

2012 - 2013 Season

# La Jolla Symphony & Chorus

*Mandeville Auditorium*

*March 16 - 17, 2013*

## *Angle of Repose*



**STEVEN SCHICK**

*Music Director*

**DAVID CHASE**

*Choral Director*

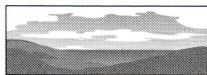
# Cheers To Retirement



At La Costa Glen Carlsbad, there's always reason to celebrate. Sip and savor a retirement beyond compare, but never beyond your pocketbook.

Enjoy fine cuisine in one of our four dining venues. Use of the adjacent health center is also included, if ever needed. It's time to pop the cork on true peace of mind.

Don't settle for less. Call 1-800-925-1829 today to request your free cost comparison chart and see how much more you'll get out of life at La Costa Glen.



## La Costa Glen

CARLSBAD

A CONTINUING LIFE® COMMUNITY

Why Compromise? **Expect more.**



1940 Levante St. | Carlsbad, CA 92009

Toll-Free 1-800-925-1829

LaCostaGlen.com

State of California License #374600637 • Certificate of Authority #201

**STEVEN SCHICK**  
*music director*



**DAVID CHASE**  
*choral director*

## **REPEAT / MOVE ON**

**Saturday, March 16, 2013, 7:30pm | Sunday, March 17, 2013, 2:00pm**  
**Mandeville Auditorium, UCSD**

***Steven Schick conducting***

**GLASS**                      **Overture to *La Belle et la Bête***

**DRESHER**                      **Concerto for Quadrachord and Orchestra**

*Uncommon Ground*  
*A Tale of Two Tunings*  
*Louder/Faster*

***Paul Dresher, quadrachord***

### **INTERMISSION**

**WU**                              **Transcriptions of Place**      **NEE COMMISSION**

**COPLAND**                      **Appalachian Spring**

*Unauthorized photography and audio/video recording are prohibited during this performance.  
No texting or cell phone use of any kind allowed.*

We gratefully acknowledge our underwriters for this concert  
**J. Lawrence Carter / Bill Lindley, in memoriam**

## 2012-2013 BOARD OF DIRECTORS

### Officers

**Stephen L. Marsh**  
President

**Paul E. Szymczak**  
Vice President

**Jenny Smerud**  
Treasurer

**Ida Houby**  
Secretary

Mark Appelbaum  
Evon Carpenter  
Gordon Clark  
Frank Dwinell Jr.  
Peter Gourevitch  
Eric McCall

### Ex-Officio

David Chase  
Diane Salisbury  
Steven Schick

### Honorary Members

Eloise Duff  
Dr. Will Ogdon  
David Parris  
Miller Puckette  
Jeanne Saier

## HONORARY ARTISTIC BOARD

John Luther Adams  
Claire Chase  
Philip Glass  
David Lang  
Wu Man  
Bernard Rands

## 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



As I re-read "Angle of Repose" I recall the conversations I had with my own grandparents. I was especially close to my mother's parents who lived just down the street from us. My overriding memory is how their lives seemed utterly different and old-fashioned—my grandfather arrived in Iowa in an actual covered wagon—and yet were so similar to my own. We shared many deep connections: a desire to spend a good part of every day outside, a firm conviction that baseball should only be played in daylight, and a fascination with patterns and cycles. This last topic might seem like a strange basis for conversations between a twelve-year-old boy and two people in their late seventies—but we milked it endlessly.

My grandparents thought a lot about the big repeating patterns of nature from crop rotations and weather patterns to political fortunes. I was mostly concerned with a personal set of vexing pre-adolescent mini-cycles consisting of exams, chronic social rejection, and acne. But the questions were more or less the same for all three of us: why do some things stay the same and others change? When you find yourself repeating something, how do you know when or even how to move on? I realized only much later that the tension between repetition and change in these conversations was part of my agrarian birthright. Without knowing it I was practicing the distinctions between continuity and rupture that can be found in growing and harvesting. I was learning that the farmer's eternal squint toward the horizon was tempered with the knowledge that his world ended at the edge of the field.

Our conversations about stasis and change drew me closer to them, especially to my grandmother, who was the real philosopher in the family. But eventually those same conversations brought us to tears and to words that nearly tore us apart. What I didn't know then—couldn't know—is that the deep generational differences in the way we understood repetition were practically unbridgeable. Theirs was a conservative project, in which they saw the maintenance of a straight line of repeating experiences as their horse in the race away from the privations of the Great Depression. I came to see repetitive behavior for its own sake as an impediment to what I considered necessary social change. When our theoretical musings inevitably took the form of concrete disagreements about the great issues of the day from Civil Rights to the war in Vietnam, we were all surprised by the distinctly un-Midwestern vehemence of our exchanges.

Our differences were probably nothing more than questions of scale. Each of us lived fully in a Newtonian world in which bodies stayed at rest or in motion. That meant that we accepted both continuity and change. We understood that repeating patterns were the necessary architecture for memory and meaning, but that unreasonable repetition was the enemy of invention. It was just that my grandparents took the long view and measured life in increments of seasons and market cycles. I was a child of the modern age of machines and rock music, parsing my view in rpm, mph, and an obsession with the repeating one bar groove of Ticket to Ride. I am much less impatient now and, for better and worse, am becoming more like my ancestors every day. I too have learned

to love the long patterns of life—though I continue to maintain a healthy respect for Ticket to Ride.

In today's concert we will hear my grandparents' voices echoing across nearly half a century. They are still talking about whether to continue or move on, but our interest today is in how that conversation plays out in musical terms. It won't be difficult to hear aspects of repeating in the spinning cellular repetitions of Philip Glass's Overture to *La belle et la bête* and in Paul Dresher's *Concerto for Quadrachord*. On the other side of the spectrum are the more mutable and evolving structures of Yvonne Wu's *Transcriptions of Place*, and the ultimate statement of fluidity in Aaron Copland's *Appalachian Spring*.

What might be less obvious are the many ways in which musical repetition and change function as a barometer of a deeper intellectual climate. Classical philosophy didn't come up much in the conversations with my grandparents, and Heraclitus didn't figure at all. However, *à propos* Copland and the flowing water of his *Appalachian Spring*, Heraclitus's statement that you "never step in the same river twice" might have been something my grandmother would have said in another way. The concept is that a river is always the same and never the same; it repeats and moves on at the very same time. My grandfather was more prosaic, but I think my grandmother would have agreed with Heraclitus that the truth consists of a set of unified oppositions.

Perhaps in this light, repetition and moving on are not flat-footed opposites but are rather dynamically interpolated forces in a complex world. Why then is some music suffused with repetition? Think of Philip Glass in the 1970s, or George Antheil in the 1920s, or Johann Sebastian Bach in the 1740s. And, why in another time and place is repeating oneself an artistic anathema? Think now of the music of German avant-garde immediately after World War II, which fiercely avoided repetition and as a result was nearly devoid of the markers that aid memory. In the end the texture of a musical experience is largely about helping us remember or helping us forget. Could it be that in one age there was so much to savor and in another so much to forget?

It would be wrong to give you the impression that my grandparents and I spent the 1960s trading pithy philosophical aphorisms. No, it was mostly small talk with the occasional deeper realization. While I was in the middle of it, all time seemed to stretch on forever as a succession of repeated behavior. I went to school, talked with my family, worked on my father's farm, and at least once a week rode around my grandparents' farms with them to look at the rain gauges and check on the animals. At the time I thought that phase would never end. But in a real-life version of musical repetition and culmination it did end. Suddenly. And now I am tantalized by the veiled memories of those years in which there was so much to savor. ■

## STEVEN SCHICK conductor

For more than 30 years Steven Schick has championed contemporary music as a percussionist and teacher by commissioning and premiering more than 100 new works. Schick is a professor of music at the University of California, San Diego and in 2008 was awarded the title of Distinguished Professor by the UCSD Academic Senate.

Schick was one of the original members and percussionist of the Bang on a Can All-Stars of New York City (1992-2002). He has served as artistic director of the Centre International de Percussion de Genève in Geneva, Switzerland, and as consulting artist in percussion at the Manhattan School of Music. Schick is founder and artistic director of the acclaimed percussion group, red fish blue fish, a UCSD ensemble composed of his graduate percussion students that performs regularly throughout San Diego and has

toured internationally. He also is founding artistic director (June 2009) of "Roots & Rhizomes"—an annual international course for percussionists hosted by the Banff Center for the Arts in Canada.

As a percussion soloist, Schick has appeared in Carnegie Hall, Lincoln Center, The Royal Albert Hall (London), Centre Pompidou (Paris), The Sydney Opera House and Disney Hall among many other national and international venues.

Schick is a frequent guest conductor with the International Contemporary Ensemble (Chicago and New York City), and in 2011 he was appointed artistic director and conductor of the San Francisco Contemporary Music Players. Schick has been music director and conductor of the La Jolla Symphony & Chorus since 2007.

# LA JOLLA SYMPHONY & CHORUS

## Administrative Staff

**Diane Salisbury**  
Executive Director

**Adam Perez**  
Patron Services Manager

**Beth Julsonnet**  
Development Associate

**Melinda Sylva**  
Bookkeeper

## Artistic Staff

**R. Theodore Bietz**  
Orchestra Manager

**Mea Daum**  
Chorus Manager

**Yeung-ping Chen**  
Orchestra Production Asst.

**Ulrike Burgin**  
Orchestra Librarian

**Marianne & Dennis Schamp**  
Chorus Librarians

## Outreach

**Victoria Eicher**  
**Marty Hambright**  
**Mary Ellen Walther**

## HOW TO REACH US

La Jolla Symphony & Chorus  
9500 Gilman Drive  
UCSD 0361  
La Jolla, CA 92093-0361  
Phone: 858.534.4637  
Fax: 858.534.9947  
[www.LaJollaSymphony.com](http://www.LaJollaSymphony.com)

# PROGRAM NOTES

by Eric Bromberger

## OVERTURE TO *LA BELLE ET LA BÊTE*

### PHILIP GLASS

Born January 31, 1937, Baltimore



The story of beauty and the beast dates back at least 300 years, and while it takes many forms, the basic tale tells of a young woman pursued by a beast of fantastic ugliness. She resists his advances but eventually recognizes his goodness and falls in love, and at the moment she confesses her love the beast is transformed into a handsome young man, whom she marries. That basic story has been retold in many ways,

including a version by the brothers Grimm. One of the most striking of these retellings dates from 1946 when French filmmaker Jean Cocteau created a version of extraordinary magic and charm. So compelling is Cocteau's film that when the young woman (Josette Day) makes clear her love for the dying beast (Jean Marais), the result is almost an anticlimax: the beast in Cocteau's version had been so noble that we regret his transformation into a conventional matinee idol.

Cocteau's movie *La Belle et la Bête* is regularly included on the lists of the greatest films ever made, and it has influenced a number of artists. In 1994 Philip Glass created what is in effect a complete re-imagining of Cocteau's film, a theater-piece that the composer called "an opera for ensemble and film." Glass composed a completely new musical soundtrack for Cocteau's film (the original score had been by French composer Georges Auric). A newly-restored print of Cocteau's film is projected (silently and with subtitles) in the background while in the foreground characters sing and act out the scenes, and Glass' score—which he carefully synchronized with the action of the film—is performed by a pit ensemble. Sometimes the singers sing to each other, and sometimes they turn and sing to their counterparts on the screen behind them. Glass' *La Belle et la Bête* was first performed in Gibellina, Italy, on June 21, 1994, and then taken on tour. It remains one of his most effective operas.

Glass originally scored *La Belle* for his own ensemble of synthesizers, keyboards, winds, and percussion, but he then created a version for chamber orchestra by adding strings and a few more wind instruments. The *Overture* is performed during the opening credits of Cocteau's film, which—in a charming touch—are written on an ancient chalkboard by the hands of unseen actors. The *Overture* is brief (just over three minutes), and its pulsing, shifting music fuses a certain innocence and freshness with a darker current of menace, a perfect prelude to the tale of magic, wonder, and self-exploration that will follow. ■

NO. 3  
THE NEW RULES OF RETIREMENT

*Your home should be a place  
you'd want to write home about.*



Welcome to elegant living located minutes from white sandy beaches and the crystal blue ocean. Our inspiring community offers elegant décor, gourmet dining and the liberation from household chores. Not to mention the presence of a beautifully appointed, on-site care center, should the need arise. Join us, and start making these next years the best of your life.

**Call 888.323.9984 for a private tour or take a virtual tour at  
[ViLiving.com/LaJollaVillage](http://ViLiving.com/LaJollaVillage).**



AT LA JOLLA VILLAGE

Redefining  
**SENIOR  
LIVING**

8515 Costa Verde Boulevard, San Diego, CA 92122

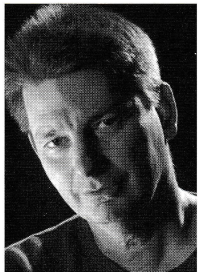


Certificate of Authority #189 • RCFE License #374600675 • SNF License #080000751 • CCW La Jolla, L.L.C., and CC-La Jolla, Inc., d/b/a Vi at La Jolla Village, are the sole entities responsible for the performance of the continuing care contracts at Vi at La Jolla Village.

# CONCERTO FOR QUADRACHORD & ORCHESTRA

**Paul Dresher**

Born January 8, 1951, Los Angeles



*The following program note has been provided by the composer.*

*Concerto for Quadrachord & Orchestra* was originally composed for Joana Carneiro and the Berkeley Symphony Orchestra with support from the Creative Work Fund, and premiered in 2012. The work is in three separate movements that in general follow the conventional concerto movement sequence of fast-slow-fast. Beyond this large-scale formal connection to convention, the similarities to common practices become more difficult to define, starting most obviously with the featured solo instrument, the Quadrachord. This very large stringed instrument (four strings, each nearly 14 feet long) was invented and constructed by my long-time collaborator Daniel Schmidt and me between 1999 and 2004. (A more detailed description of the instrument follows these notes.)

The first two movements take two different approaches to a core challenge inherent in this composition—the fact that the Quadrachord plays in an entirely different tuning system than that of the orchestra. The orchestra—along with virtually all other forms of music we hear daily regardless of idiom or point of origin—uses equal-temperament, a system in which all 12 semitones that make up an octave are equidistant from the one above or below.

In sharp contrast, the Quadrachord's extremely long strings lead it to very easily and accurately play the intervals of the natural harmonic series. These are the naturally occurring intervals that result from the multiple modes of vibration that occur when a string or column of air is set into motion by plucking, bowing, striking or blowing. Each of these intervals is unique in terms of its distance from the closest neighboring harmonic. While the first four or five of these naturally-occurring subdivisions of the string (also known as "just" intervals, "overtones" or "partials") are quite closely matched to those of equal temperament, they increasingly diverge from equal temperament as one proceeds up the harmonic series.

To ears accustomed only to equal-temperament these intervals will typically sound quite "out of

## PAUL DRESHER quadrachord

Paul Dresher is an internationally active composer noted for his ability to integrate diverse musical influences into his own personal style. He pursues many forms of expression including experimental opera and music theater, chamber and orchestral composition, live instrumental electro-acoustic music performances, musical instrument invention, and scores for theater, dance, and film.

A recipient of a Guggenheim Fellowship for 2006-07, he has received commissions from the Library of Congress, Saint Paul Chamber Orchestra, Spoleto Festival USA, the Kronos Quartet, the San Francisco Symphony, California EAR Unit, San Francisco Ballet, Seattle Chamber Players, and Chamber Music America. He has

performed or had his works performed throughout North America, Asia, and Europe at venues including New York Philharmonic, Los Angeles Philharmonic, London Sinfonietta, Lincoln Center, Festival d'Automne in Paris, the Brooklyn Academy of Music's Next Wave Festival, CBC Vancouver Radio Orchestra, and Festival Interlink in Japan.

A major focus of Dresher's work has been the Paul Dresher Ensemble. Formed in 1984, the group commissions and performs a diverse repertory of works from a wide range of contemporary composers, produces and tours new opera/music theater productions, and collaborates with a broad range of dance and theater artists and organizations.



tune" at first, often unpleasantly so. Thus, one of my goals in this work is to introduce the Quadrachord's tuning system in such a way that as the piece progresses, this initial strangeness starts to become familiar and will then begin to make a different kind of sense to the listener. To accomplish this I have had to come up with several compositional and orchestration strategies to create some common ground between the orchestra and the Quadrachord (as well as interesting uncommon ground).

These issues become the underlying subject of the first movement, *Uncommon Ground*, which takes the form of a dialogue between the orchestra and Quadrachord using the syntax and vocabulary of the two contrasting tuning systems. There are two places in the score, one each in the 1st and 2nd movements, where I digitally record what I perform on the Quadrachord. This recording then loops continuously, forming the basis of the rich musical development furthered by both the live Quadrachord and the orchestra.

The 2nd movement, *A Tale of Two Tunings*, is sparser in its orchestration laying bare, through a simple and continuously-looped 14-bar harmonic progression, the tension between the two different intonation systems. The last movement, *Louder/Faster*, dispenses entirely with this focus on tuning and instead explores the unique sonic resources of the Quadrachord as a percussion instrument.

The *Concerto for Quadrachord* was composed between March and September of 2012. After the premiere in October 2012, some revisions, primarily in orchestration, were made in early 2013. ■

## THE QUADRACHORD

The Quadrachord is an instrument invented in collaboration with instrument designer Daniel Schmidt as part of my music theater work *Sound Stage*. The instrument has a total string length of 160 inches, four strings of differing gauges but of equal length and an electric bass pick-up next to each of the two bridges. The instrument can be plucked like a guitar, bowed like a cello, played like a slide guitar, prepared like a piano, and hammered on like a percussion instrument. Because of the extremely long string length (relative to our conventional bowed and plucked instruments), and very low open string/fundamental pitches, the instrument is capable of easily and accurately playing the harmonic series up to the 28th harmonic and beyond. Thus it is a remarkable tool for exploring alternative tuning systems based on the harmonic series.

Since its debut in *Sound Stage*, the instrument has been used in several important works. It is the featured instrument and source for all sounds in the concert work *In the Name(less)*, recorded with percussionist Joel Davel on my 2004 New Albion CD, *Cage Machine*. In 2006, in a commission from the Jewish Music Festival produced by the Berkeley JCC, Joel and I premiered a second duo for the Quadrachord and Marimba Lumina, *Glimpsed From Afar*. This work has toured widely, and was performed on a program with the Los Angeles Philharmonic as part of the West Coast Left Coast Music Festival directed by John Adams.

— Paul Dresher



### A Special Thanks to **Robert Whitley**

Syndicated Wine Columnist

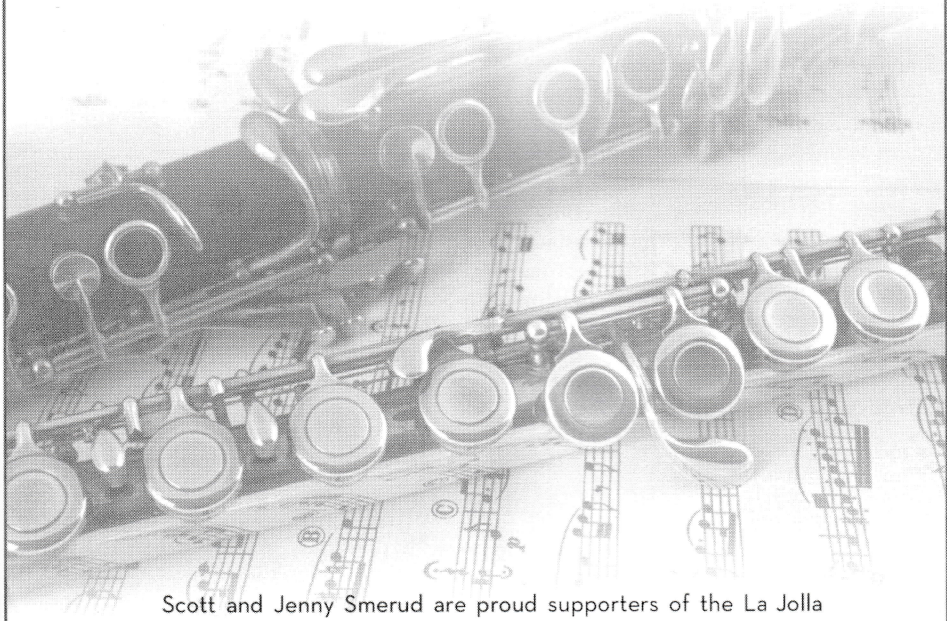
Publisher of  
[www.winereviewonline.com](http://www.winereviewonline.com)

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



# S

**SMERUD**  
REAL ESTATE



Scott and Jenny Smerud are proud supporters of the La Jolla Symphony & Chorus. Jenny has played clarinet with the orchestra for ten years, and served on the board for four years.

*We are pleased to donate \$500 for every referred sale.*

**Scott Smerud, Realtor & Attorney**

**760.644.1484**

Scott@SmerudRealEstate.com | www.SmerudRealEstate.com

DRE# 01913576

## TRANSCRIPTIONS OF PLACE

Yiheng Yvonne Wu

Born March 25, 1981, Taipei, Taiwan



**The following program note has been provided by the composer.**

In one sense, *Transcriptions of Place* is a fantasy of a singing piano. Two aspects of the piano's sound—the percussive hammer-strike and the resulting resonance—become metaphorical characters that dance around each other while constantly shifting forms. The piece opens with woodwinds mimicking the attack and decay of piano chords. Soon the winds surpass the piano's capabilities when they turn decaying sounds into crescendos. Later, fast runs mimic those undulations, and later still, glissandos from the brass and strings bring a physical palpability to the gestures. In this way, the orchestra is an extension of the piano, creating sounds that the piano cannot achieve alone.

The middle of the piece is an icy world of string harmonics (overtones, which sound purer and thinner). The frozen soundscape has a quietly stirring surface, and moments of scurrying suggest a greater energetic potential. This passage might imply a shift in the listener's "perspective." The extreme quiet suggests that we are far away from the sounds, yet the intimacy of certain details suggests we are deep *inside* the sound. Or perhaps time has slowed down. Within the iciness, fragments of fast runs from earlier

parts of the piece confuse the sense of "perspective"; multiple worlds clash and co-exist.

A lonely piano cuts into the iciness, stirring up the latent energy. It grows increasingly percussive, and the entire orchestra is roused for one last fiery dance. The strings still sound frozen, aside from some brief, explosive moments when they pierce through the figurative distance.

A final, loud percussive "hit" by the entire orchestra leaves the piano and tam-tam ringing alone. Little clouds of woodwinds and scattered strings sound like dust particles catching moments of iridescence in their never-ending fall. During the near-silence of several pauses, listeners might hear the resonance of the orchestra in their own imaginations.

The title is metaphorical. "Transcriptions" are my copying the piano's "resonances" over and over, though each copy becomes a translation into a new musical form. The word "place" connotes a specificity of location and circumstance, which "transcription" attempts to capture. But everything is ephemeral, and nothing can be pinned down. This is what I love most about music. ■

### ABOUT THE COMPOSER

Born in Taiwan and raised in Virginia, Yvonne began piano lessons when a family friend volunteered to teach her. She began composing during her last year of high school and decided then to take the plunge into music. She received a B.A. in Music from Yale University and an M.A. in Music Composition from UCSD. Her works have been performed in the U.S., Canada, Taiwan, and Germany and premiered by The Timothy Dwight Chamber Players, ARRAYMUSIC, and Ensemble SurPlus. She was a prize-winner in the 2004 Formosa Composition Competition and was awarded the Abraham Beekman Cox Prize at Yale. Her string quartet *Utterance* has been released on Carrier Records. Primary composition teachers have included Katharina Rosenberger, Kathryn Alexander, John Halle, Sophia Serghi, and Steven Takasugi. Yvonne is currently a doctoral student in music composition at UCSD.

## Learn Italian

PRIVATE LESSONS • BEGINNERS OR ADVANCED

*With Claudio you will learn  
The language of Leonardo,  
The culture of romance and poetry,  
The art and fine food of Italy.*

**Please call 760-703-0311**  
Your first lesson is complimentary.

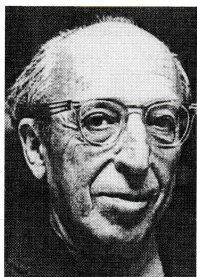
*Ample References Available*

## APPALACHIAN SPRING

### AARON COPLAND

Born November 14, 1900, Brooklyn

Died December 2, 1990, North Tarrytown, NY



Aaron Copland's *Appalachian Spring* has become such a classic that it is surprising to learn that this ballet took shape rather haphazardly. Copland and Martha Graham had long wanted to work together before that opportunity came in

1942 when music patron Elizabeth Sprague Coolidge commissioned three new dance works from Graham and gave the choreographer her choice of composers. One of those Graham chose was Copland, and they set to work. But their plans were unclear. It was wartime and Graham wanted a specifically American subject, but her initial thought of something that would include spoken text, an Indian girl, and the Civil War did not appeal to Copland. And so the composer went ahead with only a general sense of Graham's evolving scenarios.

Copland began composition in June 1943 in Hollywood, where he was working on a film score, and completed the ballet the following summer in Cambridge, while teaching at Harvard; the orchestration was completed in Mexico. Graham was delighted with Copland's music and adapted her choreography to fit his score (she in fact chose the title *Appalachian Spring* just weeks before the first performance, taking it from Hart Crane's poem *The Bridge*). For his part, Copland conceived this music specifically for Martha Graham rather than for her constantly-evolving plot-lines: "When I wrote *Appalachian Spring*, I was thinking primarily about Martha and her unique choreographic style, which I knew well. Nobody else seems quite like Martha: she's so proud, so very much herself. And she's unquestionably very American: there something prim and restrained, simple yet strong, about her which one tends to think of as American." Copland's working title for this music was simply "Ballet for Martha" (and it still says that on the score's title page).

The premiere, at the Library of Congress in Washington on October 30, 1944, was a great success, and Copland's score was awarded the Pulitzer Prize and the New York Music Critics Circle

 UC San Diego | Extension

From  
art to life  
sciences, explore  
600 courses, 80  
certificate programs,  
and four master's  
degrees.

**LEARN  
MORE**

Classes, programs, and  
events for San Diego's  
workforce and arts  
communities.



[extension.ucsd.edu](http://extension.ucsd.edu)

Award the following year. Because the pit at the premiere was so small, Copland originally scored *Appalachian Spring* for an ensemble of only thirteen instruments: three woodwinds (flute, clarinet, bassoon), double string quartet, contrabass, and piano. In the spring of 1945, he arranged a suite from the ballet for full symphony orchestra, deleting about eight minutes from the original ballet, and this is the version heard at the present concert.

A note in the score outlines the subject of *Appalachian Spring* as Graham and Copland finally evolved it: the ballet tells of "a pioneer celebration in spring around a newly-built farmhouse in the Pennsylvania hills in the early part of the last century. The bride-to-be and the young farmer-husband enact the emotions, joyful and apprehensive, their new domestic partnership invites. An older neighbor suggests now and then the rocky confidence of experience. A revivalist and his followers remind the new householders of the strange and terrible aspects of human fate. At the end the couple are left quiet and strong in their new house."

This scenario is rather simple, but the story is timeless, and Copland's wonderful music—glowing, fresh, strong—catches its mood perfectly. The action is easily followed. The opening section, which introduces the characters one by one, outlines the main theme of the ballet—a simple rising-and-falling shape—within a quiet haze of sound, and out of this bursts the general gathering: Copland portrays this with a jubilant A-major explosion that suggests country fiddling. A hopping little episode for woodwinds is the dance of the Bride and her Intended, who look forward to their life together (there is a dark interlude here—not all of life will be happy). Suddenly the revivalist and his flock appear and help celebrate the wedding with a barn dance. The Solo Dance of the Bride, marked *Presto*, is her attempt to convey her complex feelings on this day, and this leads to one of the most striking moments in *Appalachian Spring*: Copland has a solo clarinet sing the Shaker melody "Tis the Gift To Be Simple," and there follow five variations, each a vision of the married couple's life together. The last is stamped out triumphantly, and then, over prayer-like music from the strings, the Bride goes to take her place among her neighbors. The young couple is left together, "quiet and strong" as the ballet fades into silence on the music from the very beginning. ■

## In Memory of Bill Lindley

1933-2012

William "Bill" Lindley played in the Orchestra's viola section for forty years, holding out at the last against his deafness.

Leavened through his sense of humor, Bill invested his life passion in music, physics, humanism, and vigorous free-thinking. Bill remembered his years with the La Jolla Symphony & Chorus by leaving a bequest of \$5,000 to our organization. At the urging of friends who knew Bill well, this gift was used to help sponsor this weekend's concerts.

SAVE THE DATE

## Wines of Italy

Annual Wine Tasting & Fundraiser

**Saturday, April 27, 2-5PM**

Join syndicated wine columnist Robert Whitley on a tasting journey through Tuscany and beyond in this must-attend event!

- Reception of wines from around the world
- "Blind" tasting of wines of Italy
- Fabulous raffle of wine from private cellars
- Oceanview La Jolla home

*Ticket information at: 858-534-4637*

# LA JOLLA SYMPHONY ORCHESTRA

Founded in 1954 by Peter Nicoloff

**Steven Schick**, *Music Director*

**R. Theodore Bietz**, *Orchestra Manager* | **Ulrike Burgin**, *Orchestra Librarian* | **Yeung-ping Chen**, *Production Assistant*

## VIOLIN I

Peter Clarke, *Co-Concertmaster*  
David Buckley, *Co-Concertmaster*  
Deborah Ahn  
Carol Bietz  
Evon Carpenter  
Pat Gifford  
Susanna Han-Sanzi  
Wendy Patrick  
Jeanne Saier  
Natalie Schenker-Ahmed  
Catherine Shir  
Heidi Thomas  
Alex Wang

## VIOLIN II

Andy Helgerson, *Principal*  
Marit Chrislock-Lauterbach,  
*Assistant Principal*  
Susan Brown  
Carolyn Chen  
Mary Farruggia  
Judy Gaukel  
Igor Korneitchouk  
Ari Le  
Jonathan Ma  
Ina Page  
Arielle Straus  
Ted Tsai

## VIOLA

Daniel Swem, *Principal*  
Nancy Swanberg, *Assistant Principal*  
Jessica Barlow  
Andrew Chen  
Loie Flood  
Anne Gero-Stillwell  
Ashley Knutson  
Roark Miller  
Sheila Podell  
Cynthia Snyder

## CELLO

Caitlin Fahey, *Principal*  
Max Fenstermacher,  
*Assistant Principal*  
Alana Borum  
Ulrike Burgin  
Bryan Cassella  
Curtis Chan  
Melissa Chu  
Peter Farrell  
Jonathan Ho  
Carolyn Sechrist  
Carol Tolbert  
Tim Wu

## CONTRABASS

Christine Allen, *Principal*  
Scott Steller, *Assistant Principal*  
Darrell Cheng  
Stephen Gentillalli  
Lance Gucwa

## FLUTE

Elena Yarritu, *Principal*  
Cathy Blickenstaff  
Erica McDaniel

## PICCOLO

Cathy Blickenstaff  
Erica McDaniel

## OBOE

Carol Rothrock, *Principal*  
Heather Marks

## CLARINET

Jenny Smerud, *Principal*  
Fran Tonello

## BASS CLARINET

Gabe Merton  
Steve Shields

## ALTO SAXOPHONE

Steve Shields

## BASSOON

Tom Schubert, *Principal*  
Jennifer Bleth

## CONTRABASSOON

Jennifer Bleth

## HORN

Ryan Beard, *Principal*  
Nicolee Kuester, *Associate Principal*  
David Ryan

## TRUMPET

Ken Fitzgerald, *Principal*  
Rachel Allen, *Associate Principal*  
Tim Brandt

## TROMBONE

Eric Starr  
Jonathan Hammer

## BASS TROMBONE

Jonathan Hammer

## TUBA

Kenneth Earnest

## TIMPANI

Ryan Nestor

## PERCUSSION

Ryan Nestor, *Principal*  
Catherine Barnes  
David Han-Sanzi  
Eleasa Sokolski

## HARP

Laura Vaughan

## PIANO

Kyle Blair

## KEYBOARD / SYNTHESIZER

Loie Flood

# CONTRIBUTORS

The La Jolla Symphony & Chorus Association is deeply grateful to the Department of Music at UC San Diego for its generous support and assistance. 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. LJS&C thanks the following contributors for their support of the 2012-2013 season.

## ANNUAL GIVING

### MAJOR SPONSOR

\$25,000+  
City of San Diego, Commission  
for Arts & Culture  
Department of Music, UCSD

### SEASON UNDERWRITER

\$15,000+  
Anonymous  
County of San Diego,  
Supervisors Pam Slater-Price  
and Ron Roberts

### ANGEL

10,000+  
Michael & Nancy Kaehr  
The Weingart Foundation  
Amee Wood & Eric Mustonen

### BENEFACTOR

\$5,000+  
William B. Lindley (bequest)  
Dr. Michael McCann  
Brenda & Steven Schick  
Robert Whitley & Diane Salisbury

### SUSTAINER

\$2,500+  
Betty Scalice Foundation  
Maxine Bloor  
Eric & Pat Bromberger  
Gary & Susan Brown  
J. Lawrence Carter  
Dr. Robert Engler & Julie Ruedi  
Gerald & Beda Farrell  
Rexford & Joan Kastner  
Julie & Don MacNeil  
Drs. Bill Miller & Ida Houby  
Steve & Janet Shields  
Jim Swift & Suzanne Bosch-Swift  
Francis Tonello  
Arthur & Mollie Wagner

### SUPPORTER

\$1,500+  
Charles & Maureen Brown  
Curtis & Mae Chan  
Sonya Hintz  
Ted & Beverly Kilman  
Monique Kunewalder  
Milton H. Saier, Sr. Memorial Fund  
Randy Stewart

### ASSOCIATE

\$1,000+  
Mark & Suzanne Appelbaum  
David Clapp & Gayle Barsamian  
Mary Berend  
Walt Burkhard &  
Patricia Finn Burkhard  
Gordon & Lauren Clark  
Julia Croom  
Donald & Frances Diehl  
Dr. & Mrs. Frank Dwinell, Jr.  
Noel & Victoria Eicher  
Marty Hambricht  
Kurt & Dorothy Hummeldorf  
Drs. Andrew King & Diane McKay

James & Lois Lasry  
Stephen L. Marsh  
McKenna Long & Aldridge  
Nancy Moore  
Tom & Barbara Peisch  
Jeanne & Milton Saier  
C. Glasson Schmidt  
David D. Smith

### PATRON

\$500+  
Dan & June Allen  
George & Sarilee Anderson  
Carolyn Chase  
Kenneth Earnest  
Drs. Einar & Sally Gall  
Ryan Gamble & Erica McDaniel  
David & Pat Gifford  
Michael & Meryl Gross  
John & Alice Ho  
Janet Merutka  
Mary Nee  
Nolan & Barbara Penn  
Carol Plantamura & Felix Prael  
Fredrick & Beverly Price  
Manuel & Paula Rotenberg  
Jonathan & Judy Rudin  
Vanya Russell  
Tom Schubert  
Otto Sorensen & Mary Gillick  
Paul Symczak & Debra Weiner  
Ted & AnnaTsai  
Frederick Walker & Katharine Sheehan

### FRIEND

\$100+  
Charlotte Albrecht  
Jaqueline Allen  
Joseph & Susan Allen  
Barbara Allison  
Georgios & Myrtali Anagnostopolous  
Mary Beebe & Charles Reilly  
In Memory of Daryoush Berenjjan  
Robert Bergstrom  
Roland Blantz  
Cathy Blickenstaff  
Dr. Duane & Denise Blickenstaff  
Susan Brown  
Nancy Bojanic  
Garrett Bowles  
Tim Brant  
David Buckley & Beth Ross Buckley  
George & Ulrike Burgin  
Nelson & Janice Byrne  
P.E. & N.E. Caine  
John & Evon Carpenter  
Glenn Casey & Rochelle Kline-Casey  
Frances Castle  
David & Ann Chase  
Scott A. Cheatham  
Bobbi Chifos  
Peter & Megan Clarke  
R.A. & C.A. Clarke  
Mea & Gaelen Daum  
Ann & Walter Desmond  
Todd Dickenson  
Joel & Nancy Dimsdale  
Edward & Edith Drcar  
Joanne B. Driskill  
F.F.D  
Karen Erickson

Thomas & Julia Falk  
George & Elsa Feher  
Max Fenstermacher &  
Nancy Swanberg  
Jeko Fetvadjev  
Jerry & Barbara Fitzsimmons  
Janet Fraser  
Paul & Clare Friedman  
Sharon and Gene Friedman  
Bill & Cathy Funke  
Robert & Judy Gaukel  
J.M. & Barbara Gieskes  
Jim Goode & Andrea Gilbert  
John J. & Mary A. Griffin  
Bill & Sharon Griswold  
Inga Grove  
Bill & Nancy Homeyer  
Gabrielle Ivany  
David & Nancy James  
Peter Jorgensen & Karen Johns  
Thomas Jroski  
Katherine Kaufman  
G.F. & Aleta Kerth  
David Kimball  
Edith Kodmur  
Igor Korneitchouk  
Mr. and Mrs. James Lauth  
Constance Lawthers  
Ari Le  
Mark Lewkowicz  
Louis C. and Celia K.  
Grossberg Foundation  
Carl & Claudia Lowenstein  
Alan & Renate Ludecke  
Judy Manuche  
Dr. & Mrs. Warren Marsh  
Robert & Jan McMillan  
Rebecca Mendoza  
Marion Mettler  
Jim & Sally Mowry  
Elizabeth Newman  
John & Barbara Noyes  
Gilbert & Dorothy Omens  
Nessa O'Shaugnessy  
Leonard Ozerkis  
Ina Page  
Bob Palmer  
Raymond & Deborah Park  
David & Thelma Parris  
Perrie Patterson  
Bill Paxton  
Joey Payton  
Cinda Peck  
Pee't's Coffee and Tea  
Gordon and Ingrid Perkins  
Emily Peterson  
Ethna Piazza  
Ann E. Pitzer  
Sheila Podell  
Kedar Pyatt  
Robert & Diane Reid  
Sean Reusch  
Sue B. Roesch  
Barbara Rosen  
Carol Rothrock  
Alex & Valerie Rubins  
Coreen Sammon  
Valerie Schierl  
Drs. Margaret Schoeninger &  
Jeffrey Bada

Brian & Sherri Schottlaender  
Gerald H. Seifert  
Dr. Jacob & Liz Sharp  
Joyce & Jerome Shaw  
William & Georgiana Simmons  
Bernie Sisco  
Scott & Jenny Smerud  
Elli V. Sorensen  
Eva Sorlander  
Harold & Lambertha Stier  
Bill & Jeanne Stutzer  
Phyllis Strand  
Pamela Surko  
Susan & Mark Taggart  
Irving & Arlene Tashlick  
Suzy & Harold Ticho  
Carol Tolbert  
Helen Wagner  
Sarah Waris  
Ellen Warner-Scott  
Warwick's  
Bonnie B. Wright  
David & Elke Wurzel

## TERESE HURST PLANNED GIVING SOCIETY

Colin & Maxine Bloor  
Sue & James Collado  
William B. Lindley  
Drs. Bill Miller & Ida Houby  
Richard & Glenda Rosenblatt  
David D. Smith  
Amee Wood & Eric Mustonen

## CORPORATE GIFT MATCH

ASEG Inc.  
Inuit  
Qualcomm

## ENDOWMENT GIFTS

Anonymous  
Dan & June Allen  
Ellen Bevier  
John & Evon Carpenter  
J. Lawrence Carter  
David & Ann Chase  
Ann & Walter Desmond  
Donald & Frances Diehl  
Dr. and Mrs. Frank Dwinell, Jr.  
Gerald & Beda Farrell  
Paul J. & E. Clare Friedman  
Peter Gourevitch  
Neil & Clarice Hokanson  
Drs. Andrew King & Diane McKay  
Monique Kunewalder  
Esther LaPorta  
Julie & Don MacNeil  
Stephen L. Marsh  
Dr. Michael McCann  
Drs. Bill Miller & Ida Houby  
Nancy Moore  
Mary Nee  
Milton & Jeanne Saier  
Brenda & Steven Schick  
Tom Schubert  
Paul E. Symczak & Debra Weiner  
Amee Wood & Eric Mustonen

The La Jolla Symphony & Chorus Association is a 501(c)3 non-profit corporation, making your donation tax-deductible. To support the Association, please send donations to the LJS&C at 9500 Gilman Drive, UCSD 0361, La Jolla, CA 92093-0361 or call 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 February 19, 2013.**

*Angle  
of Repose*  
2012-2013 Season

**LA JOLLA SYMPHONY & CHORUS**

**OLD WORLDS / NEW WORLD**

Saturday, May 4 at 7:30pm

Sunday, May 5 at 2:00pm

Mandeville Auditorium, UCSD



**Steven Schick conducts**

CHOU WEN-CHUNG

**Landscapes**

RICHARD STRAUSS

**Horn Concerto  
No. 2**

EDGARD VARÈSE

**Amériques**

GUEST ARTIST:

Nicolee Kuester, horn  
(2011 Young Artists Winner)

SPONSORS:

The Bloor Family  
Rexford & Joan Kastner

**TICKETS: 858-534-4637 OR WWW.LAJOLLASYMPHONY.COM**

**Sponsor Support for the 2012-2013 Season:**



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

