

La Jolla Symphony & Chorus

60th Anniversary Season
2014-2015

The Nature of Things

March 13-15, 2015
Mandeville Auditorium

Steven Schick
Music Director

David Chase
Choral Director



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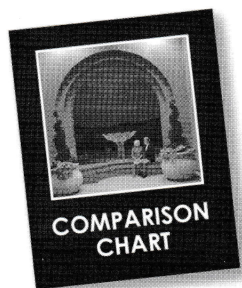
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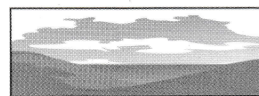
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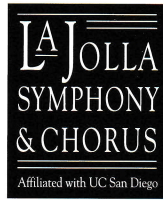
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Steven Schick
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David Chase
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...on the nature of *renewal*

Friday, March 13, 2015, 7:30pm
Saturday, March 14, 2015, 7:30pm
Sunday, March 15, 2015, 2:00pm
Mandeville Auditorium, UCSD

Steven Schick conducting

BERLIOZ Requiem, Opus 5

1. *Requiem et Kyrie*
2. *Dies irae*
3. *Quid sum miser*
4. *Rex tremendae*
5. *Quaerens me*
6. *Lacrymosa*
7. *Offertorium*
8. *Hostias*
9. *Sanctus*
John Tiranno, tenor
10. *Agnus Dei*

La Jolla Symphony Chorus and members of San Diego Gay Men's Chorus

La Jolla Symphony Chorus uses a new edition of the *Requiem*
by special permission of Adrian Horn, editor, and Serenissima Music, publisher.

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From the Conductor

by Steven Schick

Hector Berlioz's *Grande Messe des Morts*, or what we more commonly refer to as "The Berlioz Requiem," is many things. Outside of Mahler's "Symphony of a Thousand," it's the largest and most ambitious work ever written for chorus and orchestra. It's an early treatise on modern orchestration and textural invention; and a throwback to the antiphonal music of Gabrieli. It's a love letter to Paris, and an early 19th century benchmark that the musical world was bending away from the clarity of the Viennese classicists and towards the romanticism of sensitive young men like Berlioz.

But what is often left off of the list of attributes of this astonishing work is, for me, perhaps its most compelling quality. The Berlioz *Requiem* is the first example of Heavy Metal.

Yes, I know. Right about now both sides of a musical divide are rising in protest. The lovers of Berlioz and classical music in general are sniffing that such a comparison is both false and demeaning. True Metalheads are also howling. After all, Heavy Metal is a musical arena with more sub-genres than Meryl Streep has accents. So exactly to what am I comparing the Berlioz? For the record, I have in mind mainstream Metal from the 80s and early 90s. I am thinking more of Iron Maiden or Sabbath than say, speed metal or (that infamous "Nu metal" Iowa band) Slipknot.

There will be objections to my theory, but having lived and worked on both sides of the rock music/classical music divide, I find the comparison apt. Like Heavy Metal in its hey-day, the *Requiem* is frequently self-absorbed and humorless, often redundant. It is also intense, weirdly personal, and freakishly powerful. Like Metal, it relies on leveraging the most sentimental bits of a well-known story in the service of exaggerated emotional impact. (You'd have to admit that neither the liturgy for the dead nor the lyrics of the average power ballad contain many surprises; yet, you'd also have to say that both can be very moving.) And like Metal, the most powerful moments of the Berlioz *Requiem* are titanic. Colossal waves of sound roll over an audience from all corners of the concert hall during the *Tuba Mirum*, and *Rex Tremendae* has the musical horsepower to back up its title. Power chords and decibels are hard to beat, no matter what the century!

Both also skew towards the masculine side of the spectrum. Not many girl bands were featured on MTV's Saturday night Metal show, *Headbangers Ball* (were

there any?) And Berlioz relies heavily on men's voices along with the massed sonorities of multiple percussionists and squadrons of brass players stationed around the hall like military sentinels.

And, oh, the power! One of the fondest memories of my student days found me playing the lead timpani part in a performance of the *Requiem*. Only a few years removed from a youthful turn as a drummer in a touring rock band, I was a new, and oh-so-serious, student of classical music. My musical tastes drifted towards the modernists and my social skills towards the blunt. I made it no secret that I thought that Berlioz was an overwrought and under-skilled composer. I wanted *desperately* not to like the *Requiem*! Yet, for all of its romantic excesses, the *Requiem* won me over. And when, in the midst of the *Tuba Mirum*, I began a timpani crescendo that would soon be answered by a colossal explosion of drums and trumpets, I was moved, begrudgingly, to tears.

For all of the muscle it flexes, I now see the *Requiem* as a predominately soft and introspective piece. There are many moments of pure beauty (wait for the tenor solo in the *Sanctus*). And there are acoustical oddities so captivating that listening to them feels like a hike through a musical version of the Galapagos. The repeated swells of chords, scored solely for low trombones and high flutes that open the *Agnus Dei*, seem precarious and intimate as more than three hundred musicians sit on stage and listen to these few players. In a brilliant gesture that foreshadows artificial reverb, Berlioz extends the cut-off of a super-loud brass chord by a soft cello tremolo.

I'm still blown away by the brass bands and the percussion explosions—I mean, who wouldn't be? But what haunts me most now are the voices: the sopranos as they plead *Salve Me*, the druidic proto-chant of the men intoning, *Kyrie Eleison*, the glorious voicing of the *Amen* as the strings spool forth their fluid triplets and a regiment of timpanists answer in soft benediction. Maybe I have become the old man whose favorite Zeppelin tune is no longer *Kashmir* but *The Rain Song*.

