

**CELEBRATING THE LIFE OF
TED KILMAN**

ON HIS 87TH BIRTHDAY

SEPTEMBER 22, 2019

CALIFORNIA CENTER FOR THE ARTS, ESCONDIDO

**"LET US BE GRATEFUL TO THE PEOPLE WHO MAKE US HAPPY;
THEY ARE THE CHARMING GARDENERS WHO MAKE OUR SOULS BLOSSOM."**

MARCEL PROUST, FROM LES PLAISIRS ET LES JOURS

OPENING

BEVERLY KILMAN

REMEMBERING OUR GRANDPA

ALEX AND MAX KILMAN

MEMORIES FROM HIS BROTHERS AND NEPHEW

ANTHONY KILMAN

turn
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TWO MAZURKAS

OP. 50, NO. 14 AND OP. 62, NO. 2, KAROL SZYMANOWSKI

PETER GACH, PIANO

HONORING TED (FROM MARK KEPPEL HIGH SCHOOL)

JONNY THOMPSON

REMEMBRANCES OF TED

JUNE RADY

SKETCH NO. 2 FROM THREE SKETCHES, HOWARD BRUBECK

PETER GACH, PIANO

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THOUGHTS FROM A COLLEAGUE AND FRIEND

JOE STANFORD

A VIDEO TRIBUTE

MY PERSONAL SOCRATES

SCOTT SMITH

REMINISCENCE

MANTIS LUKSIC

"IN PARADISUM" FROM REQUIEM, GABRIEL FAURÉ

MEMBERS OF LA JOLLA CHORUS

"HEAVY SUMMER RAIN," BY JANE KENYON

PENELOPE LUKSIC

MEMORIES

DEBRA WESLEY

"SHENANDOAH"

MEMBERS OF THE LA JOLLA CHORUS

RECEPTION ON THE GRASS

PIPER: ROBIN LARSON

HORS D'OEUVRES AND BEVERAGES

Notes on the Music

Mazurkas, Op. 50, No. 14 and Op. 62, No. 2, Karol Szymanowski

When Ted retired from full time work at Palomar College, I was asked to choose a piano piece best matching his personality. The Szymanowski Mazurka Op. 50 came to mind. It is at turns sharp, witty, sensitive and playful: all qualities that I perceived in Ted. Today I have paired it with a Mazurka from Op. 62, in fact that last piece that the composer wrote before his passing in 1937. It expresses the autumnal – a sense of finishing, looking back and saying goodbye. — Peter Gach

Sketch No. 2, from “Three Sketches,” Howard Brubeck

We thought this piece especially fitting, not just because it is beautiful music, but because it allows Howard to speak at Ted’s celebration, as Ted was privileged to speak at Howard’s.

The Sketch by Howard Brubeck was written by Ted’s long time friend and colleague at Palomar College. It is one of a set of three. I perform it today from the composer’s manuscript, and to my knowledge, it has never been performed before today. — Peter Gach

“In Paradisum,” from Requiem, Gabriel Fauré

Fauré’s Requiem is uniquely consoling. It is a work that the composer described as being “as gentle as I am myself.” It was a favorite of Ted’s.

“Shenandoah”

Of all the music of the La Jolla chorus that delighted Ted, this touched him the most. It was generally expected that this folk song would consistently bring tears to Ted’s eyes.

When you hear this music, you’ll hear how it rolls and echoes-like the moving water of the poem. “Oh Shenandoah, I long to see you.” Ted really felt that longing - to see. And the last line “Away, I’m bound away, across the wide Missouri.” Ted felt that urge to travel - bound away. And the sense of the wide - so much to experience, to take in. I think that’s why he loved the song so much, it touched the essence of who he was in ways only music can. — Fran Castle

Members of the La Jolla Symphony & Chorus

Director: David Chase
Accompanist: Vicki Heins-Shaw

Sopranos	Altos	Tenors	Basses
Fran Castle	Vicki Heins-Shaw	Max Chodos	GD Omens
Ann Chase	Dixie Naylor	Walt Desmond	Stew Shaw
Sally Dean	Barb Peisch	Mike Kaehr	Randy Stewart
Beda Farrell	Rachel Lapidis		
Clare Friedman	Kathy Maxwell		
Mary Hambright	Jean Lowerison		
Karen Johns	Becky Ramirez		
Marie Nelson	Amee Wood		