

La Jolla Symphony & Chorus

**60th Anniversary Season
2014-2015**

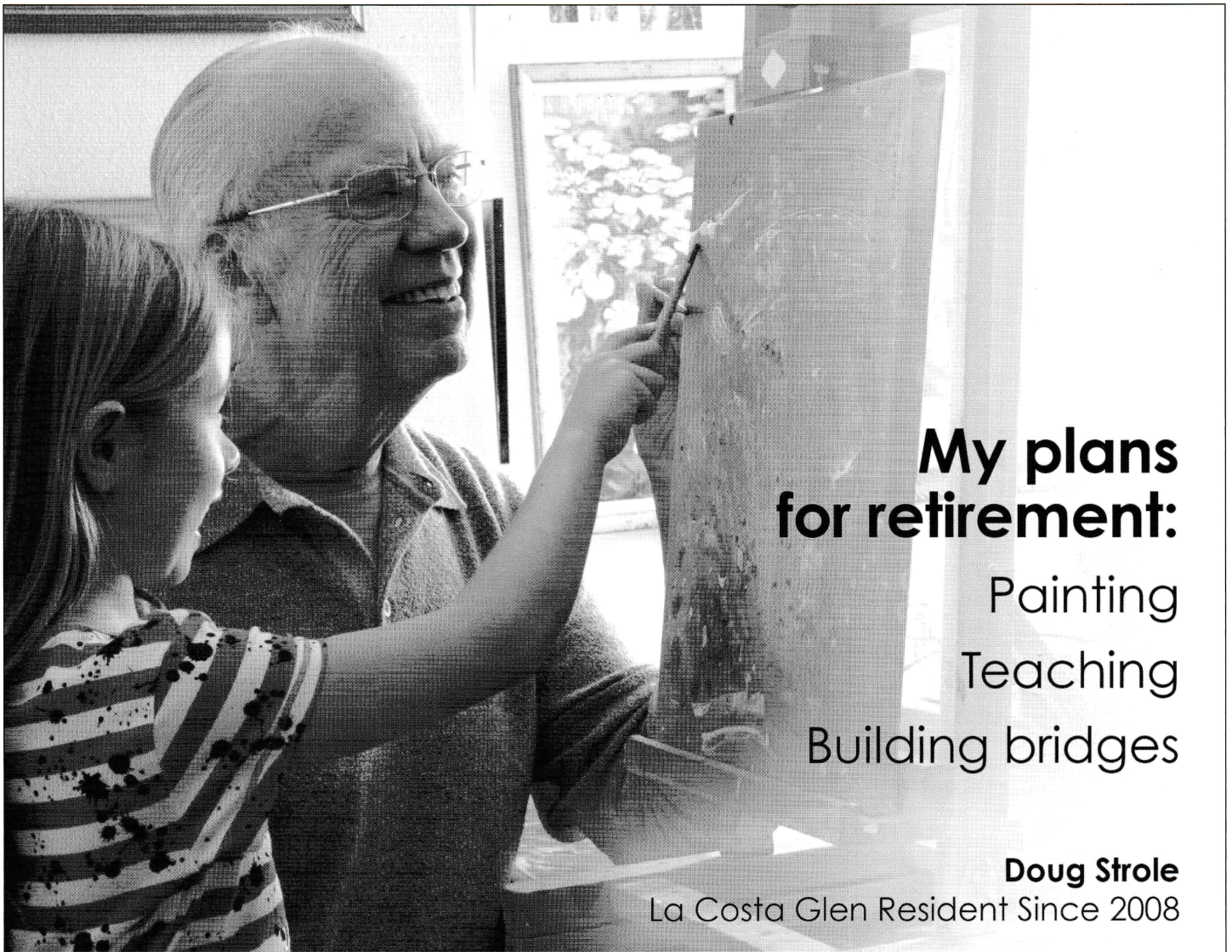
The Nature of Things

June 6-7, 2015

Mandeville Auditorium

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David Chase
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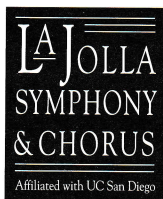
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Steven Schick
Music Director



David Chase
Choral Director

...on the nature of *utterance*

Saturday, June 6, 2015, 7:30pm
Sunday, June 7, 2015, 2:00pm
Mandeville Auditorium, UCSD

David Chase conducting

TCHAIKOVSKY Concerto in D Major for Violin and Orchestra, Opus 35

Allegro moderato
Canzonetta: Andante
Finale: Allegro vivacissimo

Annelle Gregory, violin, 2013 Young Artists Winner

SPONSOR: JOAN FORREST YOUNG ARTISTS PERFORMANCE FUND

INTERMISSION

DOVE

There Was a Child (*Oratorio for Soprano, Tenor, Chorus, and Children's Chorus*)

1. *I am the song* (Adult Chorus)
Birth (Soprano Solo)
2. *Childhood* (Soprano Solo, Tenor Solo, Adult Chorus)
3. *A Song About Myself* (Children's Chorus)
4. *From all the Jails the Boys and Girls* (Adult Chorus)
5. *Over the Fence* (Children's Chorus)
6. *All shod with steel* (Adult Chorus)
7. *Romance* (Tenor Solo, Children's Chorus)
8. *New Worlds* (Adult Chorus)
High Flight (Tenor Solo)
Grief (Soprano Solo, Adult Chorus)
Behold, we know not anything (Adult Chorus)
9. *There Was a Child* (Soprano Solo, Tenor Solo, Adult Chorus, Children's Chorus)

Priti Gandhi, soprano • Edward Mout, tenor
San Diego North Coast Singers (Caprice)

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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.

