



La Jolla Symphony & Chorus

2018-2019 Season

November 3-4, 2018
Mandeville Auditorium, UCSD









Lineage:
A MEMORY PROJECT

STEVEN SCHICK
Music Director

HELP at home

Seacrest at Home is the trusted not-for-profit home care agency when you or a loved one requires additional help at home.

Our services include:

-  Personal Care
-  Meal Preparation
-  Light Housekeeping
-  Pet Care
-  Escort to Appointments
-  Errands
-  Medication Reminders
-  Companionship

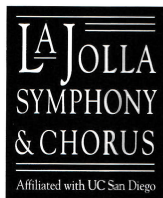


760-942-2695
seacrestathome.org



We accept most Long-Term Care Insurance Home Care Organization license #374700096

Steven Schick
Music Director



Ruben Valenzuela
Interim Choral Director

David Chase
Choral Director Emeritus

Lineage

Saturday, November 3, 2018, 7:30pm ■ Sunday, November 4, 2018, 2:00pm
Mandeville Auditorium, UCSD

Steven Schick conducting

ZOSHA DI CASTRI

Lineage

Michael Gerdes conducting

TAN DUN

Concerto for Water Percussion and Orchestra

Prelude: Largo molto rubato

I. Adagio molto misterioso

II. Andante molto moderato

III. Allegro molto agitato

Steven Schick, Fiona Digney, Rebecca Lloyd-Jones, percussionists

INTERMISSION

Steven Schick conducting

IGOR STRAVINSKY

Petrushka

First Tableau: The Shrovetide Fair

Second Tableau: Petrushka's Room

Third Tableau: The Moor's Room

Fourth Tableau: The Shrovetide Fair (Toward Evening)

Cover photos by Bill Dean, Gary Payne, Tom Peisch

*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
Arleene Antin & Leonard Ozerkis ■ Dr. Robert Engler & Julie Ruedi ■ Gigi & Bill Simmons

From the Conductor

As I was conceiving our 2018-19 season, "Lineage," an experience from many years ago came to mind. During a lull in the conversation at a Seder, someone made the quirky suggestion that we go around the table and just say the birth names of our grandmothers aloud. At first it seemed like a light hearted party game, but as we began to remember one after another of those gorgeous Jewish names from the turn of the century—Zadie and Pearl, along with Safta or Nonna—the table grew quiet. There were plenty of non-Jewish guests also so there was a Bonnie and an Elna and Josefina as well. These names were our legacy and our recitation of them our oral history and lineage. We all began to wonder how we were extending their legacies. What part of those gorgeous and evocative names and memories still lived within us? And the corollary thought: how could we create today a beautiful past that those who come after us will one day want to celebrate?

Planning this season, I began to wonder what the musical version of that moment was. Was there a lineage (taking the name of Zosh di Castri's luminous piece built on her memories of her Italian grandparents) that could connect Stravinsky to di Castri to Tan Dun? In the concerts that follow, how could continue the celebration of our pasts, linking Handel and his glorious *Messiah* to the young Chinese composer Qing Qing Wang? Lj White to Anton Bruckner? By what properties of our minds does the Bernstein *Symphony #3*, the *Kaddish*, evoke both memory and mourning while, on the same concert, the Beethoven *Symphony #8* evokes memory and joy? And what do we make of the end of World War I, now just one hundred years ago, and its connection to our current geopolitical state? Our final concert of the year takes that theme to heart. In each case, we offer an answer in the form of musical texture, harmonic sense, orchestration or narrative impulse.

We start our season, appropriately, with a provocative work by the young Canadian composer Zosha di Castri. At first her piece feels modern, maybe even gritty. Micro-tonally inflected "chorale" melodies seem to rob the music of a tonal center, and as a textural counterpoint, nearly continuous string glissandi feel gauzy, veiled, and impermanent. Soon a listener notes that the modern surface of the piece is not the point. We are invited to hear through the textures and grasp the partly hidden melodies and rhythms at the core of the music. Imagine the composer as a young person in Alberta, listening through the noise of contemporary life to claim the memories of her Italian grandparents. We gather from her piece that sometimes the most important music, the

most telling memories, are not the ones closest to the surface, but deeper ones to be excavated like gold nuggets from a sieve-full of gravel.

For a listener in search of memory, Tan Dun's evocative *Water Concerto* is the perfect place to start. In *Water Concerto*, we get memory through three tributaries. Firstly and foremost there is the water itself. It's our earliest aural memory, heard in the aqueous environment of the womb. Water is one of our first sounds—and as one who loves the sea, I hope it will also be one of the last sounds I hear. Then there are the ringing metallic sounds of gongs and bells—tied to ancient religious and spiritual rituals—against which a cacophony of voice-like sound effects played by the orchestra creates a halo of imaginary language.

Water. Ritual. Language. The memory trifecta!

Stravinsky's *Petrushka*, like his other famous ballets of the time, *Firebird* and *Le Sacre du Printemps*, is a rich repository of lineage. These pieces, along with *Les Noces*, which was gestating at the time, allowed Stravinsky to metabolize the Russian and Ukrainian memories of his youth and created a platform for the future. Music History texts write of Stravinsky's mercurial exploration of the musical forms of memory—from his embrace of 18th century ideals in the aptly named "neo-classical" phase to his late adoption of 12-tone technique, itself by that time a memory of earlier practices. Stravinsky was obsessed with lineage.

Sometime over the course of the last century, memory became a skill to be deployed. We are impressed with a soloist who plays from memory. Or, to the contrary, when we forget we feel less competent. But that's a modern perspective. For millennia, memory, both personal and communal, was not primarily a skill, but a central quality in a moral person. Early philosophers grouped memory with ethics, not neuroscience.

I still like to think of it that way. A critical component to living an ethical life is how we remember, how we create lineage. It answers important questions: Who are we? To what echoes of our history do we resonate and how do we memorialize them? And, most importantly, what do we need to do today so that, in the future, we will be remembered by someone who will recognize herself in her memories of us; who will examine her lineage through our lives and be grateful? ■

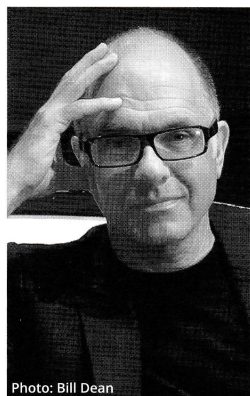


Photo: Bill Dean

Steven Schick music director

Percussionist, conductor, and author Steven Schick was born in Iowa and raised in a farming family. Hailed by Alex Ross in *The New Yorker* as "one of our supreme living virtuosos, not just of percussion but of any instrument," he has championed contemporary percussion music by commissioning or premiering more than 150 new works. The most important of these have become core repertory for

solo percussion. In 2014 he was inducted into the Percussive Arts Society Hall of Fame.

Schick is in his 12th season as artistic director and conductor of the La Jolla Symphony and Chorus. He is also co-artistic director of the

Banff Centre for Arts and Creativity Summer Music Program and artistic director and conductor of the Breckenridge Music Festival.

As a guest conductor he has appeared with the BBC Scottish Symphony Orchestra, the Saint Paul Chamber Orchestra, the Milwaukee Symphony, Ensemble Modern, the International Contemporary Ensemble (ICE), and the Asko/Schönberg Ensemble.

Schick's publications include a book, "The Percussionist's Art: Same Bed, Different Dreams," and many articles. He has released numerous recordings including the 2010 "Percussion Works of Iannis Xenakis," and its companion, "The Complete Early Percussion Works of Karlheinz Stockhausen" in 2014 (both on Mode). He received the "Diapason d'Or" as conductor (Xenakis Ensemble Music with ICE) and the Deutscheschallplattenkritikpreis, as percussionist (Stockhausen), each for the best new music release of 2015.

Steven Schick is Distinguished Professor of Music and holds the Reed Family Presidential Chair at the University of California, San Diego.

Program Notes by Eric Bromberger

Lineage

ZOSHA DI CASTRI

Born 1985, Canada



Our season devoted to exploring our heritage—musical and otherwise—begins with a work that perfectly symbolizes that exploration, Zosha di Castri's *Lineage*. The Canadian composer received her bachelors degree from McGill University in Montreal, went to Paris for further study, and completed her DMA at Columbia, where she is currently the Francis Goelet Assistant Professor of Music. As a composer, she

has used a number of techniques, including electronics, video, dance, and interactive collaborations, and she has also composed works in traditional forms. Her music has been performed by the San Francisco Symphony, Toronto Symphony, New World Symphony, Montreal Symphony, and the Cabrillo Festival Orchestra, and she has appeared on the chamber series of both the Chicago Symphony and Los Angeles Philharmonic. Her music shows a special interest in sound—in texture, timbre, and entirely new sonorities.

Lineage, composed in 2013, was jointly commissioned by the New World Symphony, San Francisco Symphony, and Boosey and Hawkes; Michael Tilson Thomas led the premiere in Miami on April 20, 2013.

In an interview, di Castri said that she began *Lineage* as a tribute to her recently deceased grandmother, who was Italian, and in the process of composing the music she recognized that it was a way of "reflecting on what it meant to be a third-generation Canadian." In a note on her publisher's website, di Castri describes her intention in this music:

In *Lineage*, I was interested in exploring the idea of what is passed down. As a kid, I loved listening to my grandparents tell stories about 'the-old-country' or of life in the village or on the farm. These tales were at once so real through their repetition, and yet at the same time were so foreign and removed from my own personal experience. Thinking of this, I hoped to create a piece in which certain elements are kept constant while others are continually altered, adopted, or are added on, creating an ever-evolving narrative. In preparing for this piece, I also spent much time reflecting upon what it means to 'return'—to keep coming back to something (or someone) that serves as a grounding force. I was interested in the idea of a landmark or point of origin, which remains steadfast, yet also evolves subtly over time. The constant nature of this rootedness is what allows us to orient ourselves; it serves as a bearing when navigating the many branches of uncharted possibility. It is also the measuring stick by which we gauge how far we've come and how far we've yet to travel...the resulting music is a combination of change and consistency, a re-imagining of places and traditions I've known only second-hand, the sound of a fictitious culture one dreams up to keep the memories of another generation alive. ■

2018-2019 Season

Mandeville Auditorium, UCSD

Lineage: MEMORY PROJECT



La Jolla Symphony & Chorus

Celebrating Tradition

Saturday, December 8 at 7:30pm

Sunday, December 9 at 2:00pm

Mandeville Auditorium, UCSD

STEVEN SCHICK, conducts

G.F. Handel
(arr. Mozart)

Messiah

Florence Price

Violin Concerto No. 2

Qingqing Wang

Between Clouds and Streams
THOMAS NEE COMMISSION

Soloists: Danielle Talamantes, *soprano*;
Mindy Chu, *mezzo-soprano*; Derek Chester, *tenor*;
Kerry Wilkerson, *bass-baritone*; David Buckley, *violin*

TICKETS: \$35 / \$32 / \$15

858-534-4637 or lajollasympphony.com

Concerto for Water Percussion and Orchestra

TAN DUN

Born August 18, 1957, Si Mao, Hunan, China



Japanese composer Toru Takemitsu, a figure universally revered for both his craftsmanship and his vision, died in 1996, and two years later Chinese composer Tan Dun wrote a piece in his memory. The *Concerto for Water Percussion and Orchestra* was inspired by the sounds Tan Dun heard while growing up in Hunan Province. Water percussion refers to those sounds that can be generated in part by water, but Tan Dun turned to this particular sonority for a larger reason — for

him, water is a symbol of life: "We are all linked by water," he has said. "Life can never be without water. Water means tears. It also means the ocean." In a published interview, the composer has suggested that the *Concerto for Water Percussion and Orchestra* raises questions like "Where did we come from?" and "Where are we going?" In another interview, Tan Dun spoke at length about the many different meanings of water to him:

To me, my early life, living with water, having fun with water, and playing ritualistic music with water, has become very inspiring. Somehow now, I spend so much of my time to recompose this kind of memory...to recompose this kind of experience, with the new method. In Hunan, water was a daily thing with our life. Every day we washed everything with the river. All the old women, they always went to river for laundry, making a beautiful sound, very rhythmic. So I transpose those memories of beautiful laundry

sounds, and swimming sounds, body popping sounds, water dancing sounds, water teasing sounds, water popping sound, into my orchestrations.

"Water percussion" includes a large array of instruments, and Tan Dun has noted that there are more than thirty ways to create sounds with water. In this concerto he calls for two large hemispherical and transparent water basins with lighting; one soda bottle; one waterphone; one pair of water tube drums; one medium water gong hung on a stand to be dipped in water; four water drums (four different sizes of wooden salad bowls, floating upside down on the water basin); one slinky phone; one long water tube with foam paddle; one water shaker; one sieve (strainer with handle); one set of agogo drums; and vibraphone. The composer asks that some of these sounds be amplified, and it should be noted that this careful attention to sound extends to the orchestra as well as the percussion soloist: wind players are asked at points to detach their mouthpieces and play only through them, and the orchestra is also asked to hum in some passages.

The concerto takes the form of a prelude followed by the standard three movements, though Tan Dun abandons the traditional fast-slow-fast sequence of movements. Instead, here the tempo gradually increases across the span of this concerto, moving from a slow and mysterious beginning through a moderately-paced central movement to an animated (at times violent) conclusion.

The *Concerto for Water Percussion and Orchestra* was commissioned by the New York Philharmonic, and that orchestra gave the premiere on June 3, 1999, with its own percussionist Christopher Lamb as soloist. Conductor Kurt Masur liked the music so much that he took the *Concerto for Water Percussion and Orchestra* on the Philharmonic's tour of Latin America and later included it in the set of recordings commemorating his tenure with that orchestra. ■

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



"Serving the Children of the World"

**Please join us! We meet every Friday at noon
at the La Jolla Presbyterian Church.
7715 Draper Avenue**



Kiwanis Club of La Jolla

Learn more at: www.kiwanisclublajolla.org

**COME
TOGETHER**



experience the power of live music

MINGLE @ MUSEUM OF
PHOTOGRAPHIC ARTS in BALBOA PARK

HOLIDAY JAZZ FEST @SAN DIEGO
AUTOMOTIVE MUSEUM in BALBOA PARK

Bach, Bebop & Blues

Winter Jazzerland

NOVEMBER 11 at 6:30 PM

DECEMBER 2 at 6:30 PM

Flute fusion from classical to jazz
featuring Holly Hofmann
and Mike Wofford

Featuring local jazz legend
Peter Sprague.

flutes, piano, bass, vibes, drums

guitar, vocals, flute, violin, bass, drums

camarada.org

CAMARADA 619.231.3702



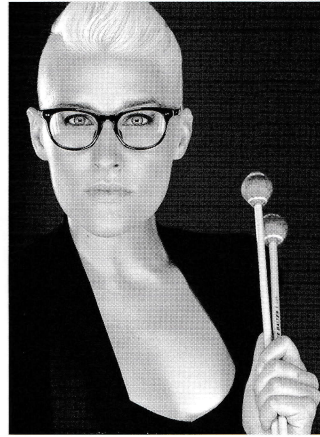
Michael Gerdes

assistant conductor

Michael Gerdes is the Director of Orchestras at San Diego State University where he conducts the San Diego State Symphony Orchestra, Chamber Orchestra, and Opera Orchestra. His performances with the San Diego State Symphony have been hailed as “highly sensitive and thoughtfully layered” and his conducting proclaimed “refined, dynamically nuanced” and “restrained

but unmistakably lucid” by *San Diego Story*. The premiere of *Suite Noir* by the San Diego State Symphony received a “Bravo” award as one of the six significant musical events in San Diego during 2015. Gerdes was also selected by the *San Diego Union Tribune* as one of three “Faces to Watch” in Classical Music.

Gerdes maintains an active calendar as a guest conductor and clinician, most recently working with the Bacau Philharmonic and The Moldova Philharmonic Choir of Iasi along with honor orchestras of Alpine Valley, Grossmont Union, The California Music Educators Association, Southern California Band and Orchestra Directors Association All-Southern, San Diego Unified, and Sweetwater. He serves as an executive of the Los Angeles Conducting Institute, President of the San Diego Pro Arte Voices board, and a member of the New West Electronic Arts & Music Organization Board. He is Director of Orchestras for the Bravo International Music Academy and the San Diego Summer Music Institute. Gerdes also serves as the prelude speaker for the La Jolla Music Society’s visiting orchestras series. Gerdes holds a Master’s degree in Orchestral Conducting from James Madison University.



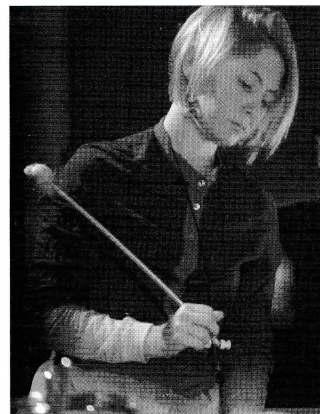
Fiona Digney

percussion

Fiona Digney is an Australian-born multi-faceted percussionist, who holds both education and performance degrees from Australia, The Netherlands, and USA, and is currently based in California while she undertakes doctoral studies under the guidance of Steven Schick. She has enjoyed a wide-ranging freelance career

performing in solo, ensemble, and theatrical settings in Australia, China, Canada, The Netherlands, Sweden, England, Mexico, and the United States. As an avid proponent of new music, she has commissioned and premiered various percussion works from composers across the globe, and has been involved in many new and experimental music ensembles. Ms. Digney has performed with West Australian Symphony Orchestra, San Diego Symphony, La Jolla Symphony & Chorus (LJS&C), Tetrafile percussion quartet (AUS), Ensemble 64.8 and *red fish blue fish* (USA), as well as a soloist at Club Zho and the launch of the Totally Huge New Music Festival (AUS). In 2018, she has soloed with LJS&C in the premiere of “M. Alone: a theatre and percussion concerto for Fiona Digney” by Roland Auzet, served as Associate Producer for the Ojai Music Festival and Faculty Member/Artistic Associate for the Banff Summer Music programs.

A Special Thanks to
Robert Whitley
 Syndicated Wine Columnist
 Publisher of www.winereviewonline.com
 for his generous donation of fine wines
 for LJS&C events this season.



Rebecca Lloyd-Jones

percussion

Australian born percussionist Rebecca Lloyd-Jones is a diverse musician who is passionate about percussion performance, research and education. She has worked extensively with the Queensland, Melbourne, Sydney and Darwin Symphony Orchestra, The Australian National Academy

of Music (ANAM) and has served for two years in The Defence Force as a Member of the Royal Australian Navy Band. Based in San Diego, Rebecca is a doctoral candidate at UCSD under the guidance of Professor Steve Schick. In Australia, Rebecca graduated from the Victorian College of the Arts completing her Honours Degree, under the tutelage of percussionist Peter Neville and is also an alumni of the Higher Degree Research Department at Queensland Conservatorium completing her Masters of Music Research Degree with Dr. Vanessa Tomlinson. Rebecca has performed at several focus days for the Percussive Arts Society International Convention and has attended the Roots and Rhizomes program at the Banff Centre for Arts and Creativity, Canada. In 2017, Rebecca was an artistic producer for the Transplanted Roots percussion symposium held in Brisbane where she performed in several key concerts and presented her research paper *Amid the Noise: A Percussionists Exploration of Creative Practice*.

La Jolla Symphony & Chorus now accepts vehicle donations!

Call 1 (800) 500-7433 or visit www.lajollasymphony.com/giving-opportunities to schedule your free pickup, get a tax deduction and help support LJS&C.

2018-2019 Board of Directors

Officers

Pat Finn
President

Brian Schottlaender
Vice President

Catherine Palmer
Treasurer

Erica Gamble
Secretary

Paul E. Symczak
Immediate
Past President

Mark Appelbaum
Jeanne Ferrante
Peter Gourevitch
Carol C. Lam
James Lauth
Betty McManus
Rebecca Ramirez

Ex-Officio

Diane Salisbury
Steven Schick

Honorary Members

David Borgo
David Chase
Eloise Duff
David Parris
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 60 years, the La Jolla Symphony and Chorus enriches our lives through affordable concerts of ground-breaking, traditional and contemporary classical music.

Petrushka IGOR STRAVINSKY Born June 17, 1882, Oranienbaum Died April 6, 1971, New York City



Petrushka, Stravinsky's ballet about three puppets at a Russian Shrovetide carnival, actually began life as a sort of piano concerto. In the summer of 1910, shortly after the successful premiere of *The Firebird*, Stravinsky started work on a ballet about a pagan ritual sacrifice in ancient Russia. But he set the manuscript to *The Rite of*

Spring aside when he was consumed by a new idea: "I had in my mind a distinct picture of a puppet, suddenly endowed with life, exasperating the patience of the orchestra with diabolical cascades of arpeggi. The orchestra in turn retaliates with menacing trumpet-blasts. The outcome is a terrific noise which reaches its climax and ends in the sorrowful and querulous collapse of the poor puppet."

When impresario Serge Diaghilev visited Stravinsky that summer in Switzerland to see how the pagan-sacrifice ballet was progressing, he was at first horrified to learn that Stravinsky was doing nothing with it. But when Stravinsky played some of his new music, Diaghilev was charmed and saw possibilities for a ballet. With Alexander Benois, they created a story-line around the Russian puppet theater, specifically the tale of *Petrushka*, "the immortal and unhappy hero of every fair in all countries." Stravinsky composed the score to what was now a ballet between August 1910 and May 1911, and *Petrushka* was first performed in Paris on June 13, 1911, with Nijinsky in the title role.

From the moment of that premiere, *Petrushka* has remained one of Stravinsky's most popular scores, and the source of its success is no mystery: *Petrushka* combines an appealing tale of three puppets, authentic Russian folk tunes and street songs, and brilliant writing for orchestra. The music is remarkable for Stravinsky's sudden development beyond the Rimsky-inspired *Firebird*, particularly in matters of rhythm and orchestral sound. One of those most impressed by *Petrushka* was Claude Debussy, who spoke with wonder of this music's "sonorous magic."

A brief summary of the music and action, which divides into four tableaux separated by drum rolls:

First Tableau: The Shrovetide Fair To swirling music, the curtain comes up to reveal a carnival scene in 1830 St. Petersburg. The crowd mills about, full of organ grinders, dancers, and drunkards. An aged magician appears and—like a snake charmer—spins a spell with a flute solo. He brings up the curtain in his small booth to reveal three puppets: *Petrushka*, the moor, and the ballerina. At a delicate touch of his wand, all three spring to life and dance before the astonished crowd to the powerful *Russian Dance*. A drum roll leads to the

Second Tableau: *Petrushka's Room* This opens with *Petrushka* being kicked into his room and locked up. The pathetic puppet tries desperately to escape and despairs when he cannot. Stravinsky depicts his anguish with two clarinets, one in C major and the other in F-sharp major: their bitonal clash has become famous as the "*Petrushka* sound." The trapped puppet rails furiously but is distracted by the appearance of the ballerina, who enters to a tinkly little tune. *Petrushka* is drawn to her, but she scorns him and leaves.

Third Tableau: *The Moor's Room* Brutal chords take us into the moor's opulent room. The ballerina enters and dances for the moor to the accompaniment of cornet and snare drum. He is charmed, and the two waltz together. Suddenly *Petrushka* enters (his coming is heralded by variations on his pathetic clarinet tune), and he and the moor fight over the ballerina. At the end, the moor chases him out.

Fourth Tableau: *The Shrovetide Fair (Toward Evening)* At the scene of the opening tableau, a festive crowd swirls past. There are a number of ballet set-pieces here: the *Dance of the Nurse-Maids*, *The Peasant and the Bear* (depicted respectively by squealing clarinet and stumbling tuba), *Dance of the Gypsy Women*, *Dance of the Coachmen and Grooms* (who stamp powerfully), and *Masqueraders*. At the very end, poor *Petrushka* rushes into the square, pursued by the moor, who kills him with a slash of his scimitar. As a horrified crowd gathers, the magician appears and reassures all that it is make-believe by holding up *Petrushka's* body to show it dripping sawdust. As he drags the slashed body away, the ghost of *Petrushka* appears above the rooftops, railing defiantly at the terrified magician, who flees. *Petrushka's* defiance is depicted musically by the triplet figure associated with him throughout. The strings' quiet pizzicato strokes, taken from both the C major and F-sharp major scale, bring the ballet to an end that is—dramatically and harmonically—ambiguous.

TWO NOTES ON THE VERSION PERFORMED AT THIS CONCERT

Stravinsky published *Petrushka* in 1912, and the music quickly became a popular concert work. In 1947 Stravinsky published a revision of the score that reduced the size of the orchestra, rebarred many passages, and gave greater prominence to the piano, the instrument that had been the music's original inspiration. Many people, however, continue to prefer Stravinsky's original 1911 version, and these concerts present the music in that version.

Over the years, Stravinsky came to prefer *Petrushka* as a concert piece rather than a ballet score, but he found that the original ambiguous ending, however effective it might be in the ballet, was not entirely satisfactory when the music was performed in the concert hall. To remedy this, he eliminated the final scene and composed a nine-bar concert ending. That ending, which begins after the *Masqueraders*, brings the music to a very dark and a very emphatic close. ■



THERESE HURST PLANNED GIVING SOCIETY

More than 30 years ago, a long-time chorus member left a bequest of her home to the La Jolla Symphony & Chorus (LJS&C). That forward-thinking chorister was Therese Hurst, and her unique legacy lives on today in the name of our planned giving society.

Therese's gift was transformative. It established a fund at the San Diego Foundation and a Cash Reserve that have generated income to help LJS&C weather financial ups-and-downs for three decades. It has also inspired others to become members of the Therese Hurst Planned Giving Society—supporters who, through their generosity and financial planning, help ensure a brilliant future for the LJS&C.

People are often surprised to learn how easy it is to make a planned gift. Next time you review your life insurance policy or retirement plan, you might consider adding LJS&C as a beneficiary. You can also leave a bequest in your will or living trust. Other gifts, such as a Charitable Trust, may offer immediate tax benefits and provide you with a lifetime income.

Plan Now. Give later.

It's as simple as that to create your musical legacy. Contact Diane Salisbury at dsalisbury@lajollasympphony.com to learn more or visit our Planned Giving page at lajollasympphony.com.

If you've already made a provision for LJS&C in your estate plans but are not listed below, please let us know. We would like to recognize your generosity and invite you to join us at our annual Planning Giving Luncheon and other events.

Mark & Suzanne Appelbaum
Robert Backe & Frank Jones
Hans Beck*
Colin* & Maxine Bloor
Larry Carter & Jeanne Ferrante
Geoff & Shem Clow
Sue & James Collado
Edward James Earl*
Julia S. Falk
Clare & Paul* J. Friedman
Kempton Family Trust

Monique Kunewalder
James & Risa Lauth
William B. Lindley*
Stephen L. Marsh
Drs. Bill Miller & Ida Houby
Richard & Glenda Rosenblatt*
Steven & Brenda Schick
Elie A. & Polly H. Shneurour Memorial Fund
Vicki Heins-Shaw & Stew Shaw
Dr. David Dwyer Smith
Amea Wood & Eric Mustonen

It's Not Too Late to Subscribe!

Join us for each and every concert of our exciting 2018-2019 Season!

Purchase either a 5-concert or 3-concert series:

5-Concert Series:
Adult \$169
Senior/UCSD \$145

3-Concert Series:
Adult \$100
Senior/UCSD \$88

Subscriber Perks!

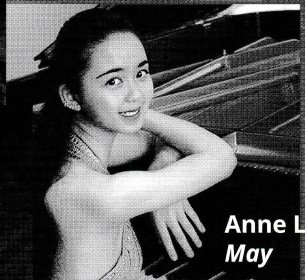
- Same seats all season
- Easy ticket exchange
- Invitation to subscriber-only events



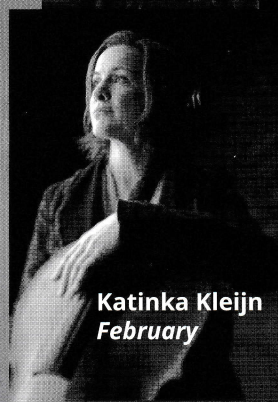
Derek Chester
December



Eden Tremayne
June



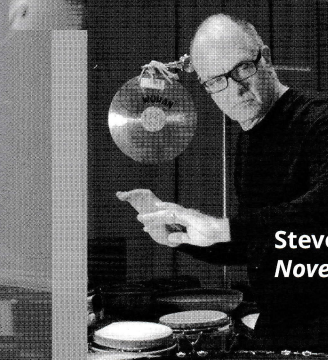
Anne Liu
May



Katinka Kleijn
February



Stacey Fraser
March



Steven Schick
November

Sign-up in the lobby today!



Brenda Schick draws the "Instant Wine Cellar" winning ticket.



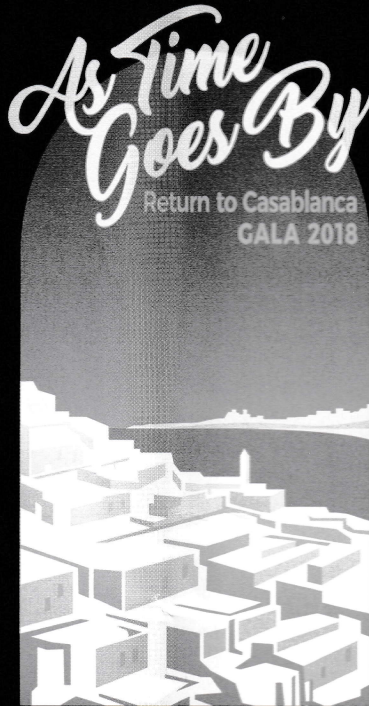
Steven Schick



Gala Co-chairs Peter Gourevitch, Celia Falicov, Pat Finn-Burkhard, Walt Burkhard



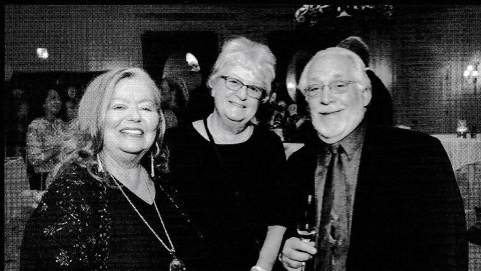
Samantha and Nick Binkley had the winning bid for Paul Simon-autographed guitar.



Young Artists Winner soprano Eden Tremayne closed the program with "As Time Goes By."



Elizabeth Simmons, R. Sekhar Chivukula, Peter Cowhey



Ann Chase, Mea Daum, David Chase



Maribel Durazo, Henry Torres Blanco and Ángel Arámbula accept the 2018 Arts Angel award for Lux Boreal Dance Troupe.



Emcee Pierre Charmasson gets the bidding going.

La Jolla Symphony Orchestra

Founded in 1954 by Peter Nicoloff

Steven Schick, *Music Director*
Michael Gerdes, *Assistant Conductor*

R. Theodore Bietz, *Orchestra Manager* • **Ryan Beard**, *Orchestra Librarian* • **Celeste Oram**, *Production Assistant*

Violin I

Peter Clarke, *Concertmaster*
David Buckley, *Asst. Concertmaster*
Aram Akhavan
Angelo Arias
Susanna Han-Sanzi
Andrew Helgerson
Alyssa Ilano
Jennifer Khoe
Anna Matuszczak
Wendy Patrick
Jeanne Saier
Ted Tsai
Maryia Vasileuskaya

Violin II

Catherine Chyi, *Principal*
Betsy Faust, *Asst. Principal*
Gary Brown
Susan Brown
Byron Chow
David Cooksley
Savanna Dunaway
Terry Feng
Loie Flood
Judy Gaukel
Pat Gifford
Allison Tung

Viola

Daniel Swem, *Principal*
Nancy Swanberg, *Asst. Principal*
Emily Bentley
Abigail Choi
Alexis Constantino
Anne Gero-Stillwell
Roark Miller
David Phan
Sheila Podell
Sarah Quemada
Rachel Simpkins
Cynthia Snyder
Coleen Weatherwax

Cello

Caitlin Fahey Crow, *Principal*
Peter Stoffer, *Asst. Principal*
Gabrielle Carr
Curtis Chan
Sarah Gongaware
Serena Grädel
Carolyn Sechrist
Carol Tolbert
Chiaki Watanabe

Contrabass

Christine Allen, *Principal*
Scott Steller, *Asst. Principal*
Darrell Cheng
Bill Childs
Owen Cruise
Pat Fitzpatrick
Lance Gucwa
Erik Johnson

Flute

Elena Yarittu, *Principal*
Erica Gamble
Michael Matsuno
Vanessa Miller

Piccolo

Michael Matsuno
Vanessa Miller

Oboe

Carol Rothrock, *Principal*
Juliana Gaono
Paige Kobdich
Heather Marks-Soady

English Horn

Heather Marks-Soady

Clarinet

Jenny Smerud, *Principal*
Evan Lam
Gabe Merton
Steve Shields

Bass Clarinet

Gabe Merton
Steve Shields

Bassoon

Tom Schubert, *Principal*
Orlando Elias
Takuya Ohkubo
Dan Weiss

Contrabassoon

Dan Weiss

Horn

Ryan Beard, *Co-Principal*
Buddy Gibbs, *Co-Principal*
Manny Castro
Jonathan Rudin

Trumpet

Ken Fitzgerald, *Principal*
Alyssa Keene, *Assoc. Principal*
Marcelo Braunstein
Julie Lees

Trombone

R. Theodore Bietz, *Principal*
Niki Margliotta

Bass Trombone

Matthew Vancelette

Tuba

Kenneth Earnest

Timpani

Michael Jones

Percussion

Michael Jones, *Principal*
Christopher Clarino
Fiona Digney
Rebecca Lloyd-Jones
Binxuan Li

Harp

Elena Mashkovtseva
Stefan Wendel

Piano

David Han-Sanzi

Celeste

Loie Flood

Major Sponsor Support
for the 2018-2019 Season

UC San Diego



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



QUALCOMM

Annual Contributions

The La Jolla Symphony & Chorus (LJS&C) is deeply grateful to the Department of Music at UC San Diego for its generous support and assistance, and to the following contributors for their donations to the 2018-2019 season. While making 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. LJS&C is a 501(c)3 non-profit corporation, making your donation tax-deductible.

Annual Gifts

Donations listed below were received
October 11, 2017 - October 11, 2018

Major

Sponsor \$25,000+

City of San Diego,
Commission for Arts & Culture
Department of Music, UCSD

Season

Underwriter \$15,000+

Anonymous
Family of Joan Forrest

Angel \$10,000+

Glenn & Rochelle Kline-Casey
Carol C. Lam & Mark Burnett
Diane Salisbury & Robert Whitley
SD County Board of Supervisors

Benefactor \$5,000+

Eric & Pat Bromberger
Gary & Susan Brown
Dr. Robert Engler & Julie Ruedi
Beda & Jerry Farrell
Pat Finn-Burkhard & Walt Burkhard
Florence Riford La Jolla Community Fund
Judy & Bob Gaukel
Drs. Bill Miller & Ida Houby
Bob & Catherine Palmer
Steven & Brenda Schick
Dr. Jim Swift & Suzanne Bosch-Swift
J. Marie L. Tuthill
Laurette Verbinski

Sustainer \$2,500+

Arleene Antin & Leonard Ozerkis
The Bloor Family
Dr. & Mrs. Curtis Chan
Betty Scalice Fund
Donald & Frances Diehl
Bill & Cathy Funke
Kiwanis Club of La Jolla
James & Risa Lauth
Dr. Cecil Lytle & Betty McManus
Donald & Julie MacNeil
Stephen L. Marsh

Jeanne & Milton Saier
Steven & Janet Shields
Gigi & Bill Simmons
Weil Family Foundation
Amee Wood & Eric Mustonen

Supporter \$1,500+

Mark & Suzanne Appelbaum
J. Lawrence Carter & Jeanne Ferrante
Marty Hambright & Ron Manherz
Marie L. Nelson
Tom & Barbara Peisch
Manuel & Paula Rotenberg
Brian & Sherri Schottlaender
David Dwyer Smith
The Takahashi Family Fund
Frederick D. Walker & Katharine L. Sheehan

Associate \$1,000+

Daniel & June Allen
Gayle Barsamian & David Clapp
Mary Beebe & Charles Reilly
George & Uli Burgin
Phyllis Epstein
Elsa & George Feher
David & Pat Gifford
Peter Gourevitch & Celia Falicov
Vicki Heins-Shaw & Stewart Shaw
Steven & Sarah Henriksen
Sonya Hintz
Dr. Phyllis Irwin & Dr. Lillian Faderman
Karen Johns & Peter Jorgensen
Joan Kastner
David Kimball & Jean Hume
Michael Krause
Monique Kunewalder
James & Lois Lasry
Rebecca Plant & Rand Steiger
Bernard & Ann Porter
Barbara Rosen & Bob Fahey
Sweet Bay Foundation
Sandra Timmons & Richard Sandstrom
Erika & Fred Torri

Patron \$500+

George & Sarilee Anderson
Mary Berend
Renee Bowen

Walter & Ann Desmond
Nancy & Joel Dimsdale
Julia S. Falk
Clare Friedman
Erica & Ryan Gamble
Irma Gigli
David & Susanna Han-Sanzi
Lulu Hsu
La Jolla Rotary Foundation
Julianne J. Larsen & Jim Forbes,
In Honor of Kate Sheehan & Fred Walker and Molli Wagner
Paul & Susan Marks
Daniel Mayer
Sandra Miner
Joseph & Barbara Pasquale
Nolan & Barbara Penn
Sheila Podell & Art Baer
Ramesh Rao & Malathi Acharya
Alex & Valerie Rubins
Robert Schroeder
Thomas Schubert
Susan Shirk & Sam Popkin
Elizabeth Simmons & R. Sekhar Chivukula
Otto E. Sorensen & Mary Gillick
Dave & Joann Stang
Elizabeth Taft
Susan & Mark Taggart
Cathy Thompson
In Memory of Edward Earl
Ted & Anna Tsai
Eric Van Young & Marjorie Milstein
Art & Trish Vlastnik
Mary L. Walshok
Dr. Peter & Mary Ellen Walther
Robert Wennerholt
Elaine W. Wolfe
Dr. Elena Yarritu & Ehud Kedar
Bill Ziefle

Member \$250+

Nicholas & Samantha Binkley
Nelson & Janice Byrne
Dr. & Mrs. Yi-Liang Chen
Gordon & Lauren Clark
Geoff Clow
Mea & Gaelen Daum
Cristina Della Coletta
Robert & Ann Dynes
Michael Gerdes

Sue Gordon
William & Sharon Griswold
Michael & Meryl Gross
Stephen M. & Susie Hedrick
Karen Kakazu
Tom & Julie Karlo
Tony Leonard & Jin-Soo Kim
Sylvia Liwerant
Louis C. & Celia K. Grossberg Foundation, Inc.
C/o Perla & Julius Fox
James L. & Kris Luxon
Antonia Meltzoff
Marion Mettler
Rod & Cinda Peck
Carol Plantamura & Felix Prael
Sue B. Roesch
Drs. Margaret Schoeninger & Jeffrey Bada
Carol Smith
Dr. & Mrs. Hans Spiegelberg
Jeanne & Bill Stutzer
Nancy Swanberg & Max Fenstermacher
Janann & Peter Taylor
Molli Wagner
John & Penelope West

Friend \$100

Michael & Christine Allen
Jacqueline Allen
Dr. & Mrs. Anagnostopoulos
Anonymous
Maureen Arrigo
Jami & Ken Baar
Thomas Beers
Ellen Bevier
Ted & Carol Bietz
Susan Brown
David Buckley & Beth Ross Buckley
Kim Burton
Vic Cardell
Jui Yuan Chang
David & Ann Chase
Byron Chow
Catherine Chyi
Peter & Megan Clarke
Nancy Cochran
Judith Collier
Joe & Ramona Colwell
Peter Cowhey
Patricia Cox
Julie Croom
Larry Dickson
C.M. Donovan
In Memory of Dr. Roland Blantz
Edward & Edith Dracar
Felicity Drukey
Dr. Zofia Dziewanowska
Kenneth W. Earnest

Susan Elden
Karen Erickson & Michael Gillis
Joanne Fink
Ruvani Fonseka
Kathleen French & William Kristan
Amanda & Greg Friedman
In Honor of Jeanne Saier
Sharon & Gene Friedman
In Honor of Dr. & Mrs. Milton Saier
Georgia Gebhardt
E.B. Gibbs
J.M. & Barbara Gieskes
Sarah Gongaware
Kathleen Gullahorn
Don Jenkins
Dilip V. Jeste, M.D.
Jennifer Khoe
Donna Kuriyama
Doug & Susan Lambell
Barry D. & Helen Lebowitz
Justine Lee
Anna Lettang
Laura Levine & Peter Politzer
Stacey Lichter
Claudia Lowenstein
Robin Luby
Jim Macemon
Daniel & Violeta Maloney
Carol Manifold
Larry E. McCleary
Mona McGorvin & James Olesky
Barbara McGowen
Robert & Jan McMillan
Gabriel Merton
Roark Miller
Vicki Moore
Nancy Moore
Charles Joe Mundy
Elizabeth Newman
John Neyenesch & Polly Cone
Nessa O'Shaughnessy
Ina Page
Ray & Debby Park
Joey A. Payton
Michael Perkins
J.L. Person
Sarah M. Quemada
Milton & Jean Richlin
Sam Rohrbach
Carol Rothrock
Stephanie Rudolph
In Honor of Stephen Marsh
Vanya Russell
David Ryan
Satomi Saito
Barbara Sawrey
Luke Schulze

Tom & Carol Slaughter
Kenneth & Judy Stanigar
Randy & Trish Stewart
Peter Stoffer
J. Theodore Struck
Peter & Joan Suffredini
Paul E. Symczak & Debra Weiner
Carol Tolbert
William Tong
Charles P. Van Beveren
Helen E. Wagner
Ellen Warner-Scott
Sharlene Weatherwax
Thomas E. