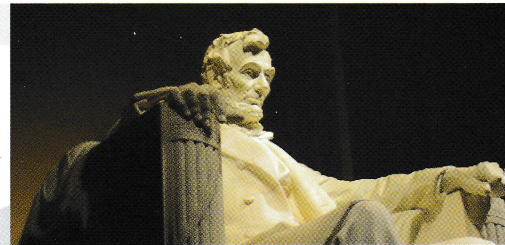
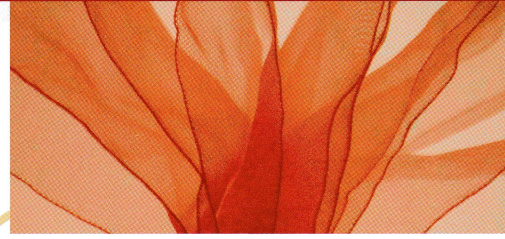


The DNA of Music

LA JOLLA SYMPHONY & CHORUS
2008-2009 SEASON

TIME
MOTION
HOME
PERSPECTIVE
PASSION
HOPE



Steven Schick Music Director | David Chase Choral Director

Remember when you created the home of your dreams?

At The White Sands of La Jolla retirement community, our residents continue to create wonderful lives for themselves. Free of the burdens of home maintenance, they're making friends, taking classes and pursuing their passions. They've found the freedom they've always wanted in our beachfront community, and the peace of mind that comes with our full spectrum of care.

Give us a call at (858) 450-5203 to discover your dream home on the sand.

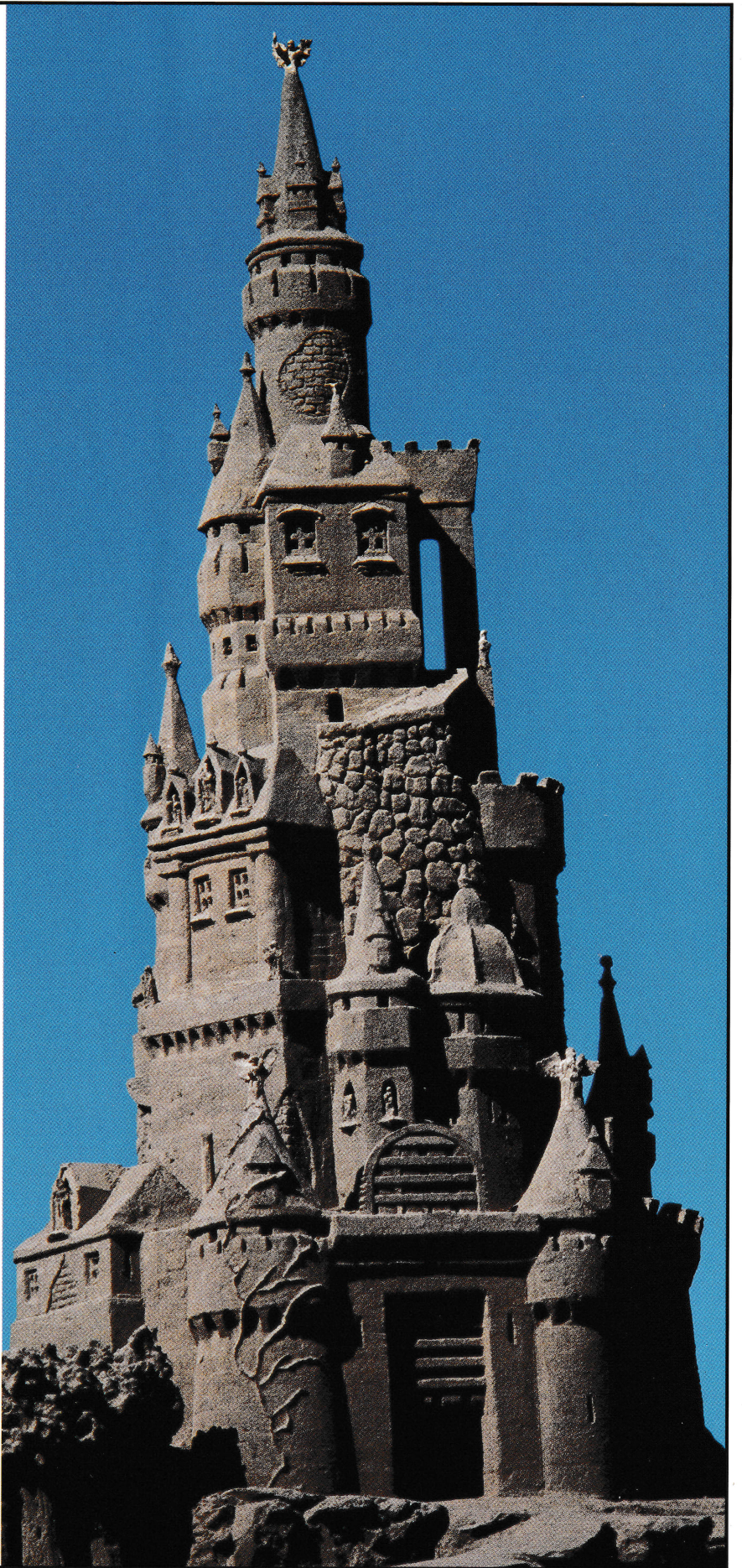
The
**WHITE
SANDS**
of LAJOLLA

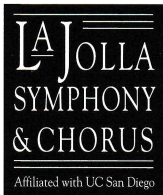
7450 Olivetas Ave.
La Jolla, CA 92037
(858) 454-4201
www.whitesandslajolla.com



License #372000641 COA #056

A community of
SCPH
SOUTHERN CALIFORNIA
PRESBYTERIAN HOMES





Steven Schick, *Music Director*

David Chase, *Choral Director*

HOPE

Mandeville Auditorium, UCSD

Saturday, June 6, 2009, 8PM

Sunday, June 7, 2009, 3PM

Steven Schick conducting

MAHLER **Symphony No. 2 in C Minor "Resurrection"**

Allegro maestoso

Andante moderato

In ruhig fliessender Bewegung

"Urlicht": Sehr feierlich, aber schlicht

Im Tempo des Scherzos. Wild herausfahrend

Laurinda Nikkel, soprano

Martha Jane Weaver, mezzo-soprano

*This symphony, which lasts approximately 85 minutes,
will be performed without intermission.*

*Mahler asks for a pause of five minutes after the first movement,
and this performance will observe that request.*



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



**During this performance, unauthorized audio
and/or video recording are prohibited.**

We gratefully acknowledge
Ida Houbay & Bill Miller
for underwriting this concert.