Maybe.

It's true that I am too old to be a groupie of either Metal or Berlioz, but too honest not to understand how much music there is to be found in both. The genres have lost their singularity; the selves have merged. The young timpanist with long hair has become the aging conductor with no hair. Along the way I've lost the distinctions and gained the music. ■

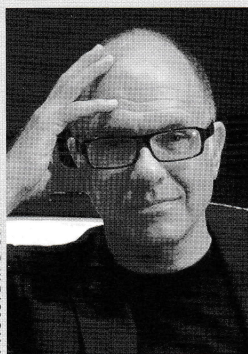


Photo: Bill Dean

Steven Schick conductor

Percussionist, conductor, and author Steven Schick was born in Iowa and raised in a farming family. For forty years he has championed contemporary music by commissioning or premiering more than one hundred-fifty new works. He was the founding percussionist of the Bang on a Can All-Stars (1992-2002) and served as Artistic Director of the Centre

International de Percussion de Genève (2000-2005). Schick is founder and Artistic Director of the percussion group, "red fish blue fish." Currently he is Music Director of the La Jolla Symphony and Chorus and Artistic Director of the San Francisco Contemporary Music Players. In 2012 he became the first Artist-in-Residence with the International

Contemporary Ensemble (ICE). Schick founded and is currently Artistic Director of "Roots and Rhizomes," a summer course on contemporary percussion music held at the Banff Centre for the Arts. He maintains a lively schedule of guest conducting including appearances in this season with the BBC Scottish Symphony Orchestra, the Saint Paul Chamber Orchestra, the Nova Chamber Ensemble and the Asko/Schönberg Ensemble. Schick will be music director of the 2015 Ojai Festival. Among his acclaimed publications are a book, "The Percussionist's Art: Same Bed, Different Dreams," and numerous recordings of contemporary percussion music including a 3 CD set of the complete percussion music of Iannis Xenakis (Mode). Mode released a companion recording on DVD of the early percussion music of Karlheinz Stockhausen in September of 2014. Steven Schick is Distinguished Professor of Music at the University of California, San Diego.

Program Notes by Eric Bromberger

Requiem, Opus 5

HECTOR BERLIOZ

Born December 11, 1803, La Côte-St-Andre, Grenoble

Died March 8, 1869, Paris



Over a century and a half after its composition, Berlioz's *Requiem* remains one of the grandest settings of the Roman Catholic Mass for the Dead, yet its creation took place amid a nightmare of complication and intrigue that almost kept this music from being performed at all. Berlioz—one of the wittiest, most articulate, and profoundly self-conscious composers in history—describes all of this in wicked detail in his *Memoirs*: how the decision by the Ministry of the Interior to commission a Requiem Mass from the hot-headed young composer of the *Symphonie fantastique* touched off a firestorm of protest. How the friends of the aged Cherubini, outraged because he had not been awarded the commission, conspired to take it away from Berlioz. How

bureaucratic stalling and dissembling blocked the funds Berlioz had been promised and so killed the premiere. How fate intervened when a French general was killed in Algeria in the fall of 1837, and—needing a suitable memorial—the Ministry of War took over sponsorship of Berlioz's *Requiem* and forced the government to pay for it. And how—finally—the premiere was almost sabotaged when the conductor Francois Habeneck, a rival of Berlioz, paused at a crucial moment to take a pinch of snuff and the performance was rescued from disaster only when Berlioz leapt up and gave the correct beats as Habeneck inhaled his snuff. Even allowing for Berlioz's variable memory and his desire to skewer his rivals, his *Memoirs* tell an astonishing story of the creation of this music.

When the layers of myth and fable have been peeled away, however, one crucial fact remains about Berlioz's *Grand messe des morts*, as he called it: he knew that it would be premiered in Les Invalides, the cathedral of the military hospital in Paris. Completed in 1706, Les Invalides is huge—its gigantic dome seems to float far overhead—and quite resonant, so Berlioz—always acutely conscious of the *space* he was writing for—created a sound that would fill that space. His *Requiem* is remarkable both for its grandeur and for its utterly original conception of sound: for an "ideal" performance, Berlioz imagined an orchestra of about 200 players and a chorus of similar size that could be doubled or tripled if space permitted.

Even more remarkable than the numbers involved is the disposition of the performers, for *where* the sound was coming from mattered a great deal to the composer (the present description of such music is "spatial"; Berlioz preferred to call it "architectural music"). Berlioz surrounds the chorus and orchestra with four brass ensembles (he referred to them as "four distinct brass orchestras") which burst to life at climactic moments. He also specifies that there must be eight pair of timpani, which lend their thunder to this music's most dramatic moments. In the resonant cathedral for which this music was written, such explosions of brass and percussion must have convinced the listeners that the heavens themselves were breaking open around their heads. Further, Berlioz makes some bold experiments with sound, combining unlikely families of instruments (sometimes playing at the limits of their ranges) to create previously unknown sonorities.

