out my window and Mark Rothko’s use of white in his paintings. The exquisite colors on the snow and those in Rothko’s translucent fields suggested to me broad diatonic washes suffused with slowly-changing chromatic harmonies. Slowly, faintly, I began to hear a new music stripped to its most essential elements: harmony, timbre and texture, suspended in what Morton Feldman called “time undisturbed.”

The ideal of the sublime landscape has long been an obsessive metaphor for my work. But the resonances of my recent musical landscapes are more internal, a little less

obviously connected with the external world. If in the past the melodic elements of the music have somehow spoken of my own subjective presence in the landscape, in the newer music there are no sharply-defined lines—only slowly-changing colors on a timeless white field. All the edges are blurred. Individual sounds are diffused into a continuous texture, with a minimum of what the art critics call “incident.” All the sounds meld into one unbroken aural horizon. Harmony and color become one with space and time.

Listening to these “allover” textures, it’s difficult to concentrate for long on a single sound. The music wants to move us beyond syntactical meaning, even beyond images, into the experience of listening within an enveloping whole, a transpersonal presence. These seemingly-static fields of sound embrace constant change. But rather than moving on a journey through a musical landscape, the experience of listening is more like sitting in the same place as the wind and weather, the light and shadows slowly change. The longer we stay in one place, the more we notice change.

The Light That Fills the World was written in late winter and early spring when—following the long darkness of winter—the world is still white and filled with new light. If the unrelenting texture of this music embodies stasis, I hope its prevalent tone evokes the ecstatic.

The title of the piece is borrowed from an Inuit song which sings of the close relationship between beauty and terror, risk and revelation.

John Luther Adams
Fairbanks, Alaska—August 1999

My fears,
those small ones
that I thought so big,
for all the vital things
I had to get and to reach.

When, in fine weather,
I drifted out too far in my kayak
And thought myself in danger.

And yet there is only
one great thing,
the only thing:

To live to see in huts and on journeys
the great day that dawns,
and the light that fills the world.

—*Inuit song*
(*Inspiration for title of Adams’ score*)

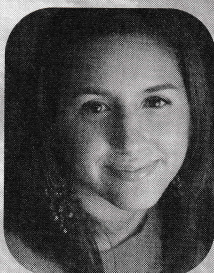
Hector Berlioz's

L'Enfance du Christ

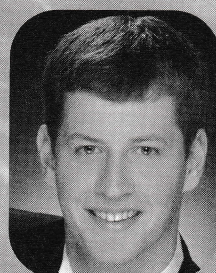


Choral Director David Chase leads soloists, chorus and orchestra in music perfectly suited to the season. In some of Berlioz's most gentle and beautiful music, this Christmas oratorio tells the story of the flight into Egypt by Mary, Joseph and the infant Jesus.

DECEMBER 8-9, 2007 Sat. 8 pm / Sun. 3 pm
Mandeville Auditorium, UCSD



Elda Peralta as "Mary"



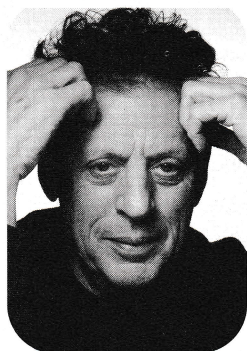
Nick Hartley as "Joseph"

Tickets: 858-534-4637
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Concerto for Cello and Orchestra

PHILIP GLASS

Born January 31, 1937, Baltimore



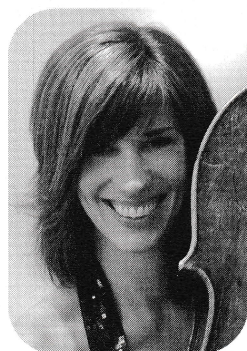
Philip Glass' *Cello Concerto* was commissioned by William and Rebecca Krueger for Julian Lloyd Webber on the occasion of the cellist's fiftieth birthday. Webber gave the first performance at the Beijing Music Festival on October 21, 2001, with Long Yu conducting the China Philharmonic Orchestra. The concerto receives its American premiere at these performances.