FROM THE CONDUCTOR



I am in the middle of reading Alan Weisman's fascinating book, "The World Without Us." The book posits absorbing questions: What would happen to the constructions and objects of human civilization if we humans suddenly van-

ished? How long would it take nature to reclaim its original space? The answers are thought provoking and maybe a little sobering. The average suburban house, for example, would topple within a few decades but the stainless steel cutlery in it would go on for millennia. In addition to prompting the thought that my set of steak knives might wind up in a museum a couple of hundred thousand years from now as a relic of an ancient civilization, Weisman's observations made me think again of the fragility of the material of music. In these final concerts of our 2008-2009 season we will fill Mandeville Auditorium with glorious sounds. Any acoustician can tell you that the hushed entrance of the chorus on the word "Auferstehen" (resurrection) will decay nearly instantly—the sound will be gone many thousands of times faster than a wisp of smoke or a newspaper left out in the rain. But in an inverse reaction to the fleetingness of the sounds themselves their effect on us will be indelible. Perhaps the truly lasting thing is not music itself but the impact of music.

The chain of musical DNA we have followed throughout this season has led us to the myriad and lasting ways music acts on us. We have seen music as a reminder of home, as an invitation to dance, as a measure of time and its passing, and now, most importantly, as a doorway to hope. And if ever there were a piece to give a body hope it would be Gustav Mahler's *Symphony No.2*, the "Resurrection Symphony." The work is expansive, truly music fitted to a full life. It is framed on either side by big statements: a complex and inexorable funeral march as its first movement and a grand apotheosis of orchestral and choral sound as a finale. These outer movements are often what come to mind with Mahler's *Second*. This is oceanic, life-changing music and outlines the biggest emotional and philosophical themes imaginable: death and resurrection; despair and hope. But for me it is the

STEVEN SCHICK

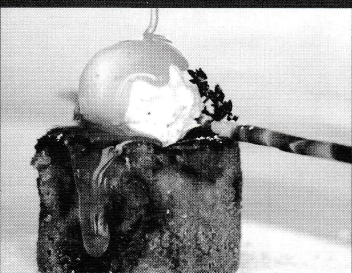
conductor

Steven Schick was born in Iowa and raised in a farming family. For the past thirty years he has championed contemporary percussion music as a performer and teacher, by commissioning and premiering more than one hundred new works for percussion. Schick is Distinguished Professor of Music at the University of California, San Diego and a Consulting Artist in Percussion at the Manhattan School of Music. In 2008 Schick received the "Distinguished Teaching Award" from UCSD. He was the percussionist of the Bang on a Can All-Stars of New York City from 1992-2002, and from 2000 to 2004 served as Artistic Director of the Centre International de Percussion de Genève in Geneva, Switzerland. Schick is founder and Artistic Director of the percussion group, "red fish blue fish," and in 2007 assumed the post of Music Director and conductor of the La Jolla Symphony & Chorus.

Steven Schick recently released three important publications. His book on solo percussion music, "The Percussionist's Art: Same Bed, Different Dreams," was published by the University of Rochester Press; his recording of *The Mathematics of Resonant Bodies* by John Luther Adams was released by Cantaloupe Music; and, a 3 CD set of the complete percussion music of Iannis Xenakis, made in collaboration with red fish blue fish, was issued by Mode Records. Steven Schick has appeared as a percussion soloist in Carnegie Hall, Lincoln Center, The Royal Albert Hall (London), Centre Pompidou (Paris), The Sydney Opera House and Disney Hall (Los Angeles) among many other national and international venues.

three smaller middle movements that carry the real poetry. Here we have the recollections of a life fully lived. These movements are dances of reminiscence: sometimes gay or humorous or tender, occasionally crude, bawdy, even grotesque. Always human. For the musicians this music is full of details. Some are important, while others are gritty, nagging, even annoying. This music is, in other words, exactly like life. It is here that Mahler reminds us that life happens between the grand bookends of birth and death (or in the case of this symphony between death and re-birth). So here's the tricky question in Mahler. In the final moments of the piece, precisely in the majesty of revelation when the upward sweeping sounds of chorus in full voice are buoyed heavenward by the rising tide of orchestral sound, in that moment of pure grace can you still hear the folksy, slightly clunky dance of the Ländler? When the church bells are pealing can you still hear the humoresque of the E-flat clarinet as it snipes at the refinements of the violins? In the singing of angels can you still hear the simple sounds of children at play? For me the answer is yes. In Mahler it's all there. To get glory you don't have to abandon life, but rather plunge fully into it.

Now there's a reason for hope. ■



Celebrate Everyday at The Shores Restaurant

Savor the culinary artistry of Chef de Cuisine, Augie Saucedo and savvy wine selections of Certified Sommelier, Lisa Redwine at The Shores Restaurant. Enjoy fresh ingredients, friendly hospitality and a fun wine list while taking in captivating oceanfront views.

Indulge with three-course wine tasting menus orchestrated around a central theme. Enjoy Alaskan King Salmon in June and Baja Shrimp in July. Fridays and Saturdays, 5 to 10 p.m. \$25 per person or \$35 per person with wine tastings.

Unwind during the weeknight Happy Hour from 4 to 6 p.m. featuring a "Five for \$5" menu and enjoy half-priced wines from female winemakers during "Divas that Drink" on Wednesday nights from 5 to 10 p.m.

The SHORES

RESTAURANT

Located next to Kellogg Park at the La Jolla Shores Hotel
8110 Camino del Oro. La Jolla, California. 92037

(858) 456-0600

TheShoresRestaurant.com

PROGRAM NOTES

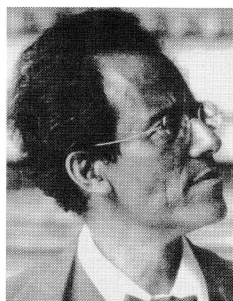
BY ERIC BROMBERGER

Symphony No. 2 in C Minor "Resurrection"

GUSTAV MAHLER

Born July 7, 1860, Kalischt, Bohemia

Died May 18, 1911, Vienna



In 1888, Gustav Mahler, then 28 years old, was well-known as the talented second conductor of the Leipzig Opera but almost unknown as a composer: he had completed his *First Symphony* the year before, but that music remained in manuscript, unperformed. While at Leipzig, Mahler began composing a new work,

a huge symphonic movement. Always the most superstitious of composers, Mahler was assailed as he conceived the new work by visions of himself lying dead on his own bier, surrounded by funeral wreaths. He completed this long and dramatic movement in August 1888 and named it *Todtenfeier*: "Funeral Rite." But—unsure how to proceed after so vast a beginning—Mahler set the work aside for five years.

He took it up again in the summer of 1893. Using *Todtenfeier* as a first movement, he composed second and third movements but could not decide how to conclude the work, and once again he set it aside. It was at a memorial service for conductor Hans von Bülow in March 1894 that Mahler heard a chorus sing the hymn *Auferstehung* ("Resurrection") on a text by the German poet Friedrich Klopstock (1724-1803). At the moment he heard the chorus, Mahler felt his ideas for the conclusion of his symphony take shape—"It struck me like lightning, this thing, and everything was revealed to my soul clear and plain"—and quickly sketched the fourth and fifth movements, completing the symphony in 1894. Mahler conducted a performance of the first three movements in March 1895 and then of the entire symphony in December of that year. After a creative process lasting six years, the *Second Symphony* was finally presented to the public.