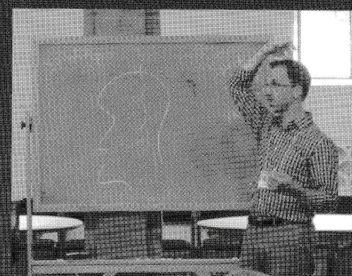
The challenge of setting the requiem text has caused composers to write quite varied music, and the character of each individual setting tells us much about its creator and his vision of life and death: Verdi's *Requiem* is consciously dramatic and operatic, while Fauré's setting is subdued and calm. Brahms writes a confident *German Requiem*, but Britten is anguished over modern warfare in his *War Requiem*. Berlioz's *Requiem* seems perfectly characteristic of the fiery but sensitive young man who wrote it: at one moment the music can be full of wild, heaven-storming violence, and the next it will glow with quiet acceptance. In this sense, the music—with its sudden leaps between rage, terror, confusion, hope, and acceptance—seems a direct reaction to the fact of death as a natural part of life. Berlioz's use of musical contrast mirrors this philosophical ambivalence: the music can move instantly from overpowering volumes of "cathedral" sound to the most delicate effects in which only a handful of instruments combine for what is effectively chamber music.

In the *Requiem*, Berlioz exercises a composer's right to alter the text, and those who know the *Requiem* text well will recognize that he has made some small deletions and re-ordering. Here follows a text and translation, with brief descriptions of the music.

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Mission Statement

Rooted in San Diego for over 50 years, the La Jolla Symphony and Chorus enriches our lives through affordable concerts of ground-breaking, traditional and contemporary classical music.

1. Requiem et Kyrie

Requiem aeternam dona eis, Domine.
et lux perpetua luceat eis.
Te decet hymnus, Deus, in Sion,
et tibi reddetur votum in Jerusalem
Exaudi orationem meam,
ad te omnis caro veniet.
Requiem aeternum dona defunctis,
Domine et lux perpetua luceat eis
Kyrie eleison.
Christe eleison.
Kyrie eleison.

Grant them eternal rest, O Lord,
and may perpetual light shine on them.
Thou, O God, art praised in Zion,
and unto Thee shall the vow be performed
in Jerusalem. Hear my prayer,
unto Thee shall all flesh come.
Rest eternal grant to the dead, O Lord
And may perpetual light shine upon them.
Lord have mercy upon us.
Christ have mercy upon us.
Lord have mercy upon us.

The *Requiem* opens with the orchestra rising almost inaudibly out of silence. Soon solemn basses enter to sing "Requiem aeternam" over halting string accompaniment, and the movement reaches a radiant climax on the chorus "luceat eis" as massed violins arc upward to a high A. But the light is short-lived: the chorus chants the "Kyrie eleison," and the orchestra closes on fragments of the opening figure.

2. Dies irae

Dies irae, dies illa
Solvat saeculum in favilla,
Teste David cum Sibylla.
Quantus tremor est futurus
Quando iudex est venturus
Cuncta stricte discussurus

Day of wrath, that day
Will dissolve the earth in ashes
As David and the Sibyl bear witness.
What dread there will be
When the judge shall come
To judge all things strictly.

Tuba mirum spargens sonum
Per sepulchra regionum,
Coget omnes ante thronum.
Mors stupebit et natura
Cum resurget creatura
Judicanti responsura.
Liber scriptus proferetur
In quo totum continetur,
Unde mundus judicetur.
Iudex ergo cum sedebit
Quidquid latet apparebit,
Nil inultum remanebit.

A trumpet, spreading a wondrous sound
Through the graves of all lands,
Will drive mankind before the throne.
Death and Nature shall be astonished
When all creation rises again
To answer to the Judge.
A book, written in, will be brought forth
In which is contained everything that is,
Out of which the world shall be judged.
When therefore the judge takes his seat
Whatever is hidden will reveal itself.
Nothing will remain unavenged.

The invocation of God's fury at the damned is invariably the most dramatic section of any Requiem. Ominous lower strings set the tone at the opening, and over them float sopranos with an almost innocent invocation of judgment day. Mounting tension leads to the "Tuba mirum": the four brass ensembles sound the herald of the "wondrous trumpet" and massed timpani shake the earth. Stunned, the chorus makes tentative responses, always to be overpowered by new outbursts. The music trails off as the women sing "Judicanti responsura" and face judgment.

3. Quid sum miser

Quid sum miser! tunc dicturus?
Quem patronum rogaturus,
Cum vix justus sit securus?
Recordare, Jesus pie,
Quod sum causa tuae viae;
Ne me perdas illa die.
Oro supplex et acclinis,
Cor contritum quasi cinis,
Gere curam mei fini.

What then shall I say, wretch that I am,
What advocate entreat to speak for me,
When even the righteous may hardly be secure?
Remember, blessed Jesus,
That I am the cause of Thy pilgrimage.
Do not forsake me on that day.
I pray in supplication on my knees.
My heart contrite as the dust,
Take care of my end.

Those about to be judged pray and offer their humility. Berlioz significantly reduces the orchestra here (no brass or upper strings), and lonely woodwind voices stand out amid the chorus' plea for mercy.

4. Rex tremendae

Rex tremendae majestatis,
Quid salvandos salvas gratis,
Salva me, fons pietatis.
Recordare, Jesus pie,
Quod sum causa tuae viae,
Ne me perdas illa die.
Confutatis maledictis (Jesus)
Flammis acribus addictis,
Voca mea...
Et de profundo lacu.
Libera me de ore leonis,
Ne cadam in obscurum,
Ne absorbeat me Tartarus.