From the Conductor

What could be harder to endure than the loss of a child? What could be a better way to memorialize that child than to create art? The emotional weight of these questions nearly crippled us as we approached this work, *There Was a Child*. And, as the music coalesced through rehearsal, the weight was offset by the joy of the music and poetry, by its whimsy and eloquence, as well as its depth. This, to paraphrase Lucretius, is "the Nature of Things," and it draws us in on a highly emotional plane.

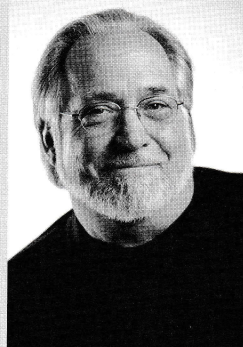
To take the Lucretius reference further, the "Nature of Utterance" in this concert is the extraordinary choice of poetry that composer Jonathan Dove amassed for his libretto when Rosemary Pickering asked him to compose this homage to her son Robert, lost at the age of nineteen. This is no requiem; it is singularly non-liturgical. There's nothing sentimental about it, either; it aspires to serious expression, not the pulling of heart-strings.

It is reminiscent of favorite choral works by British masters who preceded Dove, especially Vaughan Williams and Britten. As in Britten's *Spring Symphony*, the libretto includes a dazzling array of poetry, both highbrow and low, structured to make a kind of dramatic arch. In *Spring Symphony*, the texts take us through the cycle of the seasons, but the arch in *There Was a Child* is more challenging — it describes the essence of childhood and the heady development toward manhood.

By necessity, the piece must broach the fearsome subject of Grief in the eighth movement. It does so with a gracious combination of Shakespeare and Tichborne. Then the final movement combines literally all the elements of the piece in a very Brittenesque finale, which adds layer to layer until there's a wall of roiling sound. The vehicle for this sprawling finale is a poem by the ubiquitous Walt Whitman, *There Was a Child*, which quite magically describes the process by which a child learns the world in every personal way.

Jonathan Dove, a prolific opera composer, clearly loves the voice, and this pleases all of us in the symphony chorus. As a group we have an affinity to new music and never complain about its technical challenges, but I had to laugh when a singer (herself a composer) recently said, "At last, something that's just enjoyable to sing!" Despite the weight of its subject, this is a piece that has won the hearts of the performers.

While the Dove oratorio is a West Coast premiere, the other work on the program is a "chestnut"! Tchaikovsky's *Violin Concerto* is a favorite of all music-lovers. But it is especially gratifying to feature Annelle Gregory as our soloist. Annelle is a winner of our venerable LJS&C Young Artists Competition which started back in 1960. Her interpretation of the Tchaikovsky will thrill everyone. ■



David Chase conductor

Choral Director of the La Jolla Symphony Chorus since 1973, David Chase serves as a lecturer in the UCSD Music Department. Under his leadership the 130-voice ensemble performs a mixture of musical styles that combine standard repertory with new or rarely performed works on the LJS&C subscription series and at community venues.

Dr. Chase is a graduate of Ohio State University, and received his doctorate at the University of Michigan. While living in Ann Arbor, he served as conductor of the Grand Rapids Symphonic Choir. In 2009, he retired from Palomar College in San Marcos, California, where he taught music since 1974. In addition to his academic and choral duties, Dr. Chase has performed and recorded with the Robert Shaw Festival Chamber Chorus in Souillac, France and at Carnegie Hall. He also has been a fellow in the Melodious Accord Fellowship with Alice Parker in New York City. His compositions are published by Shawnee Press and Concordia Music Publishers.

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

Program Notes by Eric Bromberger

Concerto in D Major for Violin and Orchestra, Opus 35

PETER ILYICH TCHAIKOVSKY

Born May 7, 1840, Votkinsk

Died November 6, 1893, St. Petersburg



Tchaikovsky wrote his *Violin Concerto* in Switzerland during the spring of 1878, sketching it in eleven days and then completing the scoring in two weeks. Without asking permission, he dedicated it to the famous Russian violinist Leopold Auer, who was concertmaster of the Imperial Orchestra and who would later teach Heifetz, Elman, Zimbalist, and Milstein. Tchaikovsky promptly ran into a bad surprise. Auer refused to

perform the concerto, expressing doubts about some aspects of the music and reportedly calling it "unplayable." The concerto had to wait three years before Adolph Brodsky gave the premiere in Vienna on December 4, 1881.

That premiere was the occasion of one of the most infamous reviews in the history of music. Eduard Hanslick savaged the concerto, saying that it "brings to us for the first time the horrid idea that there may be music that stinks to the ear." He went on: "The violin is no longer played. It is yanked about. It is torn asunder. It is beaten black and blue... The Adagio, with its tender national melody, almost conciliates, almost wins us. But it breaks off abruptly to make way for a Finale that puts us in the midst of the brutal and wretched jollity of a Russian kermess. We see wild and vulgar faces, we hear curses, we smell bad brandy."

Hanslick's review has become one of the best examples of critical Wretched Excess: the insensitive destruction of a work that would go

on to become one of the best-loved concertos in the repertory. But for all his blindness, Hanslick did recognize one important feature of this music—its essential "Russian-ness." Tchaikovsky freely—and proudly—admitted his inspiration in this concerto: "My melodies and harmonies of folk-song character come from the fact that I grew up in the country, and in my earliest childhood was impressed by the indescribable beauty of the characteristic features of Russian folk music; also from this, that I love passionately the Russian character in all its expression; in short, I am a Russian in the fullest meaning of the word."

The orchestra's introduction makes for a gracious—and very brief—opening to the concerto, for the solo violin quickly enters with a flourish and then settles into the lyric opening theme, which had been prefigured in the orchestra's introduction. A second theme is equally melodic—Tchaikovsky marks it *con molt'espressione*—but the development of these themes places extraordinary demands on the soloist, who must solve complicated problems with string-crossing, multiple-stops, and harmonics. Auer was wrong: this concerto is not unplayable, but it *is* extremely difficult (and to be fair, Auer later admitted his error and performed the concerto). Tchaikovsky himself wrote the brilliant cadenza, which makes a gentle return to the movement's opening theme before a full recapitulation leads to the dramatic close.

Tchaikovsky marks the second movement *Canzonetta* ("Little Song") and mutes solo violin and orchestral strings throughout this movement, which feels like an interlude from one of his ballets. It leads without pause to the explosive opening of the finale, marked *Allegro vivacissimo*, a rondo built on two themes of distinctly Russian heritage. These are the themes that reminded Hanslick of a drunken Russian brawl, but to more sympathetic ears they evoke a fiery, exciting Russian spirit. Once again, the solo violin is given music of extraordinary difficulty. The very ending, with the violin soaring brilliantly above the



Annelle Gregory violin 2013 Young Artists Winner

Annelle Kazumi Gregory currently studies violin under Glenn Dicterow as a Trustee Scholar at USC's Thornton School of Music. Her previous teachers include Michael & Irina Tseitlin. She is a Laureate of the 2013 Stradivarius International Violin Competition and the 2015 National Sphinx Competition as well as Gold Medalist of the 2012 National NAACP ACT-SO competition. She has won 1st place in many music competitions including the 2015 Beverly Hills National Auditions, 2014 Musical Merit Competition, 2013 LJS&C Young Artists Competition, and 2012 Long Beach Mozart Festival Concerto Competition.

In 2014, Ms. Gregory was concertmaster and a featured soloist for the CIM International Festival Orchestra at Nymphenburg Castle, Germany. She has performed with the San Diego Symphony, Torrance Symphony, Bellflower Symphony, Southeast Symphony, Sphinx Symphony, and Long Beach Mozart Festival Orchestra, and been featured on Detroit Public Television, German Television, American Public Media radio, KUSC radio, and XLNC1 radio.

Joan Forrest Young Artists Performance Fund

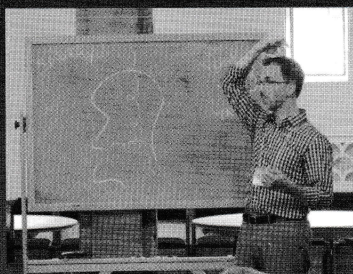
Annelle Gregory's performance fee for this concert weekend is generously underwritten by the Joan Forrest Young Artists Performance Fund. The endowed fund is in memory of long-time LJS&C violinist Joan Forrest and dedicated to Joan's love of life, enthusiasm for young musicianship, and unwavering support of La Jolla Symphony and Chorus. We are honored and grateful that her family has provided this gift, which will fund, in perpetuity, the performance fee for our first-place winners who perform on our concert series.

Ms. Gregory is a first-place winner of the La Jolla Symphony and Chorus's 2013 Young Artists Competition, instrumental division. This is her debut performance with the orchestra.

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—Donna, SDSCF Participant

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There Was a Child
(Oratorio for Soprano, Tenor, Chorus, and Children's Choir)

JONATHAN DOVE

Born July 18, 1959, London



There was a Child was commissioned by Rosemary Pickering, the Norfolk and Norwich Festival, and the City of Birmingham Symphony Orchestra. David Parry led the premiere with the Norfolk and Norwich Festival Chorus, Children's Choir, and the City of Birmingham Symphony Orchestra at St. Andrew's Hall in Norwich on May 2, 2009. Both Rosemary Pickering and the composer have contributed introductory notes for There was a Child.

From an early age music gave my life meaning, especially choral music, so commissioning a piece to celebrate my son Robert's life seemed an obvious thing to do—if a bit rash! I worked in music and knew it was possible. Jonathan Dove was the obvious choice of composer for me. I was first struck by hearing his music in the theatre years ago and subsequently worked with him on his first concerto commission. His strong feeling for community connected with my need for the piece to be universal. Robert's father, Richard Van Allan, was rehearsing Jonathan's first main-stage opera, *Flight*, at Glyndebourne in the summer of 1999.

Robert, aged 19, drowned while snorkelling in Thailand on June 21st 1999. Jonathan never knew him but we spent much time talking about him and *There was a Child* surpassed all my expectations. Jonathan has completely captured Robert's spirit in this modern oratorio which traces a young life, from birth through childhood to young manhood, through a sequence of poems. Robert was a thoughtful, warm, happy, fun-loving, fearless person with great compassion and love of mankind; he grabbed every opportunity that came his way and his adventurous spirit has inspired all of us who knew and loved him—he would have been delighted to have had such a joyous piece of music written to celebrate his life and the lives of all young people taken from us too soon.



Robert Van Allan
 Photo: Clive Barda

—Rosemary Pickering

When Rosemary Pickering asked me to write a piece to celebrate the life of her son, I think we both immediately felt it should involve singing. Singing with other people is one of the most joyful activities I know, so this had to be a choral work. And music celebrating young life should include the sound of children's voices. The idea of mother and son suggested two soloists, soprano and tenor. Accompanying these different voices would be all the colours of the symphony orchestra. The Norfolk and Norwich Festival and the City of Birmingham Symphony Orchestra joined in this commission to create a large-scale piece of communal music-making.

I started looking for words for all these voices to sing. I found poems by Charles Causley and Langston Hughes describing the wonder of birth; by Wordsworth, Keats, Traherne and Emily Dickinson conjuring up different aspects of childhood—naughtiness, carefree playfulness, youthful adventures. My choices were informed by stories Rosie and Richard had told me about their son Robert—absolutely particular stories about a unique individual, but which also conjured up archetypal images of youthful liveliness, mischief and outdoor escapades.

Most of the texts are celebratory, but there is no avoiding the terrible moment when a young life is cut short in the midst of adventure. Shakespeare evokes the grief of a mother for her child and Tichborne sings of death coming too soon. I didn't want the piece to end here, and it was important to Rosie to remember all the joy her son's short life brought her. Walt Whitman's poem *There was a Child went Forth* is a radiant vision of a child absorbing everything around him and connecting with the whole world.

—Jonathan Dove

There Was a Child

Oratorio for Soprano, Tenor, Chorus, and Children's Chorus

1. I am the song

Adult Chorus

I am the song that sings the bird.
I am the leaf that grows the land.
I am the tide that moves the moon.
I am the stream that halts the sand.
I am the cloud that drives the storm.
I am the earth that lights the sun.
I am the fire that strikes the stone.
I am the clay that shapes the hand.
I am the word that speaks the man.

— Charles Causley

Birth

Soprano Solo

Oh, fields of wonder
Out of which
Stars are born,
And moon and sun
And me as well,
Like stroke
Of lightning
In the night
Some mark
To make
Some word
To tell.

— Langston Hughes

2. Childhood

Soprano Solo, Tenor Solo, Adult Chorus

Joy, pleasure, beauty, kindness, glory, love,
Sleep, day, life, light,
Peace, melody, my sight,
My ears and heart did fill, and freely move.
All that I saw did me delight.
The universe was then a world of treasure,
To me an universal world of pleasure.

— Thomas Traherne

Oh, many a time have I, a five years' child,
A naked boy, in one delightful rill,
A little mill-race severed from his stream,
Made one long bathing of a summer's day;
Basked in the sun, and plunged and basked again
Alternate, all a summer's day, or coursed
Over the sandy fields, leaping through groves
Of yellow groundsel; or when crag and hill,
The woods, and distant Skiddaw's lofty height,
Were bronzed with a deep radiance, stood alone
Beneath the sky, as if I had been born
On Indian plains, and from my mother's hut
Had run abroad in wantonness, to sport
A naked savage, in the thunder shower.

— from *The Prelude*
William Wordsworth



Priti Gandhi soprano

A native of Mumbai, India, longtime San Diego resident Priti Gandhi has been praised by the *New York Times* for her "creamy sound and agile coloratura" while Opera Pulse recently described her voice as a "sparkling soprano." Mexico City's *Revista Pro Opera* has hailed her as "an ascending presence in American theatres," while the American Record Guide calls her "excellent."

Ms. Gandhi's career includes performances with the Théâtre du Châtelet in Paris, New York City Opera, the Royal Opera House at Covent Garden, San Francisco Opera, the Philadelphia Orchestra, Los Angeles Opera, Seattle Opera, the New York Philharmonic, the Caramoor International Music Festival, UNAM in Mexico City, San Diego Opera, the Estates Theatre in Prague, Opera Pacific, the Utah Symphony, and Michigan Opera Theatre. As a concert artist, Ms. Gandhi has performed such works as Mendelssohn's *Symphony No. 2 Lobegesang*, Mozart's *Mass in C Minor*, Beethoven's *Ninth Symphony*, Luciano Berio's *Folksongs*, and Mozart's *Mass in C, Spatzen-Messe*, and has appeared with the San Diego Symphony, the La Jolla Symphony and Chorus, the Philadelphia Orchestra, the New York Philharmonic, the Utah Symphony, the Lakeland Symphony, and the Memphis Symphony.

Her recordings include Anthony Davis' contemporary opera *Tania*, based on the abduction of Patty Hearst (available on Koch International Classics), and the Grammy Award winning PBS broadcast/DVD release of Los Angeles Opera's *The Rise and Fall of the City of Mahagonny*. This season, she is scheduled to collaborate with the Art of Élan, the Spreckles Organ Pavilion Summer Series, and an "Opera's Greatest Moments" concert with the California Center for the Arts, Escondido.

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3. A Song About Myself

Children's Chorus

There was a naughty Boy,
And a naughty boy was he,
He would not stop at home,
He could not quiet be—

He took
In his Knapsack
A Book
Full of vowels
And a shirt
With some towels—
A slight cap
For night cap—
A hair brush,
Comb ditto,
New Stockings
For old ones
Would split O!
This Knapsack
Tight at's back
He riveted close
And followed his Nose
To the North,
To the North,
And follow'd his nose
To the North.

There was a naughty boy,
And a naughty boy was he,
He kept little fishes
In washing tubs three
In spite
Of the might
Of the Maid
Nor afraid
Of his Granny-good—
He often would
Hurly burly
Get up early
And go
By hook or crook
To the brook
And bring home
Miller's thumb
Tittlebat
Not over fat,
Minnows small
As the stall
Of a glove,
Not above
The size
Of a nice
Little Baby's
Little fingers—
O he made
'Twas his trade

Of Fish a pretty Kettle
A Kettle—
A Kettle
Of Fish a pretty Kettle
A Kettle!

There was a naughty Boy,
And a naughty Boy was he,
He ran away to Scotland
The people for to see—
Then he found
That the ground
Was as hard,
That a yard
Was as long,
That a song
Was as merry,
That a cherry
Was as red—
That lead
Was as weighty,
That fourscore
Was as eighty,
That a door
Was as wooden
As in England—
So he stood in his shoes
And he wonder'd
He wonder'd,
He stood in his shoes
And he wonder'd

— John Keats



Edward Mout tenor

Edward Mout has been praised for his entertaining stage presence and his "mellifluously youthful tenor." Since 2011 he has been a member of the ensemble of the Staatsoper Hannover, where he has performed the roles of Daniel Buchanan in *Street Scene*, Beppe in *I pagliacci*, Monostatos in *Die Zauberflöte*, Flute in *A*

Midsummer Night's Dream, Goro in *Madame Butterfly*, among many others. In the 2014-2015 season, he made his role debuts there as Remendado in *Carmen* and Dr. Blind in *Die Fledermaus*.

In 2011, Mr. Mout performed the Four Servants in *Les Contes d'Hoffmann* and Tobias Ragg in *Sweeney Todd* with the Wolftrap Opera Company. He returned to Lyric Opera of Chicago as

Tanzmeister in *Ariadne auf Naxos* and Simpleton in *Boris Godunov*. In the 2010-2011 season, he made his debut with the Metropolitan Opera as Postiglione in *La fanciulla del west*.

An alumnus of the Lyric Opera of Chicago's Ryan Opera Center, Mr. Mout can also be found on the concert stage. He made his European concert debut in Stravinsky's *Les Noces* in 2012. He expanded his experience in Germany in 2013 with a performance of Handel's *Messiah* with Klassische Philharmonie Bonn, and his role debut as Evangelist/Tenor Soloist in Bach's *Weihnachtsoratorium* with Kantorei Herrenhausen. He has previously performed in the United States with the Peoria Symphony, San Diego Chamber Singers, and Northwest Symphony, and also in Costa Rica with the Orquesta Sinfonica Nacional de Costa Rica in Bach's *B-Minor Mass* under the baton of John Nelson.

4. From all the Jails the Boys and Girls

Adult Chorus

From all the Jails the Boys and Girls
Ecstatically leap—
Beloved only Afternoon
That Prison doesn't keep

They storm the Earth and stun the Air,
A Mob of solid Bliss—
Alas—that Frowns should lie in wait
For such a Foe as this—

—Emily Dickinson

5. Over the Fence

Children's Chorus

Over the fence strawberries grow;
Over the fence I could climb
If I tried, I know—
Berries are nice!

—Emily Dickinson

6. All shod with steel

Adult Chorus

—All shod with steel,
We hiss'd along the polish'd ice, in games
Confederate, imitative of the chace
And woodland pleasures, the resounding horn,
The Pack loud bellowing, and the hunted hare.
So through the darkness and the cold we flew,
And not a voice was idle; with the din,
The precipices rang aloud, and every icy crag
Tinkled like iron; the distant hills
Into the tumult sent an alien sound
Of melancholy, while the stars,
Eastward, were sparkling clear, and in the west
The orange sky of evening died away.

—from *The Prelude*
William Wordsworth

7. Romance

Tenor Solo, Children's Chorus

When I was but thirteen or so
I went into a golden land,
Chimborazo, Cotopaxi
Took me by the hand.

My father died, my brother too,
They passed like fleeting dreams,
I stood where Popocatapetl
In the sunlight gleams.

I dimly heard the master's voice
And boys far-off at play,
Chimborazo, Cotopaxi
Had stolen me away.

I walked in a great golden dream
To and fro from school—
Shining Popocatapetl
The dusty streets did rule.

I walked home with a gold dark boy,
And never a word I'd say,
Chimborazo, Cotopaxi
Had taken my speech away.

I gazed entranced upon his face
Fairer than any flower—
O shining Popocatapetl
It was thy magic hour:

The houses, people, traffic seemed
Thin fading dreams by day,
Chimborazo, Cotopaxi
They had stolen my soul away!

—W.J. Turner

(continued on page 12)



San Diego North Coast Singers (Caprice)

San Diego North Coast Singers (SDNCS) is well known amongst professional orchestras and choruses in San Diego for its musicality, maturity, and dependability. Youth are provided an excellent choral music education while fostering global understanding by performing songs from diverse cultures. The advanced treble choir, *Caprice* has performed numerous times with the La Jolla Symphony, appearing in such major works as Bach's *St. Matthew Passion*, Bernstein's *Mass*, Orff's *Carmina Burana*, and Bolcom's *Songs of Experience*.

Since 1993, the San Diego North Coast Singers has grown to five ensembles serving children and teens in Grades 2 through 12. SDNCS has recently expanded its choral horizons with the addition of Ragazzi del Coro (boys chorus) and Sorelle San Diego (a women's chamber chorus). National and international tours as well as collaborations with professional musicians are regularly available to the advanced choirs.



Sally Husch Dean

Sally Husch Dean, founding artistic director of San Diego North Coast Singers, director of *Caprice*, holds a Bachelor's degree in Voice Performance from the University of California, 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 held in Balboa Park in March.

Sostenuto

Sustaining Our Musical Future

Give and Get Happy!

Recently, psychologists' sights have been set on understanding happiness. What, exactly, makes humans happy? People have been studied using behavioral experiments, genetics, self-reports and brain scans. Among other factors, two behaviors stand out as increasing happiness: volunteering and giving money away. No kidding. Google "happiness research" and see for yourselves.

Based on these findings, we know the LJS&C is a very happy organization. Ensemble members are volunteers, and many have donated money to *Sostenuto*. Board members are volunteers and have also donated to *Sostenuto*. Steve, David and the staff volunteer countless hours in addition to their paid time and all have donated to *Sostenuto*. We are a very happy community, indeed.

By your feedback, we know that you, our audience, are happy with our performances. Many in our audience have donated generously to *Sostenuto*. Donors have told us that since giving to the endowment, they feel more inspired by our music, more connected to something greater than themselves and more joyful knowing they have contributed to sustaining the LJS&C into the future. These folks are surely extra happy.

Wouldn't you like to increase your happiness quotient? *Sostenuto* provides the perfect opportunity for our community—the people on stage, backstage and in front of the stage—to get happier. You may use the little white envelope in this program to donate, or call our office for more information about contributing to *Sostenuto*. After donating, see if you feel... happier.

We have had a terrific 60th anniversary season. I feel very happy in thanking everyone who helped make it so: Steve, David, the musicians, the Board, the staff, our audience, and donors. Help catapult us into our 61st season and beyond by contributing to *Sostenuto* now.

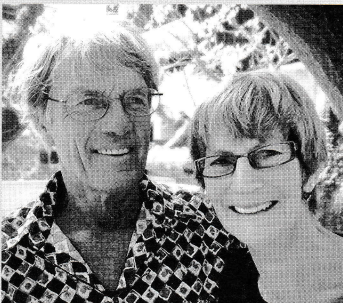
Have a—dare I say?—happy summer. I look forward to seeing you in the fall.

Sincerely,



Amee Wood, Endowment Chair

PROFILES IN GIVING



Jeanne & Milton Saier orchestra member and subscriber

Milton and Jeanne Saier are proud supporters of the La Jolla Symphony and Chorus and contributors to the endowment. Milton is a professor of Biology at UCSD, a cellist and supporter of the arts on campus. Jeanne has been a member of the violin section for nearly forty-two years, and has helped build the Young Artist Competition, which the organization has run for fifty-five years. Contributing to the Endowment Fund is particularly meaningful in the context of the June concert, which features a recent Young Artist Competition winner.

"So many of our wonderful winners have gone on to successful careers in music, and I can't help but think we have played a vital and memorable role. The Endowment will guarantee a continuing future for this program and the life of our orchestra in the community."



Evon & John Carpenter orchestra member, chorus member and subscribers

We have enjoyed eighteen years of incredible experiences making music with LJS&C. We've played and sung repertoire that we would not have been exposed to in any other San Diego organization, made wonderful friends, and have been a part of enriching the lives of both audiences and ensemble members.

The opportunity to contribute to the ongoing sustenance of the organization, in particular the high level of musical directorship that we currently enjoy, is very important to us. This, plus the opportunity to take advantage of John's employer matching gift program, which doubled our contribution, made the decision to contribute even easier.

We view our contribution to *Sostenuto* as a way of saying thank you to the organization for the many years of musical enrichment, and we look forward to being part of it for years to come.

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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 or Development Associate Wendy Matalon at 858-822-2166. Information can also be found at www.lajollasympphony.com under the "Support LJS&C" tab. *Thank you!*



Nancy Moore chorus member

The LJS&C gives talented singers and instrumentalists the opportunity to sing, to perform and to grow as musicians. David Chase, in his own inimitable and humorous way, teaches, exhorts, inspires and threatens us to glorious musical heights. I am continually impressed with the high level of musicianship in the chorus and orchestra, and I am honored and humbled to be part of such a fine group.

When my husband died about sixteen years ago, I felt estranged from the world around me. Joining the choir gave me a sense of belonging, and it also became an important part of my social life. Singing beautiful music with wonderful people for an appreciative audience is a joy-filled experience.

The late Saint John Paul II challenged us to impact the culture with truth and beauty. The LJS&C regularly brings magnificent works of music to its audience and by doing so, it educates, inspires and entertains. By contributing to the Endowment Fund, I am helping to insure that this important work will continue.

8. New Worlds

Adult Chorus

I saw new Worlds beneath the Water lie,
New People; yea, another Sky
And sun, which seen by Day
Might things more clear display.
Adventure strange! No such in Story we,
New or old, true or feigned, see.
What wondrous things upon the Earth are done
Beneath, and yet above the sun?

—from *On Leaping Over The Moon*
Thomas Traherne

High Flight (An Airman's Ecstasy)

Tenor Solo

Oh, I have slipped the surly bonds of earth
And danced the skies on laughter-silvered wings;
Sunward I've climbed and joined the tumbling mirth
Of sun-split clouds — and done a hundred things
You have not dreamed of; wheeled and soared and swung
High in the sun-lit silence. Hovering there
I've chased the shouting wind along and flung
My eager craft through footless halls of air;
Up, up the long, delirious, burning blue
I've topped the wind-swept heights with easy grace,
Where never lark nor even eagle flew;
And while, with silent lifting mind I've trod
The high untrespassed sanctity of space,
Put out my hand, and touched the face of God.

—John Gillespie Magee

In Pursuit of Pinot Perfection!

Undeterred by drizzly weather, a record crowd attended LJS&C's 14th annual wine tasting on April 25. Led by syndicated wine writer Robert Whitley and hosted at the home of Don and Julie MacNeil, it was our most successful tasting yet!

My tale was heard, and yet it was not told;
My fruit is fall'n, and yet my leaves are green;
My youth is spent, and yet I am not old;
I saw the world, and yet I was not seen:
My thread is cut, and yet it is not spun;
And now I live, and now my life is done.

—from *On the Eve of his Execution*
Chidiock Tichborne

Grief

Soprano Solo, Adult Chorus

Grief fills the room up of my absent child,
Lies in his bed, walks up and down with me,
Puts on his pretty looks, repeats his words,
Remembers me of all his gracious parts,
Stuffs out his vacant garments with his form:
Then have I reason to be fond of grief.

—from *King John*
William Shakespeare

Behold, we know not anything

Adult Chorus

Behold, we know not anything;
I can but trust that good shall fall
At last — far off — at last, to all,
And every winter change to spring.

So runs my dream; but what am I?
An infant crying in the night;
An infant crying for the light,
And with no language but a cry.

—from *In Memoriam*
Alfred, Lord Tennyson



Clockwise from top: Beda Farrell has winning bid on Cabernet auction lot; Ann Marie Engler picks up another raffle win; Robert Whitley reveals wine #1 from blind tasting; (l.-r.) Paul Friedman, Karen Johns, Peter Jorgensen

9. There Was a Child

Soprano Solo, Tenor Solo, Adult Chorus, Children's Chorus

There was a child went forth every day.
And the first object he look'd upon, that object he became.
And that object became part of him for the day or a certain part of the day, or for many years or stretching cycles of years.

The early lilacs became part of this child,
And grass and white and red morning-glories, and white and red clover, and the song of the phoebe bird,
And the Third-month lambs and the sow's pink-paint litter, and the mare's foal and the cow's calf,
And the noisy brood of the barnyard or by the mire of the pond-side,
And the fish suspending themselves so curiously below there—and the beautiful curious liquid,
And the water-plants with their graceful flat heads—all became part of him.

The field-sprouts of Fourth-month and Fifth-month became part of him,
Winter-grain sprouts and those of the light-yellow corn, and the esculent roots of the garden,
And the apple-trees cover'd with blossoms, and the commonest weeds by the road,
And the old drunkard staggering home from the outhouse of the tavern whence he had lately risen,
And the school-mistress that pass'd on her way to the school,
And the friendly boys that pass'd—and the quarrelsome boys,
And the tidy and fresh-cheek'd girls,
And all the changes of city and country wherever he went.

His own parents—they became part of him.
The mother at home quietly placing the dishes on the supper-table,
The father, strong, self-sufficient, manly, mean, anger'd, unjust,
The blow, the quick loud word, the crafty lure,
The family usages, the language, the company, the furniture—the yearning and swelling heart,
Affection that will not be gainsay'd—the sense of what is real—the thought if after all it should prove unreal,
The doubts of day-time and the doubts of night-time—the curious whether and how,
Whether that which appears so is so, or is it all flashes and specks?
Men and women crowding fast in the streets—if they are not flashes and specks what are they?
Vehicles, teams, the heavy-plank'd wharves—the huge crossing at the ferries,
The village on the highland seen from afar at sunset, the river between,
Shadows, aureola and mist, the light falling on roofs and gables of white or brown two miles off,
The schooner near by sleepily dropping down the tide,
The hurrying tumbling waves, quick-broken crests, slapping,
The strata of colour'd clouds,
The horizon's edge,
These became part of that child who went forth every day, and who now goes, and will always go forth every day.

—Walt Whitman

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Meet Our Musicians by Evon Carpenter

"Meet Our Musicians" is an occasional feature highlighting the remarkable musical and professional lives of the musicians in the La Jolla Symphony & Chorus.



Deanna Johnson, alto in the chorus, began college as a chemistry major and ended up with a bachelor's degree in music after discovering and falling in love with the music department. All through college she sang in an Episcopalian church choir, as well as the university chorus. She spent two months in Germany in 1973 on a USO tour with Village Singers, and her senior project involved researching the work of Gesualdo, and then preparing a presentation, which included directing a small group of singers performing several of his madrigals. She sang with Twickenham Singers, a sixteen-voice group, after graduation.

After marrying, Deanna moved from her hometown of Huntsville, Alabama to San Diego. She earned a Master of Science degree in computer science and is currently a software engineer at Northrop Grumman.

She says about being part of the chorus, "I love that I learn something new with every rehearsal and that I have the opportunity to sing repertoire that I never thought I'd get to sing. I love that we work hard and laugh a lot and I love singing with singers who are better than me, which makes me a better singer."

Daniel Swem, principal violist in the orchestra, has been a member of the orchestra for many years. He is a local talent who was born in La Jolla and grew up in Carlsbad and Oceanside. He earned three degrees from the University of Redlands, Bachelor of Music in violin, Bachelor of Science in math, and Master of Music in violin and conducting. He has taught all levels of music, elementary through college. Dan conducts the North Coast Symphony, a local community orchestra, and has served as choir director for several church choirs. He plays first violin in a string quartet and displays his diversity as a violinist in the Heliotrope Ragtime Orchestra of San Diego. Dan composes music as a hobby. His works include six string quartets, which have been performed locally, a violin concerto, and various smaller choral pieces.

The thing he particularly enjoys about being part of the La Jolla Symphony is playing the challenging works, which are often not performable by other ensembles for various reasons.



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Thanks to a special gift by watercolor artist Perla Fox, a selection of her signed, limited-edition serigraphs and lithographs have been made available to La Jolla Symphony & Chorus as a fundraiser. These unframed prints are valued at \$250 to \$300 apiece. We are offering it to you for just \$100! All proceeds go to the LJS&C!

Visit the box office/will call area in the East Room of Mandeville to peruse this beautiful artwork. Purchases can be made at the box office window or lobby table before the concert and at intermission.

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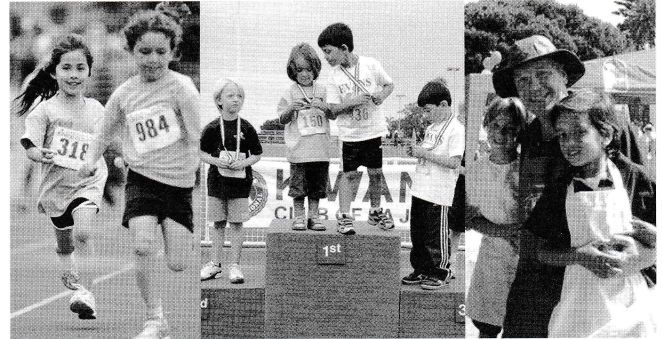
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ABOUT THE ARTIST:

Perla Fox is a professional watercolor artist whose paintings have been exhibited at art shows worldwide. Her works can be found in public and private collections in the U.S. and abroad. She is represented in Israel Painters and Sculptors and annual editions of The Encyclopedia of Living Artists. See more paintings at www.perlafox.com

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The La Jolla Symphony & Chorus Association is a 501(c)3 non-profit corporation, making your donation tax-deductible. LJS&C thanks the following contributors for their support of the 2014-2015 season.

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

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