But that public had difficulty understanding the new work, which lasts eighty minutes and requires two soloists, a huge chorus, and a gigantic orchestra. At the request of a young admirer who had been mystified by the symphony, Mahler drew up a program for it. He wrote of the first three movements:

I have named the first movement "Todtenfeier"...there is the great question: "Why did you live? Why did you suffer? Is it all nothing but a huge, frightful joke?" We must answer these questions in some way, if we want to go on living—indeed, if we are to go on living! He into whose life this call has once sounded must give answer; and this answer I give in the final movement.

The second and third movements are conceived as an interlude. The second is a memory—a shaft of sunlight from out of the life of this hero. It has surely happened to you, that you have followed a loved one to the grave, and then per-

Save the Date!

**Fred Frith, Calder Quartet,
California Ear Unit, Matt McBane,
and more!**



**Carlsbad Concerts:
September 25-27**

Satellite Concert in LA 2009

Matt McBane
Founder and Director

Calder Quartet
Founding Ensemble-in-Residence

**CARLSBAD
MUSIC
FESTIVAL**

For tickets & more info, visit our website:

www.carlsbadmusicfestival.org

"...*marvelously enlightening programming...*"

- Los Angeles Times

Produced in partnership with the City of Carlsbad Cultural Arts Office

Design & Graphics by **Nexus Design+Marketing**.

Become a LJS&C Sponsor!

LJS&C offers many named sponsorship opportunities that show your support.

Following are just a few of the named sponsorships available.

Young Artists Soloist Sponsor
\$750

**Staff Singer or
Principal Chair Sponsor**
\$1,800

Concertmaster Chair Sponsor
\$2,000

Concert Sponsor
\$2,500+

Guest Artist Sponsor
\$3,000+

To receive a complete list of naming opportunities or to choose a sponsorship for an upcoming concert or season, please contact Executive Director Diane Salisbury at 858-822-3774.

A Bowl for Bowser

La Jolla
Symphony
& Chorus

The DNA
of Music
1969-2008-2009
www.lajollasymphony.com

**Now Everyone in your Household
can be a Fan!**

La Jolla Symphony & Chorus' Online Store

lets you shop for a variety of
LJS&C logo items and purchase
just the size, color and quantity you want.

It's easy.

Visit www.lajollasymphony.com
and click on the red shopping bag.
You will be linked to our online store
and dozens of ways to celebrate
the 2008-09 season while
supporting our orchestra and chorus!



Administrative Staff

Diane Salisbury, *Executive Director*
Adam Perez, *Patron Services Manager*
Alejandra Iniguez, *Box Office*
Melinda Sylva, *Bookkeeper*

Artistic Staff

R. Theodore Bietz, *Orchestra Manager*
Mea Daum, *Chorus Manager*
Jacob Sokal, *Orchestra Production Assistant*
Ulrike Burgin, *Orchestra Librarian*
Marianne & Dennis Schamp, *Chorus Librarians*

Outreach

Victoria Eicher, *Director*

How to Reach Us

Mandeville Center, B120
9500 Gilman Drive, UCSD 0361
La Jolla, CA 92093-0361
Phone: 858.534.4637 Fax: 858.534.9947
www.LajollaSymphony.com

haps, on the way back, there suddenly arose the image of a long-dead hour of happiness, which now enters your soul like a sunbeam that nothing can obscure—you could almost forget what has just happened. That is the second movement.

But when you awake from this wistful dream, and have to return into the confusion of life, it can easily happen that this ever-moving, never-resting, never-comprehensible bustle of existence becomes horrible to you, like the swaying of dancing figures in a brightly-lit ballroom, into which you look from the dark night outside—and from such a great distance that you can no longer hear the music. Life strikes you as meaningless, a frightful ghost, from which you perhaps start away with a cry of disgust. This is the third movement...

For a later performance, Mahler described the final movements:

Fourth movement: the morning voice of ingenuous faith strikes on our ears. Fifth movement: we are confronted once more with terrifying questions. A voice is heard crying aloud: "The end of all living things is come—the Last Judgment is at hand" ...the trumpets of the Apocalypse ring out; in the eerie silence which follows, we can just catch the distant, barely audible song of a nightingale, a last tremulous echo of earthly life. A chorus of saints and heavenly beings softly breaks forth: "Thou shalt arise, surely thou shalt arise." Then appears the glory of God: a wondrous soft light penetrates us to the heart—all is holy calm.

And behold, it is no judgment; there are no sinners, no just. None is great, none small. There is no punishment and no reward. An overwhelming love illuminates our being. We know and *are*.

But Mahler quickly withdrew this program, denouncing it as "a crutch for a cripple" and claiming that it gave only "a superficial indication" of the meaning of the symphony.

What sense, then, are we to make of Mahler's elaborate program for his *Second Symphony*? Does it tell us what the symphony is "about"? Well, sort of. Mahler may have disavowed the verbal program, but the symphony *does* move from a death-haunted opening movement to resurrection in the finale, and the last two movements present texts that conform to and conclude Mahler's program. The "meaning" of this symphony, however, does not lie in Mahler's verbal description or even in the texts sung in the final movement, but in the entire music-drama itself, which cannot be reduced to simple verbal explanation. Though Mahler's program may offer a general guide, this symphony is *not* the attempt to reproduce those ideas in sound. Rather, the music takes us where words cannot: it creates its own vast and dramatic world, one that deals with violent and terrifying issues, full of pain, terror, and ecstasy.

For his model for this symphony, Mahler took one of the most imposing creations in music—Beethoven's *Ninth Symphony*—in which three instrumental movements are followed by a choral finale that addresses a grand philosophical question. Mahler seems to be trying to out-do Beethoven, particularly in the vastness of his conception and the huge forces he employs: the *Resurrection Symphony* requires quadruple woodwind, ten horns, eight trumpets, four trombones, two harps, and a huge percussion battery. The opening *Allegro maestoso* is one of Mahler's most

dramatic creations, in darkest C minor and enveloped at times in furious violence. It is in sonata form only in the most general of senses, opposing material of ear-splitting violence with passages of luminous, rapturous calm. At its end, a grim funeral tread pushes the movement toward a final cataclysm before the movement vanishes on barely-audible pizzicato strokes. Mahler requests a pause of at least five minutes after this movement, not just for artistic reasons but for the emotional recovery of everyone involved.

