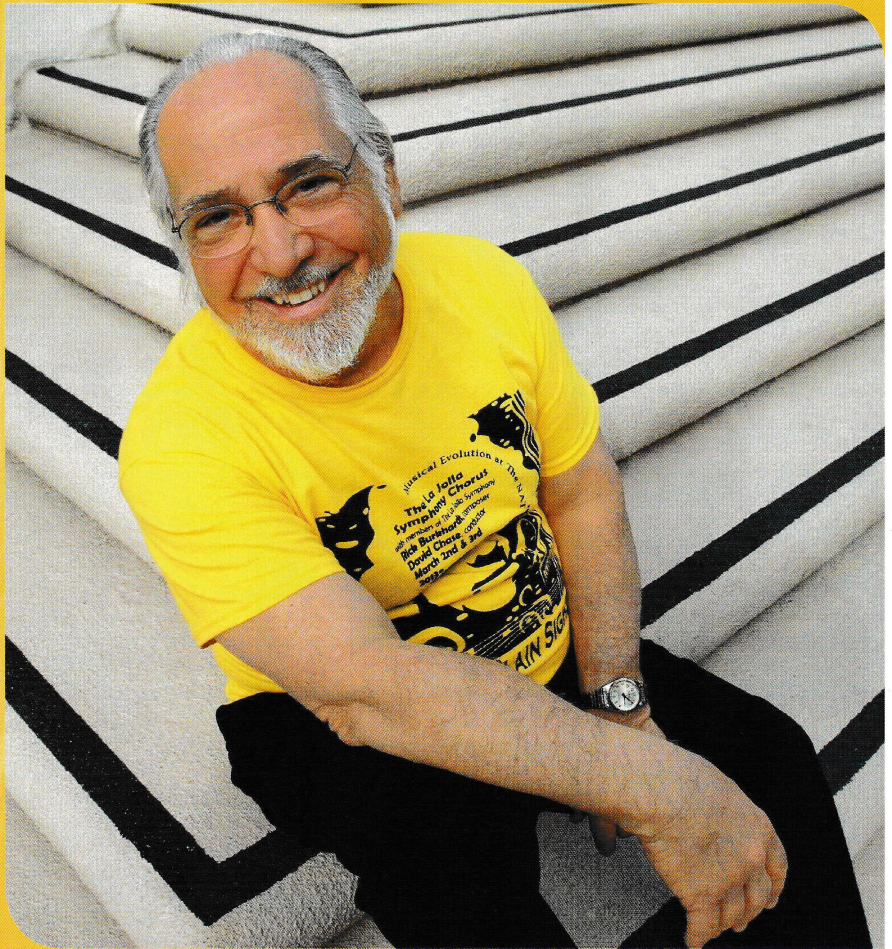
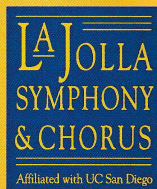


The David Chase Years 1973-2017



Thank you for 44 Years
of Musical Memories!



The Long View Back:

Reflections from Choral Director David Chase

The honest truth is that I blundered into the Job of a Lifetime. My wife, Ann, and I came to UC San Diego in 1973, and I took the helm of three rather formless choirs as a graduate assistant. One, the “Symphonic Choir” would become La Jolla Symphony Chorus (LJSC), but at the time, I called it the “Monster Choir” because of its level of talent and record of spotty attendance. When I got a “real” job at Palomar College the next year, I was ready to jettison the “monster.” Fortunately Ann—ever the wiser of the two of us—told me I’d be forever sorry to have missed the repertoire that’s possible with that kind of ensemble.

She was right, of course, and I redoubled my efforts to build a real musical ensemble.

The “modern era” of this chorus dates to two major events in the 1980s. The first was a performance of Bach’s *B Minor Mass* in 1984, a piece which seemed so huge at the time that I wasn’t sure we could do it. But we did, and the proof is in a truly beautiful video made by Dana Hawkes of Palomar College. It aired on KPBS on Easter of that year and the next, and proved to the world that LJSC had “grown up.”

The other watershed was our 1988 European tour, made possible by two other Palomar colleagues, Dr. Ted Kilman and Dr. Brenda Montiel. They convinced me that this tour idea was a good thing, and constructed a unique experience of performance venues—like singing Haydn’s music in the Eisenstadt Hall where it had been premiered for the Prince. We discovered that such a touring experience was more than just a fun vacation. It truly strengthened the group at home.

That became the first of 11 amazing tours, including the one to Bhutan, where we were the first Western classical ensemble ever to tour that wonderful Himalayan kingdom. Another absolutely unique experience was the reunion of present



The chorus in France, one of 11 tours

and former LJSC members for a performance of Britten’s *Spring Symphony* in Carnegie Hall in May of 2012. What a magnificent sound!

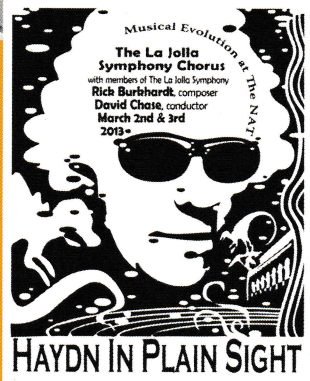
Since that first *B Minor Mass*, we have plumbed the full complement of the great choral-orchestral masterpieces. To those monuments, we have tried to add works that have received less attention than they deserve, such as Schumann’s breathtaking Scenes from Goethe’s *Faust*.

We’ve also consciously pursued newer music. Among my personal favorites are Stravinsky’s *Oedipus Rex* (programmed with Debussy’s *Damoiselle Elue*); the double-header, with dance, of Orff’s *Catulli Carmina* and Menotti’s *The Unicorn*; the U.S. premiere of the opera *Boojum!*, in which my whole family performed; and William Bolcom’s setting of Blake’s *Songs of Experience*. Still more recently, we have commissioned major works, including Nathan Davis’ *A Sound uttered...* and an exciting installation at Balboa Park: Rick Burkhardt’s *Haydn in Plain Sight*. *Haydn* filled four balconies surrounding the atrium of The Natural History Museum with yellow-shirted members of our fearless chorus and orchestra, deconstructing the master’s oratorio *The Seasons*.

In 1992, a tour to Canada’s Kathaumiew Festival introduced us to Venezuela’s choral star, Maria Guinand, with whom we’ve had a long musical love affair. Our love extends to all kinds of Latin American influences, including the poems of Pablo Neruda. That poet’s words are the basis of Cary Ratcliff’s *Ode to Common Things*; Osvaldo Golijov’s *Oceana*; and the Samuel Barber work we perform in my last concert ... *The Lovers*.

Finally, a word about our annual Messiah. Way back in 1978 we did the very first “Messiah Sing” in San Diego County. I have to admit that it was organist Jared Jacobsen’s idea—I wasn’t sure I liked the idea! But over the next four decades, it taught me what “People’s Music” really is: making great music together.

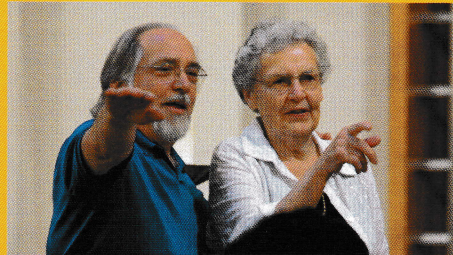
Which brings us to this moment. As I say “farewell” this final concert weekend, I am happiest to say it by making music with all of my dear musical friends.



Balboa Park visitors gather outside The NAT to see *Haydn In Plain Sight*. Inside, chorus members perform from the balconies while David conducts from the Atrium floor. T-shirt art for the occasion.



David's son Darren Chase solos in Hindemith's *When Lilacs Bloom*, June 2016.

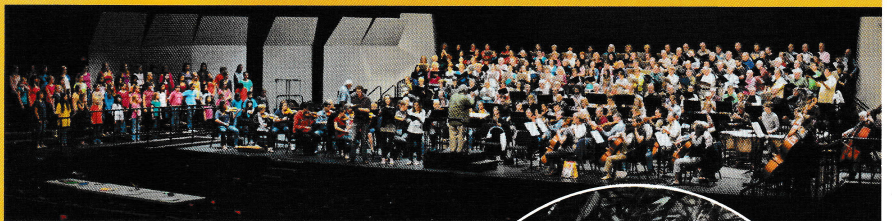


Iconic composer/choral conductor Alice Parker joins us for a concert of her works during her 90th birthday anniversary tour.



LJS&C's 60th anniversary season opened with a commissioned work by Nathan Davis for chorus, percussion ensemble and cell phones. Pictured with David are (l to r.) boy soloist Evan Bennett, librettist Lauren Mullen and Nathan Davis, and directly behind, *red fish blue fish*.

Venezuelan Choral Conductor Maria Guinand rehearses Goliyov's *Oceana* as guest conductor in March 2014.



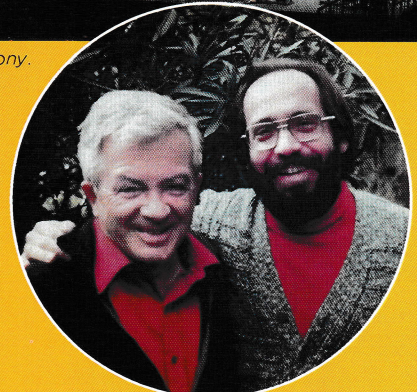
Rehearsing Benjamin Britten's *Spring Symphony*.



"Messiah Sing" became an annual tradition, attracting an audience of 600-plus singer-listeners.



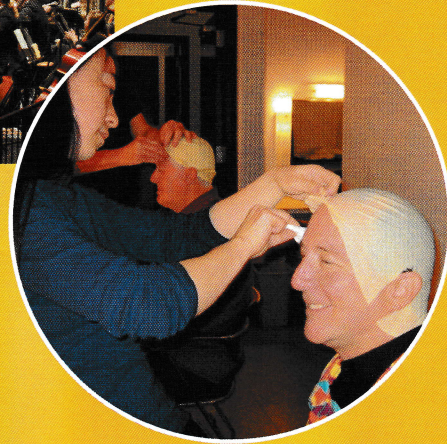
Ann and David at the 1982 performance of Mozart's *Mass in C Minor*.



Early years: with mentor and friend Tom Nee, LJS&C Music Director 1967-1997.



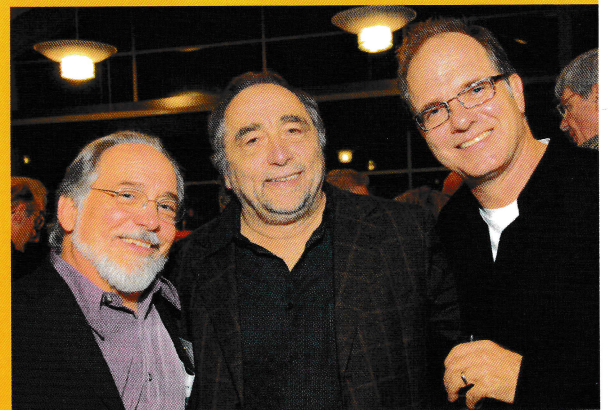
Stravinsky's *Oedipus Rex*. Below: Male chorus members get into character.



Mary Jaeb solos in Debussy's *Damoiselle Elue*.



The chorus tour of Central Mexico.



Three maestros! David, Music Director Emeritus Harvey Sollberger, and Steven Schick after Steven's debut concert as LJS&C Music Director, 2007.

Contributing photographers: Bill Dean, Marie Nelson, Tom Peisch