Audiences automatically identify Philip Glass as a "minimalist" composer, but the *Cello Concerto* is not minimalist music. To be sure, it shows some of the characteristics of Glass' minimalist scores: repeated phrases (much of the concerto is built on four-bar phrases), pulsing energy, shimmering textures, moments of hypnotic power. But Glass' *Cello Concerto* is based on very traditional models. It is in the usual three-movement structure, and those movements are in the expected fast-slow-fast sequence: dramatic outer movements frame a central lyrical movement. It features a virtuoso cello part: the soloist plays virtually throughout this half-hour concerto and must project a part that ranges from a grand, dramatic manner to

moments of quiet lyricism. Glass, however, does not employ such traditional forms as the sonata-structure and rondo typical of concertos. Instead, all three movements of the concerto are subdivided into shorter episodes, often at different speeds, and Glass does not provide Italian performance markings for his movements and sections, choosing instead to use only metronome markings.

One powerful theme dominates this concerto: the solo cello presents this long, recitative-like idea in the opening measures, and it will return at key moments in the course of the work. Firm and declarative, this opening sets the tone for the opening movement (and for the entire concerto). The soloist also announces the lyric second subject, shared with solo winds, and these two ideas will form the basis of this movement, which passes through several grand climaxes before the solo cello offers a reprise of the opening recitative and the movement glides to a quiet close.

Longest of the movements, the second opens with the orchestra's pulsing, syncopated introduction, and the cello picks up that idea as it enters. This movement is often rhapsodic in character, and right at the center comes what can only be called a Big Tune, flowing and melodic. The concerto's opening recitative returns at the beginning of the finale, and gradually this accelerates to the violins' grand waltz. This waltz-theme alternates with a number of episodes enlivened by asymmetric meters (the 3/4 of the waltz is set off by extended passages in 7/8 and 9/8) before the *Cello Concerto* gathers force and rushes to its emphatic close. ■



Wendy Sutter
cello

Wendy Sutter is one of New York's most active and versatile cellists and performs regularly across a wide spectrum of music and arts, from Mostly Mozart to Mikhail Baryshnikov, from Lincoln Center to Bang on a Can. Equally versed in the classics and contemporary music, she has worked closely with such composers as

Don Byron, John Cage, Elliott Carter, Meredith Monk and Tan Dun. She has toured throughout China playing the solo in Tan Dun's *Water Passion* and performing his *Crouching Tiger, Hidden Dragon* cello concerto with the composer conducting.

Ms. Sutter is a frequent collaborator with the dance legend Mikhail Baryshnikov. From 1993-1998, she was a member of his White Oak Chamber Ensemble, touring throughout the U.S., Europe, South America, Japan, Australia, New Zealand and the United Kingdom. As a soloist with this ensemble, she premiered Jerome Robbins' *A Suite of Dances*, an onstage duet for herself and Baryshnikov at the New York State Theater at Lincoln Center. She continues to perform this work as guest artist with the New York City Ballet at Lincoln Center.

Ms. Sutter has appeared as soloist or chamber musician in some of the most important venues in the world, including the Barbican Centre, Southbank Centre, Pompidou Centre, Teatro Colon, Vienna Konzerthaus, and at the Marlboro, Aspen, and Tanglewood Festivals. She is the cellist with the Bang on a Can All-Stars, with whom she has toured the world.

Ms. Sutter received degrees from both the Curtis Institute of Music and the Juilliard School. She presently serves on the faculties at Columbia University and New York University.

Accommodations for
Mr. Glass and Ms. Sutter
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Steven Schick conductor

Steven Schick begins his tenure as Music Director for the La Jolla Symphony & Chorus this season. Born in Iowa and raised in a farming family, Maestro Schick has championed contemporary percussion music as a performer and teacher for the past 30 years. He studied at the University of Iowa and received the Soloists Diploma from the Staatliche Hochschule für Musik in Freiburg, Germany. He has commissioned and premiered more than 100 new works for percussion and has performed these pieces on major concert series such as Lincoln Center's Great Performers and the Los Angeles Philharmonic's Green Umbrella concerts as well as in international festivals including Warsaw Autumn, the BBC Proms, the Jerusalem Festival, the Holland Festival, the Stockholm International Percussion Event and the Budapest Spring Festival among many others. He has recorded many of those works for SONY Classical, Wergo, Point, CRI, Neuma and Cantaloupe Records. Schick has been a regular guest lecturer at the Rotterdam Conservatory and the Royal College of Music in London.

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

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

HOW TO REACH US

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Musical Heritage Society



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For more information about enrolling in the Musical Heritage Society, please contact Diane Salisbury, executive director, at 858-822-3774.



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OUTREACH

Victoria Eicher, Chair

Cabaret Night



On August 25th, the La Jolla Farms home of Michael and Nancy Kaehr was transformed into CLUB CABARET for the LJS&C summer benefit.

Eighty guests turned out to hear chanteuse ANN CHASE, accompanying herself on piano, in a cabaret act that ranged from Sondheim and Gershwin to Astor Piazzolla. The evening began with an elaborate buffet of gourmet appetizers and fine wines served al fresco in the candlelit garden and patio, and ended after the music with desserts and port.

Special thanks go to CHEFS DE CUISINE, a San Diego association of chefs who provided appetizers and desserts prepared on-site by guest chefs Jose Duran, Amanda Erlicher, and Roberto Robles, and to our long-time supporter, syndicated wine critic ROBERT WHITLEY, for the fine wines.

Co-chairs June Allen and Valerie Rubins and the LJS&C also wish to thank...

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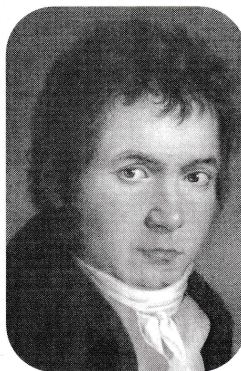


Symphony No. 4 in B-flat Major, Opus 60

LUDWIG VAN BEETHOVEN

Born December 16, 1770, Bonn

Died March 26, 1827, Vienna



Over the second half of 1803, Beethoven composed his *Third Symphony*, the *Eroica*, and that white-hot symphony redefined what music might be. No longer was it a polite entertainment form—now it became a vehicle for the most serious and dramatic expression. Even as he was revising the *Eroica*, Beethoven began to have ideas for a new symphony, of similar scope and set in C

minor, and he made some sketches for it. But he set these plans aside to take on another musical project based on the idea of heroism, the opera *Leonore* (later renamed *Fidelio*). *Leonore* occupied Beethoven for nearly two years, and it was not until 1806 that he had seen the opera through its premiere and revision.

In the summer of 1806 Beethoven accompanied his patron Prince Karl Lichnowsky to the prince's summer palace at Troppau in Silesia. That September, composer and prince paid a visit to the nearby castle of another nobleman, Count Franz von Oppersdorff. The count was a musical enthusiast almost without equal: he maintained a private orchestra at his castle and would hire new staff for the castle only if they played an instrument and could also play in his orchestra. During that visit, the orchestra performed Beethoven's *Second Symphony*, and the count commissioned a new symphony from the composer: Beethoven would receive 500 florins, and in return Oppersdorff would get the dedication, the first performance, and exclusive rights to the music for six months. Beethoven returned to Lichnowsky's palace and set to work on the symphony, but he did not use his sketches for a symphony in C minor. Instead, he composed his *Fourth Symphony* from completely new material.

Beethoven's business dealings could sometimes be slippery, and so they were now. The composer got his 500 florins, but all Oppersdorff got in return was the dedication—Beethoven went ahead and had the *Fourth Symphony* premiered in Vienna on March 7, 1807, at a private concert that also saw the premiere of the *Coriolan Overture* and the *Fourth Piano Concerto*. Only after the *Fourth Symphony* had been premiered did Beethoven return to the sketches for a symphony in C minor he had made right after completing the *Eroica*. We know it today as the *Symphony No. 5 in C Minor*, begun before but completed after the *Fourth Symphony*.

The *Fourth Symphony* has inevitably been overshadowed by the titanic symphonies on either side of it, a relationship best captured in Schumann's oft-quoted description of the *Fourth* as "a slender Greek maiden between two Nordic giants." The *Fourth*

does seem at first a relaxation, a retreat from the path blazed by the *Eroica*. Some have been ready to consider the *Fourth* a regression, and others have specifically identified the influence of Haydn on it: the symphony opens with the sort of slow introduction Haydn often used, and it employs the smallest orchestra of any Beethoven symphony (it has only one flute part). But Beethoven's *Fourth Symphony* is only superficially Haydnesque, and we need to be careful not to underestimate this music—the *Fourth* has a concentrated structure and enough energy that it achieves some of the same things as the *Fifth*, though without the darkness at the heart of that mighty symphony.

The originality of the *Fourth Symphony* is evident from its first instant—the key signature may say B-flat major, but the symphony opens in B-flat minor. Everything about this *Adagio* introduction feels strange. Not only is it in the wrong key, but soon it seems to be in no clear key at all. It is hard to make out any thematic material or direction. And the pace of this uncertainty is very slow—in his study of Beethoven's symphonies, Richard Osborne quotes Carl Maria von Weber's derisive review of this opening: "Every quarter of an hour we hear three or four notes. It is exciting!" Yet Beethoven knows what he's about, and he does the same thing in the introduction to his *String Quartet in C Major, Opus 59, No. 3*, written at exactly the same time: both works begin in a tonal fog, but those mists blow away with the arrival of the main body of the movement, marked *Allegro vivace* in both symphony and quartet.

That transition is done beautifully in the *Fourth Symphony*. As the music approaches the *Allegro vivace*, huge chords lash it forward, and when the main theme leaps out brightly, we recognize it as simply a speeded-up version of the slow introduction. That shape, so tentative at the very beginning, takes a variety of hard-edged forms in the main body of the movement: it becomes the second theme as well, presented by bassoon and other solo woodwinds, and it also forms an accompaniment figure, chirping along happily in the background. This is a substantial movement (much longer than the first movement of the *Fifth*), and it drives to a powerful close.

The *Adagio* may be just as original. It opens not with a theme but with an accompaniment: the second violins' dotted rhythms (outlining the interval of a fourth) will tap into our consciousness all the way through this movement. First violins sing the main theme, which Beethoven takes care to mark *cantabile*. Hector Berlioz's comments on this melody may seem a little over the top, but they do speak to its air of great calm: "the being who wrote such a marvel of inspiration as this movement was not a man. Such must be the song of the Archangel Michael as he contemplates the world's uprising to the threshold of the empyrean." The second subject, of Italianate ease, arrives in the solo clarinet and preserves some of this same atmosphere. Throughout, Beethoven continually reminds the orchestra to play not just *cantabile* but also *espressivo*, *dolce*, and *legato*. At the close, solo timpani very quietly taps out the movement's accompaniment rhythm one final time before the movement concludes on two surprisingly fierce chords.

Beethoven may have marked the third movement *Minuetto* in an early draft of this symphony, but that was a misjudgment. This is in every way a scherzo: its outer sections are full of rough edges and blistering energy, and its witty trio is built on a rustic woodwind tune spiced with saucy interjections from the violins. This movement has an unusual structure: Beethoven brings the trio back for a second appearance (the structure is ABABA) and drives it to a fun close—two horns attempt a fanfare of their own but are cut off when Beethoven brings down the guillotine blade of the full orchestra.

Out of that emphatic ending, the finale bursts to life, and it goes like a rocket. This movement may be in sonata form, but it feels like a perpetual-motion with a basic pulse of racing sixteenth-notes that hardly ever lets up. There is some relaxed secondary material along the way, but even this is at high speed, and finally the movement races to a grand pause. Out of that silence Beethoven slows the movement almost to a crawl (the perpetual-motion theme feels as if it has become stuck in glue), then suddenly releases it, and lower strings rush the symphony to its powerful concluding chords. ■

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TICKETS: \$34

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In Memory

Patricia Ann Smith, 1919-2007

On July 28, 2007, the La Jolla Symphony & Chorus lost a good friend and key figure in the organization's history. Patricia Ann Smith founded the La Jolla Symphony Chorus in 1966 by assembling members of *all* the La Jolla churches to sing with the orchestra. It was during this period that the orchestra and

chorus formed an official union becoming the La Jolla Civic Orchestra and Chorus Association.

Patricia was an accomplished musician who studied under Robert Shaw, Aaron Copland, and Alberto Ginastera. Though already a successful choral director at the time, she returned to school in her 40s to receive a Masters of Music from UCSD in 1972.

Patricia directed the chorus for three seasons and served the ensemble in many ways. She chaired the Women's Committee and organized a number of social events, including two arts festivals that served as fundraisers. After stepping down as choral director in 1969, Patricia served as President of the Board of Directors until 1971.

"She had a real gift in getting people interested in the symphony and supporting it," said Tom Nee, music director emeritus. "Pat really helped lift our profile."

Patricia died at her home in Sun City Center, Florida. She is remembered fondly by all who knew her.

La Jolla Symphony Chorus announces the 28th Annual

*Christmas
Messiah-Sing*

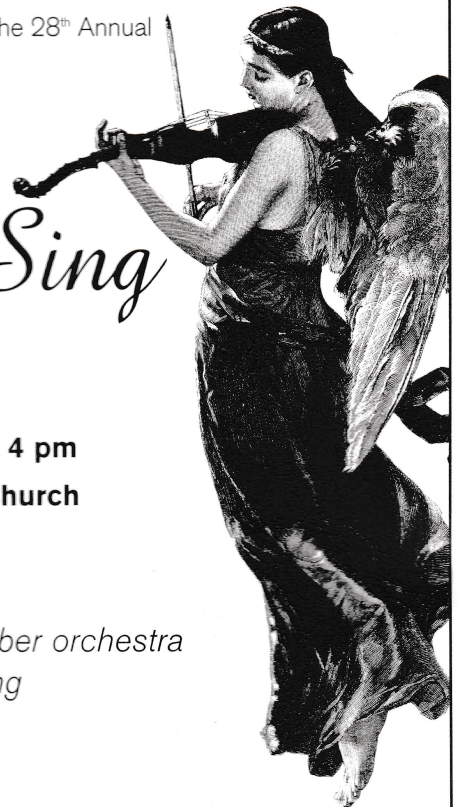
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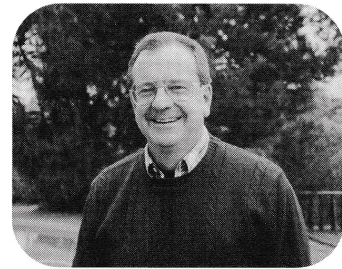
Outreach & Education

The La Jolla Symphony & Chorus enriches the lives of students and residents throughout San Diego by offering opportunities to learn music, perform on stage, interact with talented musicians, and attend concert events.

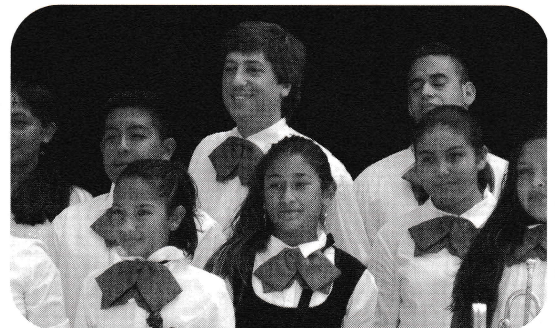
- **In-School Programs (K-6).** Interactive performances provide interdisciplinary instruction to classrooms and assemblies by interweaving music with California curriculum standards in science, math and history.
- **City Heights Performance Annex Collaboration.** Younger generations learn and appreciate the music of their heritage by participating in the Afro-Cuban ensemble and Mariachi programs.
- **Young Artists Competition.** Talented young artists have the opportunity to earn prestige, serve as role models to their peers, and earn \$6,000 in cash prizes. Winners receive valuable performance opportunities.
- **Thomas Nee Commission.** The Commission sponsors an original work by a graduate-level composer from the UCSD Music Department, which is then premiered by the LJS&C.
- **Open Dress Rehearsals.** Free to music-lovers of all ages. The experience is enhanced by an "Around the World" information packet connecting the concert repertoire to events in history.
- **Student Ticket Subsidy.** At selected concerts, \$5 student tickets are made available on a space-available basis.
- **Outreach Concerts.** Held in San Diego churches and temples and at festivals, these concerts bring LJS&C musicians to the community.
- **Pre-Concert Lectures.** Noted program annotator Dr. Eric Bromberger and guest lecturers entertain and inform audiences at these free lectures.



Individual lessons



*Pre-concert lecturer,
Dr. Eric Bromberger*



City Heights Mariachi

To support LJS&C's outreach and education efforts or to find out more about our in-school and after-school programs, please call: **858-822-3774**
Diane Salisbury, Executive Director
Victoria Eicher, Outreach & Education Chair

LJS&C gratefully acknowledges and appreciates support from the following sponsors:

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~ Mother Teresa

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UC San Diego Extension has designed several courses to help individuals interested in international volunteer service to determine if such service is right for them and prepare them to have productive and safe experiences.

Online and in-person courses will be offered for prospective international volunteers who want to work in underdeveloped parts of the world. Many non-governmental agencies, faith-based organizations and government agencies were consulted and participated in developing these courses.

Courses will be taught by individuals who are not only qualified instructors, but by those who have had actual in-the-field international experience.



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Mailing Address: 9500 Gilman Drive
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extension.ucsd.edu/cgvs



La Jolla Symphony Orchestra

Founded in 1954 by Peter Nicoloff

Steven Schick, *Music Director*
Thomas Nee, *Music Director Emeritus*

R. Theodore Bietz, *Orchestra Manager*
Ulrike Burgin, *Orchestra Librarian*
Jason Rosenberg, *Production Assistant*

Violin I

Peter Clarke, *Co-Concertmaster*
David Buckley,
Co-Concertmaster
Carol Bietz
Pat Bromberger
Evon Carpenter
Yoona Ho
Alex Doo
Sungbye Gauss
Pat Gifford
Susanna Han
Sherman Ku
Batya MacAdam-Somer
Dan Nguyen
Gudrun Noe
Evan Ou
Ina Page
Wendy Patrick -Mazzarella
Jeanne Saier
Anna Tsai
Ted Tsai

Violin II

Gary Brown, *Principal*
Laurel Jones, *Assistant Principal*
Insha Ahmad
Alice Ahn
Daniel Anderson
Kenneth Au
Eric Bromberger
Susan Brown
Alexander Chien
David Cooksley
Edward Earl
Amy Finzen
Joan Forrest
Judy Gaukel
Katsuhiko Hayashi
Baily Hopkins
Igor Korneitchouk
Ralph Li
Jennifer Tsai
Raymond Tu

Viola

Daniel Swem, *Principal*
Nancy Swanberg,
Assistant Principal
Matthew Brown
Loie Flood
Anne Gero-Stillwell
Aristeo Lopez
David Modine
Caitlin Olsen
Quyên Nguyen
Sheila Podell
Odile Richart
Laurie Smith
Cynthia Snyder
Ryan Teisan

Cello

Peter Farrell, *Principal*
Max Fenstermacher,
Assistant Principal
Ulrike Burgin
Curtis Chan
Liang Chen
Kailey Duncan
Caitlin Fahey
Domi Hodko
Sam Horodezky
Soyeon Jessica Kang
Andrew Ling
Erdis Maxhelaku
Carol Tolbert

Contrabass

Christine Allen, *Principal*
Bill Childs
Tom Ferguson
Lance Gucwa
Jim Lewis
Bryan Lowe
Michael Schaffer

Flute

Kathryn Peisert, *Principal*
Renee Tresko

Piccolo

Jean Lewis

Oboe

Carol Rothrock, *Principal*
Heather Marks
Brendi Rawlin

Clarinet

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

E-flat Clarinet

Jenny Smerud

Bass Clarinet

Steve Shields

Bassoon

Tom Schubert, *Principal*
Jim Swift

Contrabassoon

Carl Eichenlaub

Horn

Ryan Beard, *Principal*
Amanda Tabor
Jonathan Rudin
David Tuttle

Trumpet

Kenneth Fitzgerald, *Principal*
Julie Lees
Bruce Mills

Trombone

Marc Dwyer, *Principal*
R. Theodore Bietz

Bass Trombone

Andrew Moreau

Tuba

Kenneth Earnest

Timpani

Danlee Mitchell

Percussion

Sean Peisert, *Principal*
Annette Grieshaber
Jonathan Hepfer
Sean O'Hea

Harp

Donna Vaughan

Electric Keyboard

Nicholas DeMaison
Loie Flood

Celesta

Loie Flood

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 2007-2008 season.

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

This list is current as of October 8, 2007.

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