After so violent an opening, the next movement seems an island of calm. It is a *ländler*, the ancient Austrian country dance, and it breathes a sort of nostalgia: "some lingering resonance of long past days," said Mahler. The third movement has a more sinister air. It is a kind of perpetual-motion scherzo in which ghostly music presses continually ahead, erupting at times in grotesque humor. Mahler based this movement on his own song "Saint Anthony of Padua's Sermon to the Fishes," in which the fish patiently hear out the sermon and then resume their sinful ways. The bitter humor of that song flows through this movement, and Mahler underlines this with some wonderful scoring, including the use of the *Rute* (a bundle of wooden twigs beaten on the back of the bass drum), a squealing E-flat clarinet, and an ominous close on a tam-tam stroke.

The brief fourth movement functions as a transition away from issues of life and death and toward resurrection. The alto soloist sings Mahler's setting of the German folk poem "Urlicht" ("Pri-

mal Light"), composed two years earlier, and her song leads us toward the finale: "I am from God and to God would I return!"

By far the longest of the five movements, the finale is virtually a piece of musical theater, depicting nothing less than a progression from the day of judgment to resurrection and requiring performers to move off and on stage, incorporating sounds that range from delicate birdcalls to the crack of doom, and employing a massive chorus in its final minutes. Like the opening of the last movement of Beethoven's *Ninth*, the finale of the *Resurrection Symphony* explodes, in this case with Mahler's vision of the day of judgment. The long and purely instrumental beginning presents a harrowing vision of that day, full of offstage brass calls and a grim and propulsive march based on the ancient *Dies Irae* motif: in Mahler's words, "The earth quakes, the graves burst open, the dead arise and stream on in endless procession...their cry for mercy, for grace, strikes fearfully on our ears." Finally, with the fury of Judgment Day spent, the sound of the nightingale floats above the trembling air and the chorus begins to sing Klopstock's *Resurrection* hymn with its message of rebirth and eternal life. Mahler, however, adds several verses of his own to the Klopstock, and these (beginning "O glaube") sharpen the text, suggesting that life does not pass in vain but that one can find meaning in earthly acts and still receive eternal life. As the souls make their passage to eternity, the *Resurrection Symphony* concludes with ringing brass and pealing bells, a triumphant sound that should rise up to shake the heavens. ■

 UC San Diego | Extension

Make a Risk-Free Investment

Training = Increased Salary & Marketability

- ▶ Keep Your Skills Current
 - ▶ Advance or Change Your Career
 - ▶ Network, Network, Network
 - ▶ Enjoy the Learning Experience

Explore
600 Courses,
80 Certificate
Programs, and
four Master's
Degrees.

Enroll online today!

extension.ucsd.edu





Laurinda Nikkel
soprano

Laurinda Nikkel, hailed by *Opera News* for her "consummate singing and acting technique," has excelled in a wide range of operatic roles with leading companies. For the past several seasons she has maintained a busy teaching and performing schedule concertizing throughout Southern California and giving critically acclaimed performances as the Countess in Opera Longview's *Le Nozze di Figaro*, Pamina in *Die Zauberflöte* with Shreveport Opera, and Mimi in *La bohème* with Opera Idaho. Ms. Nikkel's operatic credits include Micaela in *Carmen*, Musetta in *La bohème*, and Yum-Yum in *The Mikado* with New York City Opera; the Countess in *Le Nozze di Figaro* with the New York City Opera and the New York City Opera National Touring Company, the New Israeli Opera, Knoxville Opera, and Opera Grand Rapids; among others. Since 2005, Ms. Nikkel has been the coordinator of the voice department at San Diego State University where she oversees vocal programs in both the School of Music and Dance and the prestigious MFA program in the SDSU School of Drama, Film and Television.



Martha Jane Weaver
mezzo-soprano

Martha Jane Weaver (Lownie) is an extremely versatile singer with repertoire ranging from Bach to Verdi to Copland, Gilbert & Sullivan, Broadway, Gospel and Spirituals. Her many guest-artist credits include the San Diego, Nevada-Reno, and Sacramento opera companies; the Philharmonia Baroque Orchestra; Los Angeles Bach Festival, Los Angeles Chamber Orchestra; Nevada, Utah and San Diego symphonies; Hollywood Bowl; William Hall Chorale; and dozens of other choral organizations throughout the Southwest. Ms. Weaver is a soloist and section leader at St. James by-the-Sea Episcopal Church in La Jolla, and a frequent guest recitalist at many San Diego-area churches and venues such as the Spreckles Organ Pavilion in Balboa Park. In recent years she has also become a noted vocal coach and choral workshop director. Ms. Weaver last appeared with the La Jolla Symphony & Chorus as a soloist in Beethoven's *Ninth Symphony*, February 2007.

Fourth Movement

Note: This text has been translated from the original German text from *Des Knaben Wunderhorn* to English on a very literal and line-for-line basis, without regard for the preservation of meter or rhyming patterns.

Original German

Urlicht

O Röschen roth!
Der Mensch liegt in größter Noth!
Der Mensch liegt in größter Pein!
Je lieber möcht ich im Himmel sein.
Da kam ich auf einen breiten Weg:
Da kam ein Engelein und wollt' mich abweisen.
Ach nein! Ich ließ mich nicht abweisen!
Ich bin von Gott und will wieder zu Gott!
Der liebe Gott wird mir ein Lichtchen geben,
Wird leuchten mir bis in das ewig selig Leben!

In English

Primeval Light

O red rosebud!
Man lies in deepest need!
Man lies in deepest pain!
Oh how I would rather be in heaven.
There, I came upon a broad path;
There, came a little angel and wanted to send me away.
Ah no! I would not let myself be sent away!
I am from God and will return to God!
The loving God will give me a little light,
Which will light me into that eternal blissful life!

An Investment with Guaranteed Dividends!

The La Jolla Symphony & Chorus is one investment you can rely on to "pay" big dividends. There are many ways to invest in LJS&C with a donation today or a pledge for the future.

Please consider a donation of...

- **Cash gift**
- **Stock transfer**
- **IRA distribution**
- **Planned gift through your estate**
(*Therese Hurst Musical Heritage Society*)
- **Charitable annuity (income for life)**

Invest close to home and watch your investment grow into a community treasure.

To receive a pamphlet on ways of giving or for more information, please contact Diane Salisbury at 858-822-3774.

Fifth Movement

Note: The first eight lines were taken from the poem *Die Auferstehung* by Friedrich Gottlieb Klopstock. Mahler omitted the final four lines of this poem and wrote the rest himself (beginning at "O glaube").

Original German

Chorus

Aufersteh'n, ja aufersteh'n
Wirst du, Mein Staub,
Nach kurzer Ruh'!
Unsterblich Leben! Unsterblich Leben
wird der dich rief dir geben!
Wieder aufzublüh'n wirst du gesät!
Der Herr der Ernte geht
und sammelt Garben
uns ein, die starben!

Mezzo

O glaube, mein Herz, o glaube:
Es geht dir nichts verloren!
Dein ist, ja dein, was du gesehnt!
Dein, was du geliebt,
Was du gestritten!
O glaube
Du wardst nicht umsonst geboren!
Hast nicht umsonst gelebt, gelitten!

Chorus and Solo

Was entstanden ist
Das muß vergehen!
Was vergangen, auferstehen!
Hör' auf zu beben!
Bereite dich zu leben!

Duet

O Schmerz! Du Alldurchdringer!
Dir bin ich entrungen!
O Tod! Du Allbezwinger!
Nun bist du bezwungen!

Chorus

Mit Flügeln, die ich mir errungen,
In heißem Liebesstreben,
Werd'ich entschweben
Zum Licht, zu dem kein Aug'gedrungen!
Mit Flügeln, die ich mir errungen
Werde ich entschweben.
Sterben werd'ich, um zu leben!
Aufersteh'n, ja aufersteh'n
wirst du, mein Herz, in einem Nu!
Was du geschlagen
zu Gott wird es dich tragen!

In English

Chorus

Rise again, yes, rise again,
Will you My dust,
After a brief rest!
Immortal life! Immortal life
Will He who called you, give you.
To bloom again were you created!
The Lord of the harvest goes
And gathers in, like sheaves,
Us together, who die.

Mezzo

O believe, my heart, O believe:
Nothing to you is lost!
Yours is, yes yours, is what you desired
Yours, what you have loved
What you have fought for!
O believe,
You were not born for nothing!
Have not for nothing, lived, suffered!

Chorus and Solo

What was created
Must perish,
What perished, rise again!
Cease from trembling!
Prepare yourself to live!

Duet

O Pain, You piercer of all things,
From you, I have been wrested!
O Death, You masterer of all things,
Now, are you conquered!

Chorus

With wings which I have won for myself,
In love's fierce striving,
I shall soar upwards
To the light which no eye has penetrated!
Its wing that I won is expanded,
and I fly up.
Die shall I in order to live.
Rise again, yes, rise again,
Will you, my heart, in an instant!
That for which you suffered,
To God will it lead you!

Coming to

KPBS

Radio FM 89.5

La Jolla Symphony & Chorus

Sundays at 7PM / June 14 - July 19

Moderated by Music Director Steven Schick

**A Special Thanks to
Robert Whitley**

Syndicated Wine Columnist
Creators© Syndicate
www.winereviewonline.com

*for his generous donation
of fine wines
for LJS&C events this season.*



Julie Ruedi compares tasting notes with Marilyn Boggs.



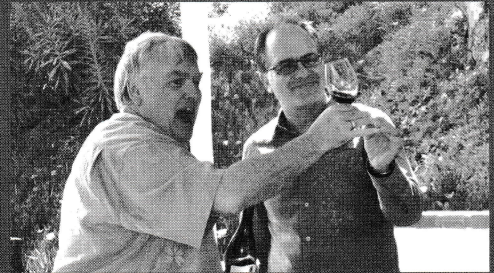
Robert Engler raises the stakes for the auction item.

LJS&C Wine Tasting Celebrates Italian Wines

Syndicated Wine Columnist Robert Whitley oversaw a tasting of all-star wines from Tuscany at "Under the Tuscan Sun," LJS&C's 8th annual wine tasting and benefit on May 16. Held in the gracious Del Mar home of Robert Engler and Julie Ruedi, guests enjoyed a reception of fine wines and antipasti, followed by the blind tasting. Music accompaniment was provided by orchestra members Victoria Eicher, Loie Flood, Caitlin Fahey, and Wendy Patrick Mazarella. A raffle of over 50 fine wines from private collections, topped by a single auction lot, completed the afternoon.

Special thanks to co-chairs Joan Forrest and Michael Latz, wine contributors Robert Whitley, Robert Engler, and Susan and Mark Taggart, a bevy of volunteers, Chefs de Cuisine, and food purveyors Ralphs, Vons, Henry's, Jimbo's, and Trader Joe's.

Photos: Michael Latz



Robert Whitley and Steven Schick demonstrate a "measured" pour.

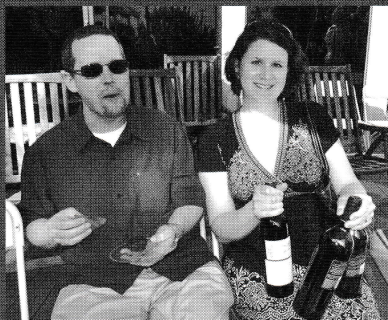


Gary and Susan Brown

Major Donor Reception

LJS&C's major donors were thanked at a private reception on May 2, featuring house-made desserts from The Shores Restaurant, imported cheeses, sparkling wines, and ports. Guests mingled with guest artists Maya Beiser, Alexis Grenier and Phil Larson, and donors received a special edition DVD gift of the December 2008 concert.

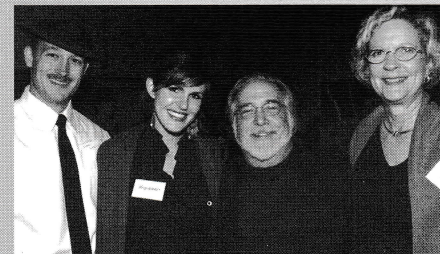
Photo: Tom Peisch



Scott and Jenny Smerud display their raffle winnings.



Mark Taggart, Gordon Clark, and co-chair Joan Forrest



James Zimmerman, Alexis Grenier, David Chase and Julie MacNeil.

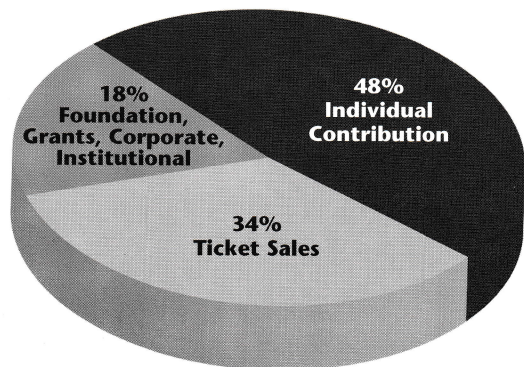
About La Jolla Symphony & Chorus

MISSION:

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.

DID YOU KNOW?

- LJS&C is a volunteer ensemble comprised of community members from all walks of life: doctors, scientists, lawyers, engineers, home-makers, students, and teachers, as well as professional musicians.
- LJS&C was founded in 1954 in the village of La Jolla by Peter Nicoloff, a conductor who assembled a small group of non-professional musicians "just for fun" and conducted them in what was modestly called an open rehearsal. Over the next half century, the organization grew to over 200 orchestra and chorus members.
- LJS&C became an affiliate of the UCSD Music Department under the direction of Thomas Nee in 1967 when the new campus opened. Concerts were split between Sherwood Auditorium and Revelle cafeteria on campus until Mandeville Auditorium opened in 1975.
- The Chorus has toured and performed in Poland, Czechoslovakia, Germany, Austria, Italy, France, Canada, and Mexico, and was proclaimed official cultural ambassador of San Diego in 2003 when it was the first Western chorus to perform in Bhutan.
- LJS&C has performed over 800 concerts in San Diego County and Baja California, premiered new works, commissioned pieces and made recordings.
- LJS&C is not University funded but a separate 501(c)3 non-profit corporation, relying on private donations, fundraising activities, grants, and ticket sales for its support.



**We Rely On
Your
Support.
Thank You!**

**La Jolla
Symphony & Chorus
Association**

Board of Directors

2008-2009 Season

OFFICERS

Amee Wood
President

Liza Perkins-Cohen
Vice President

Jenny Smerud
Treasurer

George Anderson
Secretary

Gordon Clark
Dr. Joan Forrest
Marty Hambright
Dr. Ida Houby
Stephen L. Marsh
Carolyn McClain
Cynthia Mendez
James R. Rosenfield
Brendi Rawlin

EX-OFFICIO

Eric Bromberger
Dr. David Chase
Steven Schick
Rand Steiger

HONORARY MEMBERS

Eloise Duff
Dr. Anita Figueredo
Dr. Will Ogdon
David Parris
Jeanne Saier

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.

LA JOLLA SYMPHONY CHORUS

Founded in 1965 by Patricia Smith

David Chase, *Choral Director*

Kenneth Bell, *Assistant Conductor*

Victoria Heins-Shaw, *Accompanist**
underwritten by Monique Kunewalder

Mea Daum, *Manager*

Marianne & Dennis Schamp, *Librarians*

Stewart Shaw, *Chorus Facilities*

SOPRANO

Megan Becker
Maureen Blinn
Frances Castle*
Ann Chase
Nancy Cochran^
Sally Dean
Madison Donoghue
Beda Farrell^
Unison Goody^
Ida Houby
Anita Ip
Karen Johns
Donna Johnson
Joann Jungk^
Karen Kakazu
Kathryn Kinslow
Jaime Korkos
Constance Lawthers
Justine Lee
Rebecca Lee
Lamia Mazegue^
Mona McGorvin
Susan McLeod^
Nancy Moore
Alessia Para
Amy Schick
Mitzi Sobash
Jeanne Stutzer
Jennifer Timmons
Jessica Varnado
Mary Ellen Walther
Janet White^
Danielle Wiener

ALTO

June Allen
Kathy Archibald
Kim Burton
Diane Bushman
Sheila Caldarelli^
Peggy Clapp
Sandra Encalada
Karen Erickson

Vivi Gonzalez^
Wendy Green ^
Karen Halseth
Vicki Heins-Shaw
Rachel Jansen
Susan Kelly^
Jin-Soo Kim^
Jaclyn Los Banos
Mary Beth Lutz
Susan Lutz**
Sue Marberry^
Robin Mayfield
Minna Ng
Debby Park
Barbara Peisch
Danielle Perrault^
Marian Reed^
Analia Romero^
Satomi Saito
Marianne Schamp
Janet Shields*
Carol Slaughter
Susan Taggart
Arlene Watson
Amee Wood

TENOR

Daniel Anderson^
Colin Bloor
Brett Caudill^
Max Chodos**
Kai Choi^
Sean Cody
Nathan Daum
Walter Desmond*
Todd Dickinson
William Eadie
Kirk Garner^
Andy Hamilton^
David Hingtgen
Justin Honsinger
Sungho Jun
David Kaufmann^
Peter Leavitt
Tony Leonard

Jim Macemon
Marty Marion
Myles Mayfield
Sean McCormac^
Joe Mundy
Alex Nguyen
Tam Phan^
Matthew Roehl^
Allan Sohl
Dennis Turner
William Ziefle

BASS

Ken Bell**
John Beresford
C. Peter Brown
John Carpenter
Charles Carver
Stephen Coggenhall^
Joe DeMers
David Hertzel
Peter Jorgensen
Michael Kaehr
Daniel Maloney
Steve Marsh
Vincent Martin^
Lawrence Mayer^
Douglas McLeod
Morgan Miyazono
Gilbert Omens
Ray Park
Rich Parker
Stewart Shaw*
Joshua Skeels^
Hal Skelly^
Otto Sorensen
Vincent Tedjasaputra
Lee Vahlsing^
Mark Walters
Robert Wennereholt

^*Guest Singer*

**Section Leader*

***Staff Singers are partially underwritten
by a gift from Steve and Janet Shields*

LA JOLLA SYMPHONY ORCHESTRA

Founded in 1954 by Peter Nicoloff

Steven Schick, *Music Director/Conductor*
Nicholas Deyoe, *Offstage Conductor/Conducting Assistant*
David Chase, *Choral Director*

R. Theodore Bietz, *Orchestra Manager*
Ulrike Burgin, *Orchestra Librarian*
Jacob Sokal, *Production Assistant*

VIOLIN I

David Buckley, *Concertmaster*
Natalie Schenker,
Assistant Concert Master
Carol Bietz
Pat Bromberger
Evon Carpenter
Alex Doo
Pat Gifford
Susanna Han
Yoon Ho
Sherman Ku
Jullie Matsuda
Gudrun Noe
Ina Page
Vidya Pai
Wendy Patrick Mazzarella
Jeanne Saier

VIOLIN II

Gary Brown, *Principal*
Victoria Eicher,
Assistant Principal
Eric Bromberger
Susan Brown
Sun Choi
Eric Chung
David Cooksley
Candace Davis
Joan Forrest
Judy Gaukel
Vivian Hur
Stephanie Kim
Igor Korneitchouk
Ralph Li
Nienke Moolenaar
Susan Park
Wendell Su
Ted Tsai

VIOLA

Daniel Swem, *Principal*
Nancy Swanberg,
Assistant Principal
Matt Brown
Loie Flood

Anne Gero-Stillwell
Ashley Knutson
Aristeo Lopez
Sheila Podell
Meredith Rawls
Odile Richart
Euki Sawada
Laurie Smith
Rachel Smyth
Cynthia Snyder
Ryan Teisan
Jasmine Chao Ting Yu

CELLO

Peter Farrell, *Principal*
Max Fenstermacher,
Assistant Principal
Ulrike Burgin
Jeff Chen
Michelle Elliott
Caitlin Fahey
Sam Horodezky
Tim Kang
Andrew Ling
Erdis Maxhelaku
Terri Parsons
Cliff Thrasher
Carol Tolbert
Janet White

CONTRABASS

Christine Allen, *Principal*
Lance Gucwa,
Assistant Principal
Tom Bishop
Bill Childs
Leila DeViney
Mark Dresser
Stephen Gentillalli
Les Woodson

FLUTE & PICCOLO

Joey Payton, *Principal*
Jessica Inch
Cathy McAllister
Erica McDaniel

OBOE

Carol Rothrock, *Principal*
Gene Kang
Heather Marks
Tim Martin

ENGLISH HORN

Heather Marks
Tim Martin

CLARINET

Sue Collado, *Principal*
Mark Margolies
Steve Shields
Fran Tonello

E-FLAT CLARINET

Mark Margolies
Jenny Smerud

BASS CLARINET

Steve Shields

BASSOON

Tom Schubert, *Principal*
Arnold Barron
Jennifer Bleth
Jim Swift

CONTRABASSOON

Jennifer Bleth

HORN

Ryan Beard, *Principal*
John Lorge,
Assistant Principal
Buddy Gibbs
Kelley Coker
John Love
Monica Rosser Garnache
Jonathan Rudin
David Tuttle

TRUMPET

Ken Fitzgerald, *Principal*
Bob Reyen, *Assistant Principal*
Rachel Allen

Christopher Block
Yaphet Jones
Julie Lees
Michael Schmidt

TROMBONE

R. Theodore Bietz, *Principal*
Marc Dwyer
Tommy Phillips

BASS TROMBONE

Andrew Moreau

TUBA

Kenneth Earnest

TIMPANI

Brian Archinal
Daniel Pate

PERCUSSION

Jonathan Hepfer, *Principal*
Danlee Mitchel
Nicolas Rodriguez
Eleasa Sokolski

HARP

Donna Vaughan
Laura Vaughan

ELECTRIC KEYBOARD (ORGAN)

Loie Flood

OFFSTAGE BRASS

Trumpets:

Rachel Allen
Chris Block
Matthew Kinnaman
Sean O'Donnell

Horns:

John Featherstone
Warren Gref
Mike McCoy
Rachel Ward

Thank You, Volunteers!

We couldn't do it without you.

SUPERNOVAS

Marianne & Dennis Schamp

Potluck ~ Events ~ Office Help

SUPERSTARS

Eric Bromberger

Program Notes ~ Concert Lectures

Chuck Carver

Chorus Caterer ~ Events

Ann Chase

Young Artists Competition ~
Winners Recital

Bill Dean

Photography

Victoria Eicher

Outreach Chair ~ East Room
Decorations ~ Dress Rehearsal
Student Packets

Joan Forrest

Hostess Extraordinaire

Marty Hambright

Outreach ~ Events

Barbara Peisch

TUTTI Editor

Catherine Peisert

Brendi Rawlin

Publicity Support

Jeanne Saier

Young Artists Competition ~
Winners Recital

Satomi Saito

Box office ~ Events ~ Costume &
Makeup

Jeannie Stutzer

Dress Maven

BRIGHT LIGHTS

Section Leaders-Chorus

Fran Castle, soprano

Janet Shields, alto

Walt Desmond, tenor

Stewart Shaw, bass

Section Leaders-Orchestra

David Buckley, violin I

Peter Clarke, violin II

Daniel Swem, viola

Christine Allen, bass

Office Help

Robin Mayfield

Alejandra Iniguez

Sam Reed

Events

Helena Armandula

Julie Croom

Nancy Dewees

Ashley Ellis

Beda Farrell

Robbie Green

Karen Johns

Nora Klynjan

Carol Marshall

Liza Perkins-Cohen

Caron Schattel

Rumana Shahzad

Cathy Thompson

Concert Support

Nick Brown

Robert Chapman

Renee Dierking

Jackie Freeman

Tanya Freeman

Jung-Joo Hwang

Karen Kakazu

Monique Martinez

Dorothy Omen

Gilbert Omen

Rachel Smyth

Jen-Yi Wang

Bill Ziefle

Usher Captains

John Benbow

Mary Benbow

Rob Drake

Mary Arana

*We regret if we missed your
name. Please accept our
heartfelt thanks for all
you do!*

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 2008-2009 season.

LEADERSHIP CIRCLE

MAJOR SPONSOR

\$25,000+

City of San Diego,
Commission for Arts & Culture

SEASON UNDERWRITER

\$15,000+

Anonymous
County of San Diego,
Supervisor Pam Slater-Price
Department of Music, UCSD

ANGELS

10,000+

Michael & Nancy Kaehr
Amee Wood & Eric Mustonen

UNDERWRITER

\$5,000+

Barona Band of Mission Indians
Samuel & Katherine French Fund
Monique Kunewalder
Ida Houby & Bill Miller
Qualcomm Incorporated
Steven & Brenda Schick
UCSD-TV

SPONSOR

\$2,500+

Eric & Pat Bromberger
Gary & Susan Brown
Beda & Jerry Farrell
Drs. Joan Forrest & Michael Latz
Mandell Weiss Charitable Trust
Price Charities
Robert Engler & Julie Ruedi
Milton & Jeanne Saier
Dr. James Swift &
Suzanne Bosch-Swift
Robert Whitley & Diane Salisbury

BENEFACTOR

\$1,500+

Diane Bewley
Dr. Colin & Maxine Bloor
David Clapp & Gayle Barsamian
Dr. & Mrs. Curtis Chan
Donald & Frances Diehl
Sonya Hintz
Bobbie Hoder
Donald & Julie MacNeil
Liza Perkins-Cohen &
Jonathan Cohen
Steve & Janet Shields

PATRON

\$1,000+

Richard Anderson
Gordon & Lauren Clark
Dr. & Mrs. Frank Dwinell
Dr. Bernard J. Eggertsen &
Florence Nemkov
Dr. & Mrs. Paul Friedman
Dr. Robert & Phyllis Galambos
Steve Marsh
Dr. Marianne McDonald
Mary Nee
Tom & Barbara Peisch
Nolan & Barbara Penn
Scott & Jenny Smerud
SweetBay Foundation

SUSTAINER

\$500+

Daniel & June Allen
George & Sarilee Anderson
Ted & Carol Bietz
Dr. Duane & Denise Blickenstaff
Garrett Bowles
Cheryl Brown
Carolyn Chase
Design Perspective
Walt & Ann Desmond
Thomas & Julia Falk
Kenneth Fitzgerald
David & Patricia Gifford
Marty Hambright
Rochelle Kline-Casey &
Glenn Casey
Dr. James & Lois Lasry
Carolyn McClain
Cynthia Mendez
Jim & Sally Mowry
Catherine & Robert Palmer
Carol Plantamura
Richard & Glenda Rosenblatt
James R. Rosenfield
George M. Rothrock,
in memoriam
Richard Stern
Donald Yeckel

AFICIONADO

\$250+

Allyn & Charline Bridge
Janice & Nelson Byrne
Jesus Ceja
David & Ann Chase
Janet Chrispeels
Brenda & Preston Conklin
Mea & Gaelen Daum
Mr. & Mrs. Russell Duff

Dr. Zofia Dziewanowska
Kenneth Earnest
Noel & Victoria Eicher
F. F. D.
Fay Shwayder Foundation
Robert & Mary Hardy
Maryalys Hill
Samuel J. Horodezsky
Katherine Kaufman
Jeff Nevin
Thelma & David Parris
Carol Rothrock
Alex & Valerie Rubins
Thomas Schubert
David Smith
Joy & David Sworder
Cathy Thompson
Roland M. Varesko
Henry & Irene Weber

ASSOCIATE

\$100+

Anonymous
Dean & Nancy Abelon
Leona Adler
Michael & Christine Allen
Kenneth & Florence Armour
Henry & Susan Anthony
Mark & Sue Appelbaum
Marian Archibald
Bill Barry & Ellen Kulik
John Berecochea
Capt. & Mrs. Charles Bishop
Charles & Maureen Brown
Ulrike Burgin
Geoff & Shem Clow
Steven Constable
James Craft
Julia Croom
William D. Davis
Neil De Crescenzo
Nancy & Joel Dimsdale
Edward & Edith Drcar
Darrell & Dorothy Fanestil
Brian & Stephanie Ferneyhough
Carol Gable
Katherine Gould-Martin
Julian Grafa
John & Mary Griffin
William & Sharon Griswold
Peter Gourevitch
Ed & Bonnie Harkins
Derek Healy
Nancy & Bill Homeyer
Dr. Horacio & Sonia Jinich
David Kimball
Ray & Jan Kociencki

Edith Kodmur
Sally & Norman Kroll
Bernadotte & Patricia Lester
Liwerrant Family Fund
Carl & Claudia Lowenstein
Dr. Cecil Lytle
Mona McGorvin & James Olesky
Holly McMillan
Marion Mettler
Bill Modisette
Roy & Barbara Moreau
Wolfgang & Gudrun Noe
Pauline Oliveros
Gilbert & Dorothy Omens
George & Elinor Osborn
Ina Page
Warren & Mary Margaret Pay
Peet's Coffee & Tea, La Jolla
Robert & Susan Peisert
Sean & Kathryn Peisert
Judy & Alan Perry
Robert & Mary Porter
Crosby Roper
Barbara Rosen
Vanya Russell
Michael & Shirley Santoro
Brian Schottlaender
Ellen Warner Scott
Andrew Shao
Karl & Jan Sharpless
William & Georgiana Simmons
Laurie Smith
Stuart & Carol Smith
Irene Soloman
Capt. & Mrs. W.T. Stutzer
Mark & Susan Taggart
Cliff Thrasher
Richard & Susan Ulevitch
Mary Ellen & Peter Walther
Dolores Welty
David & Elke Wurzel

MATCHING FUND SPONSORS

Qualcomm
Merrill Lynch
Intuit

THERESE HURST MUSICAL HERITAGE SOCIETY

Steve Marsh
Amee Wood & Eric Mustonen
David Smith

The La Jolla Symphony & Chorus Association is a 501(c)3 non-profit corporation. Contributions to the Association are tax-deductible. Those wishing to support the Association may send their donations to the Association office at 9500 Gilman Drive, UCSD 0361, La Jolla, CA 92093-0361 or phone the office at (858) 534-4637.

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.

This list is current as of May 12, 2009.

The DNA of Music

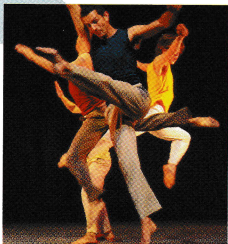
LA JOLLA SYMPHONY & CHORUS
2008-2009 SEASON

Steven Schick, Music Director
David Chase, Choral Director

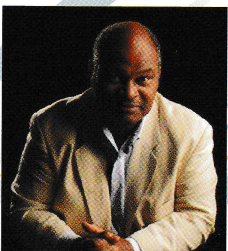
Mandeville Auditorium, UCSD



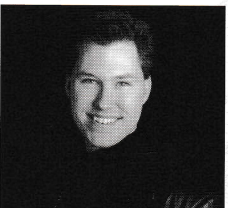
red fish blue fish



Lux Boreal



Cecil Lytle



Chad Frisque



Maya Beiser



Laurinda Nikkels

Saturday Concerts 8:00 pm
Sunday Concerts 3:00 pm

TIME

Steven Schick conducting

Bedrich Smetana

Toru Takemitsu

Johannes Brahms

Special Guest:

Concert Sponsor:

November 1-2, 2008

Vltava "The Moldau"

From me flows what you call Time

Symphony No. 2

red fish blue fish

Eric & Pat Bromberger / Gary & Susan Brown

MOTION

Steven Schick conducting

Evan Ziporyn

Dmitri Shostakovich

Igor Stravinsky

Special Guests:

Concert Sponsor:

December 6-7, 2008

Frog's Eye WEST COAST PREMIERE

Cello Concerto No.1

Petrushka

Evan Ziporyn, Lux Boreal Contemporanea Danza,

Margaret Zhou, Young Artists Winner

Drs. Joan Forrest & Michael Latz

HOME

Steven Schick conducting

Aaron Copland

Anthony Davis

Rick Snow

Ottorino Respighi

Special Guest:

Concert Sponsor:

February 7-8, 2009

Lincoln Portrait

Amistad Symphony WORLD PREMIERE

Darwin Portrait NEE COMMISSION

The Pines of Rome

Cecil Lytle, narrator

Dr. Robert Engler & Julie Ruedi

PERSPECTIVE

David Chase conducting

Claude Debussy

Igor Stravinsky

Special Guests:

Concert Sponsor:

March 14-15, 2009

La damoiselle élue

Oedipus Rex

Mary Jaeb, Victoria Robertson, Chad Frisque,

Martha Howe, Lorant Najbauer, Kenneth Bell

Michael & Nancy Kaehr

PASSION

Steven Schick conducting

Ludwig van Beethoven

Edward Elgar

Beethoven/Paul Griffiths

Special Guests:

Concert Sponsor:

May 2-3, 2009

Elegy

Cello Concerto

The General U.S. PREMIERE

Maya Beiser, Philip Larsen, Alexis Grenier

Ida Houby & Bill Miller

HOPE

Steven Schick conducting

Gustav Mahler

Special Guests:

Concert Sponsor:

June 6-7, 2009

Symphony No. 2 "Resurrection"

Laurinda Nikkels, Martha Jane Weaver

Ida Houby & Bill Miller

TICKET OFFICE: 858-534-4637

ONLINE: www.lajollasympphony.com



Major funding for LJS&C is provided by the City of San Diego Commission for Arts and Culture, and the County of San Diego.



Hokanson | associates

Your family. Your dreams. Your partners along the way.

*Saluting the harmonious DNA of
La Jolla Symphony and Chorus
in your fifty-fourth
season of excellence...*

Hokanson | associates

Family Wealth Management

*Selected One of America's Top 100 Wealth Advisors
– Worth Magazine, October 2006, 2007, and 2008*

Contact us for a free consultation.

201 Lomas Santa Fe Drive, Suite 360, Solana Beach, CA 92075

Tel: 858 755 8899 Fax: 858 755 4449

info@hokansonassociates.com www.Hokansonassociates.com