King of awful majesty.
Who freely savest the redeemed,
Save me, O fount of goodness.
Remember, blessed Jesus,
That I am the cause of Thy pilgrimage.
Do not forsake me on that day.
When the accursed have been confounded Jesus
And given over to the bitter flames.
Call me...
And from the bottomless pit.
Deliver me from the lion's mouth.
Lest I fall into darkness
And the black abyss swallow me up.

In another of Berlioz's effective contrasts, the chorus and brass burst to life in a further prayer for mercy. Gradually the music rushes ahead and breaks off suddenly, only to resume the desperate prayer as the music fades into silence.

5. Quaerens me

Quaerens me, sedisti lassus,
Redemisti crucem passus,
Tantus labor non sit cassus.
Juste judex ultionis,
Donum fac remissionis
Ante diem rationis.
Ingemisco, tanquam reus,
Supplicanti parce, Deus.
Preces meae non sunt dignae,
Sed tu bonus fac benigne,
Ne perenni cremer igne.
Qui? Mariam absolvisti
Et latronem exaudisti,
Mihi quoque spem dedisti.
Inter oves locum praesta
Et ab haedis me sequestra,
Statuens in parte dextra.

Seeking me Thou didst sit down weary
Thou didst redeem me, suffering death on the cross.
Let no such toil be in vain.
Just and avenging Judge.
Grant remission
Before the day of reckoning.
I groan like a guilty man.
Spare a suppliant, O God.
My prayers are not worthy,
But Thou in Thy merciful goodness grant
That I burn not in everlasting fire.
Thou who didst absolve Mary Magdalene
And hearken to the thief,
To me also hast given hope.
Place me among Thy sheep
And separate me from the goats.
Setting me on Thy right hand.

In this *a capella* movement, the chorus prays for mercy. The quiet, three-part fugue at the opening, which offers music of extraordinary beauty, rises to a gentle climax and then fades away.

6. Lacrymosa

Lacrymosa dies illa
Qua resurget ex favilla
Judicandus homo reus.
Pie Jesus, Domine
Dona eis requiem aeternam?

Mournful that day
When from the dust shall rise
Guilty man to be judged
Merciful Jesus, Lord
Grant them eternal rest.

Once again, Berlioz surprises with a sharp contrast: the *Lacrymosa* reinvokes the moment of judgment over harsh music, full of growling basses, howling brass, and sharply-syncopated chords from the violins. Hope seems to triumph briefly, only to be smashed by the cataclysmic return of brass and massed timpani.

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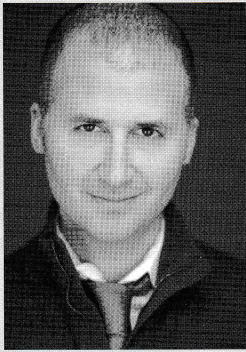
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John Tiranno

tenor

John Tiranno has been called a “clear-voiced tenor” and his singing “ardent and mellifluous” by *The New York Times*. In 2014, New York City appearances included Mozart’s *Requiem* (Sacred Music in a Sacred Space), Bach’s *St. John Passion* (with Kent Tritle at the Cathedral of St. John the Divine), and Handel’s *Messiah* (Saint Andrew Chorale).

Other credits include creating the role of Trouble in Gisle Kverndokk’s *Max and Moritz* (New York Opera Society), Belmonte in Mozart’s *Die Entführung aus dem Serail* (Concert Opera of Philadelphia), Captain Richard Warrington in Victor Herbert’s *Naughty Marietta* (Light Opera of New York), Alfredo in Verdi’s *La Traviata* (Granite State Opera), Handel’s *Messiah* (Dayton Philharmonic), Haydn’s *Creation* and Beethoven’s *Ninth Symphony* (Vermont Mozart Festival), the roles of Moussah and Ferkamnat in *Fervaal* (American Symphony Orchestra), Dr. Caius in *Falstaff* (Toledo Opera), Lord Tolloller in *Iolanthe* (Nashville Opera), Don Ottavio in *Don Giovanni* (Opera Colorado), Beppe in *Pagliacci* (New York Grand Opera), and the world premiere of Gregory Walker’s *The Passion According to St. Toscanini* (Boulder Philharmonic).

Mr. Tiranno resides in New York City.

7. Offertorium

Domine, Jesus Christe, Rex gloriae,
libera animas omnium
fidelium defunctorum de poenis
Domine libera eas de poenis
infernī et de profundo lacu.
Et sanctus Michael signifer
repraesentat eas in lucem
sanctam, quam olim Abrahae
et semini eius ejus, promisisti
Domine, Jesus Christe, Amen.

Lord Jesus Christ, King of glory,
deliver the souls of all the
faithful departed from the pains
of hell and from the bottomless pit.
And let St. Michael Thy standard
bearer lead them into the holy
light which once Thou didst promise
to Abraham and his seed,
Lord Jesus Christ. Amen.

This prayer for the souls awaiting judgment — one of the most effective movements in the *Requiem* — is built on a quiet, sinuous fugue for strings over which the chorus chants the simple music of the prayer. The ending is particularly inspired: the fugue subject breaks down — Berlioz repeats it continuously, shortening it by one note each time until the fragments dissolve into silence.

8. Hostias

Hostias et preces tibi laudis
offerimus. Suscipe pro animabus
illis quarum hodie memoriam
facimus.

We offer unto Thee,
this sacrifice of prayer and praise.
Receive it for those souls
whom today we commemorate.

In daringly simple music, the men offer this prayer over an orchestral accompaniment that consists almost solely of trombones and flutes.

9. Sanctus

Sanctus, sanctus, sanctus, Deus Sabaoth.
Pleni sunt coeli et terra gloria tua.
Hosanna in excelsis.

Holy, holy, holy, God of Hosts.
Heaven and earth are full
of Thy glory. Hosanna in the highest.

Here the tenor soloist sings for the only time in the *Requiem*, and his voice floats over a halo of sound from solo strings. His text alternates with grand fugal sections for full orchestra and chorus on “Hosanna in excelsis.”

10. Agnus Dei

Agnus Dei, qui tollis peccata mundi,
dona eis requiem sempiternam.
Te decet hymnus, Deus, in Sion,
et tibi reddetur votum in Jerusalem.
Exaudi orationem meam, ad te omnis
caro veniet.
Requiem aeternam
dona defunctis, Domine, et lux
perpetua luceat eis, cum sanctis tuis
in aeternum, Domine, quia pius es.
Amen.

Lamb of God, who takest away the sins
of the world, grant them everlasting rest.
Thou, O God, art praised in Zion
and unto Thee shall the vow be
performed in Jerusalem. Hear my
prayer, unto Thee shall all flesh come.
Grant the dead eternal rest,
O Lord, and may perpetual light shine
on them, with Thy saints for ever,
Lord, because Thou art merciful.
Amen.

Longest of the movements, the *Agnus dei* brings back music from the *Hostias* and the opening *Agnus dei*. The chorus makes the traditional closing plea for eternal peace, and Berlioz’s *Requiem* — which had earlier unleashed such furious violence in the face of death — now fades peacefully into silence. ■

Meet Our Musicians

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

In the world of making music the La Jolla Symphony and Chorus is uniquely filled with volunteer musicians who make music purely for the love of it. The orchestra's use of co-concertmasters, who trade off leadership responsibilities, is also uncommon. Both of the LJS&C concertmasters are highly accomplished violinists as well as successful in their chosen professions.

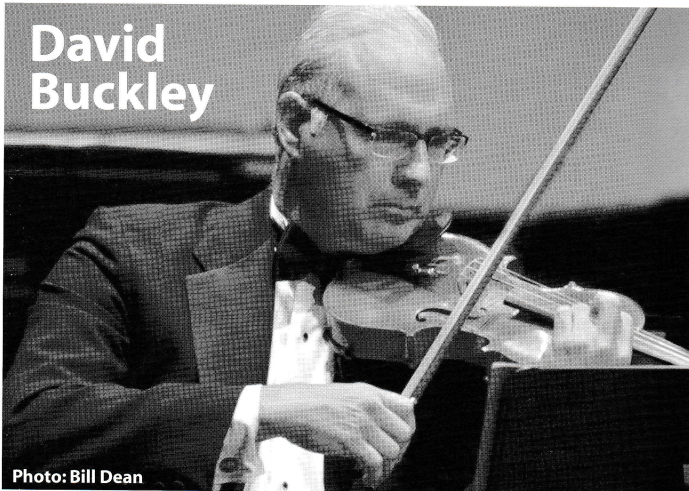


Photo: Bill Dean

David Buckley began studying violin at a very young age with Isabelle Thompson, a Julliard graduate and the violin teacher at Concordia College. During high school he performed in the local symphony and also played gypsy and show tunes with a strolling string ensemble. In college at St. Olaf, with majors in Chemistry, Biology, and Math, he managed to play in the orchestra and was concertmaster for two years. Between orchestra tours and other concerts he gave thirteen concerto performances and even once played for the King of Norway in Oslo.

David attended medical school in Minnesota and is now President of Radiology Medical Group, whose physicians staff offices of Imaging Healthcare Specialists in San Diego and Orange County.

He says about La Jolla Symphony, "I joined in 1997 because you can't really perform great orchestral works in your living room—it takes a village, or at least 300 or so musicians. I absolutely love Steve Schick's programming, musicianship, teaching ability and humor. Rehearsals become a privilege."

**By working together,
members achieve what one
person cannot accomplish alone.**



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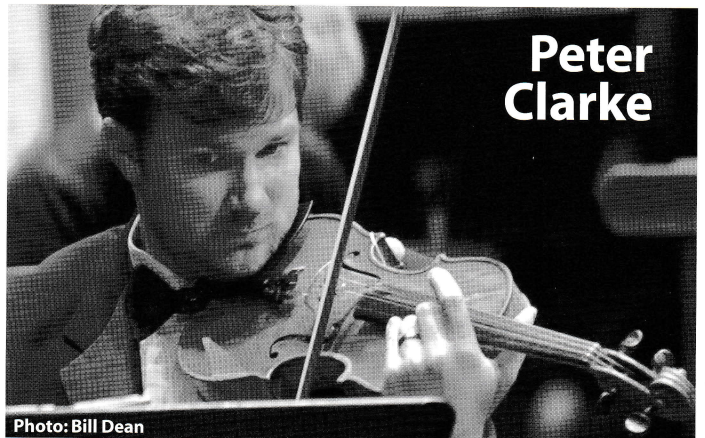


Photo: Bill Dean

Peter Clarke's family had a string quartet going before Peter was born. His brother and mother were the violinists, his sister played viola, and his dad was the cellist. He chose to play violin so that he could eventually replace his older brother in the group. Throughout school he played in several orchestras and attended the Royal Conservatory of Toronto and The Colburn School for Performing Arts. He briefly played trumpet and was part of the Disney Young Musicians Orchestra playing trumpet on *American in Paris*.

Peter graduated from UCSD as an electrical engineer. He works at Peregrine Semiconductor as a staff engineer in the modeling group where he does computer modeling of semiconductor devices.

He joined La Jolla Symphony nineteen years ago. When asked what he particularly likes about the group he said, "We perform interesting, rare, challenging, large, modern, awesome orchestral pieces with great people and musicians of all sorts and we enjoy post rehearsal and concert socializing."

Sostenuto

Sustaining Our Musical Future

Dear Friends,

One of the great pleasures I've had as endowment chair is seeing friends, family, and fellow musicians tap into their "inner philanthropist" and discover the joy of giving. For some, the idea of making a personally meaningful gift to *Sostenuto*, at one time, seemed unreachable. But when presented with the variety of giving options, they found a way that fit within their budget.

To help you find your inner philanthropist, here are several ways of giving to think about:

Monthly Payment: Just like paying a bill: write a monthly check or authorize a monthly credit card deduction for a specified period of time until you reach your philanthropic goal.

Annual Installments: Pledge an amount and the number of years you will take to fulfill it. We will send an annual reminder on a date you specify and that's convenient for you.

Pledge for a Future Gift: Timing not right for you today? Consider a pledge for a gift in the future. All pledges count toward our \$1.5 million goal.

Transfer of Appreciated Stock: Holders of stock that has appreciated may avoid paying capital gains and receive a taxable donation when donating directly to the LJS&C.

Gift of Life Insurance: Do you have a paid-in-full policy that won't make a difference in your estate but could be a big gift to LJS&C? A cash-value policy, once signed over to LJS&C and liquidated, can be added to the endowment fund and reap a charitable tax deduction for you.

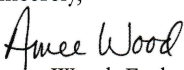
Matching Fund: Qualcomm, Intuit, and other employers in San Diego offer matching gift programs to encourage charitable giving by their employees. An employer gift match can double the size of your gift.

Increase Your Existing Gift: Were you one of the first to step up and make a gift when the campaign started three years ago? If so, thank you for setting an example! If you are in a position to add to your gift, we could use your additional support.

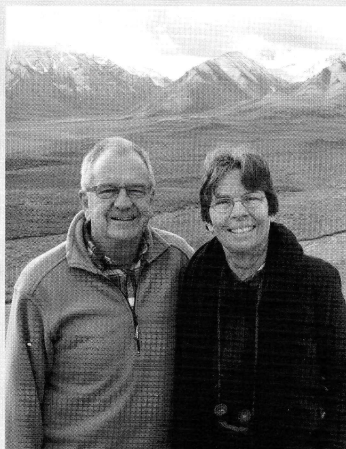
As always, please review these and other options with a tax advisor or financial planner to see what works best for you.

We hope to hear from you!

Sincerely,


Amee Wood, Endowment Chair

PROFILES IN GIVING



Pat & Eric Bromberger

Even though we've moved away from San Diego, the La Jolla Symphony and Chorus remain important parts of our lives. We played in the orchestra for over thirty years, our children played in the orchestra, and we toured twice in Europe with the chorus. We know how unique this organization is. Over the years we had played in orchestras in California, in the Midwest, and in New England, and very early we recognized that the right combination of talented community musicians and the right leadership could produce performances far beyond "amateur" levels. That ideal combination is rare, but we found it in Mandeville Auditorium. The La Jolla Symphony made us better musicians, it widened our horizons, and it put us in the company of talented and inspiring colleagues. And it was so much fun!

The orchestra and chorus are in better shape now than they've ever been. The right leaders—on the podium and in the office—have made this "amateur" organization a musical force in San Diego: a champion of unusual music, a home for the area's best amateur musicians, and a source of pleasure for its unusually discriminating audience. We're contributing generously to the endowment to make sure these continue. That donation is not a burden—it's a pleasure.

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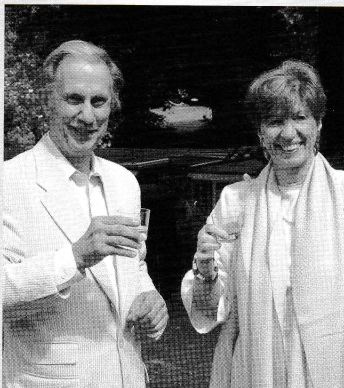
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For more information about ways to give to the "Sostenuto" endowment campaign, or to receive a brochure, please contact Executive Director Diane Salisbury at 858-822-3774 or Development Associate Wendy Matalon at 858-822-2166. Information can also be found at www.lajollasympphony.com under the "Support LJS&C" tab. *Thank you!*



Ida Houby & Bill Miller

We are thankful and proud to belong to this organization. We know of no other place in San Diego where "serious amateur musicians" get to explore and perform such an interesting and varied repertoire. The musical standards are high, and it is a welcome challenge to rise to them. The fact that our enjoyment in performing also creates value for the San Diego community makes membership even more meaningful.

We have welcomed the opportunity to contribute to the *Sostenuto* Endowment fund, because we feel so strongly that it is important, not just for us, but for San Diego, that this organization can sustain the high artistic quality of our current leadership into the future. With the funds to attract and fund similar talent and commitment to adventurous programming, we feel reassured that the current quality of LJS&C will be there for future generations. We transferred the value of an insurance policy to the endowment campaign.

La Jolla Symphony Chorus

Founded in 1965 by Patricia Smith

David Chase, *Choral Director*

Kenneth Bell, *Assistant Conductor* | **Victoria Heins-Shaw**, *Accompanist*

Mea Daum, *Chorus Manager* | **Marianne & Dennis Schamp**, *Chorus Librarians*

Soprano

Y. Danbi Ahn
Rebecca Bautista
Anna Busija
Frances Castle*
Ann Chase
Sally Dean
Justine Desan
Beda Farrell
Colleen Garcia
Vivi Gonzalez
Meryl Gross**
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Tenor

Joseph Allen
George Anderson
Nathan Daum
Walter Desmond**
Robert Shay Hamblin
Andrew King
Anthony Leonard
Sean McCormac*
Joe Mundy
Samuel Rohrbach
Nathan Samskey
Dennis Turner
Brett Watanabe
Gerry Whitney
Bill Ziefle

Bass

Kenneth Bell
Dorian Bell
Jack Beresford
Christian Bumpous
John Carpenter
Charles Carver
Scot Cheatham
Lawrence Dickson
Paul Engel
Peter Gourevitch
Sean Hannify**
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Otto Sorensen
Richard Tilles
Mark Walters
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***Section Leader**

****Assistant Section Leader**

San Diego Gay Men's Chorus

RC Haus, *Artistic Director*

Tenor

Oscar Arroyo
Dan Baggett
Paul C. Buckholz
Sean Cahall
Anthony Carlton
Randy Clark
Jason Ensign
Eric Flourié
Bruce Fraer
David B. Freeman
Michael Gaffney
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Bradley Moon
Benjamin Negrete Jr.
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Thomas B. Sanderson
Gabriel Sandoval
David A. Schmidt
Kelly Sieben
Justin Tardio
Matthew Terry
Ryan Tu

Bass

David Barnathan
Bobby Bolin
Alan Bond
Ivan Canarecio
Bobby Dennis
Christian Durini
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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

David Buckley, *Concertmaster*
Peter Clarke, *Assistant-Concertmaster*
Angelo Arias
Evon Carpenter
Susanna Han-Sanzi
Shuang Liang
David Medine
Girish Nanjundiah
Ina Page
Wendy Patrick
Jeanne Saier

Violin II

Andy Helgerson, *Principal*
Gary Brown, *Assistant Principal*
Raina Borum
Peter Cheng
David Cooksley
Pat Gifford
Vivian Han
Igor Korneitchouk
Brad Peters
Catherine Shir
Ted Tsai
Andrew Wilson

Viola

Daniel Swem, *Principal*
Nancy Swanberg, *Assistant Principal*
Loie Flood
Anne Gero-Stillwell
Roark Miller
Sheila Podell
Cynthia Snyder
Thaddeus Wiktor

Cello

Caitlin Fahey-Crow, *Principal*
Max Fenstermacher, *Assistant Principal*
Alana Borum
Uli Burgin
Curtis Chan
Melissa Chu
Elijah Gi-Jen Grote
Jonathan Ho
Martin Shung
Carol Tolbert
Janet White

Contrabass

Christine Allen, *Principal*
Jessica Kovach, *Assistant Principal*
Darrell Cheng
Bill Childs
Pat Fitzpatrick
Lance Gucwa
Nathaniel Mayne
Marc Olsher

Flute

Elena Yarritu, *Principal*
Carlos Aguilar
Erica Gamble
Carol Lam

Oboe

Carol Rothrock, *Principal*
Anna Stearns

English Horn

Glencora Davies
Heather Marks-Soady

Clarinet

Jenny Smerud, *Principal*
John Lasser
Gabe Merton
Travis Petre

Bassoon

Tom Schubert, *Principal*
William Propp
Mohammad Sedarat
Jim Swift

Horn

Ryan Beard, *Principal*
John Lorge
Cynthia McGregor
Monica Palmer
Jonathan Rudin
David Ryan
Barry Toombs
Erika Wilsen

Trumpet

Ken Fitzgerald, *Principal*
Nick Hansinger

Trombone

R. Theodore Bietz, *Principal*
Devin Burnworth
Samuel Gardner

Bass Trombone

Brandon Jagow

Tuba

Kenneth Earnest, *Principal*
Tom Haggerty

Percussion

Fiona Digney, *Principal*
Leah Bowden
Carlota Càceres
Chris Clarino
Dustin Donahue
Jason Ginter
David Han-Sanzi
Ryan Nester
Stephen Solook

Offstage Trumpets

Marcelo Braunstein
Ken Fitzgerald
Joshua Goldstein
Nick Hansinger
Andrew Harrison
Jane Hoffman
Julie Lees
William Sumner

Offstage Trombones

Mike Bengé
R. Theodore Bietz
Devin Burnworth
Samuel Gardner
Brandon Jagow
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The La Jolla Symphony & Chorus Association is a 501(c)3 non-profit corporation, making your donation tax-deductible. LJS&C thanks the following contributors for their support of the 2014-2015 season.

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

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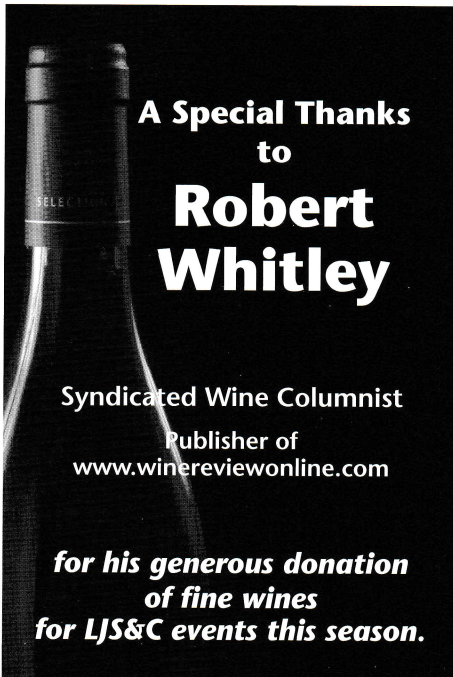
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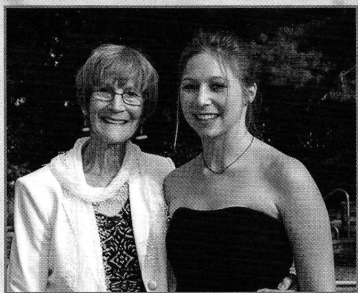


Carlos Aguilar, 1st place instrumental

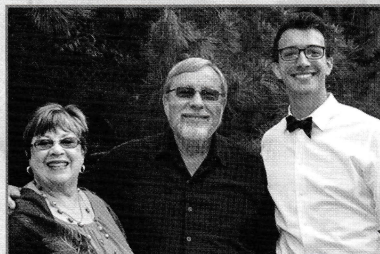
On Sunday, February 15, nearly 100 guests enjoyed a Recital performed by winners of our 2015 Young Artists Competition. The Recital featured performances by both vocal and instrumental winners with introductions by Steven Schick and David Chase. An outdoor reception followed for patrons to meet-and-greet these talented young performers.



Award sponsor Mary Berend with Kana Shiotsu, Encouragement award winner, instrumental



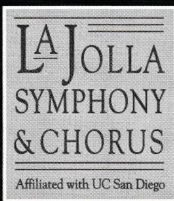
Jeanne Saier with grand-daughter and 3rd place instrumental winner, pianist Hazel Friedman



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Jack French, Encouragement award winner, vocal



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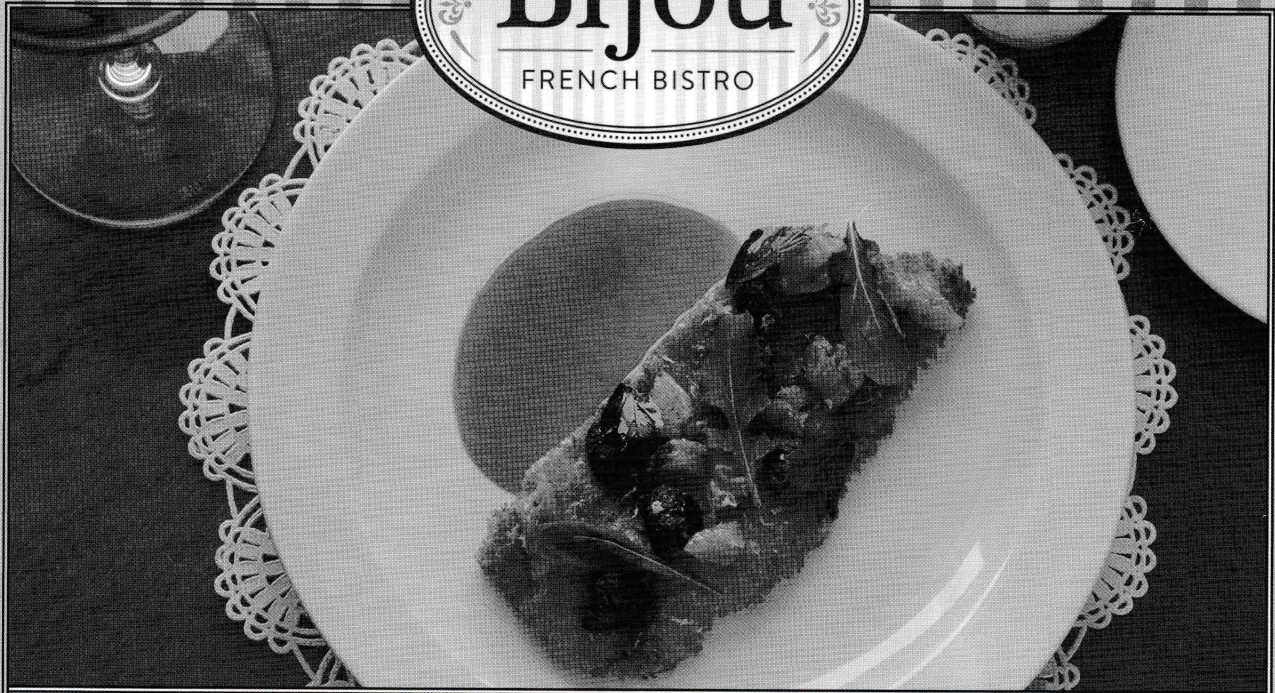
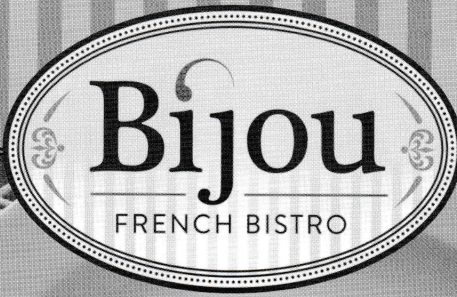
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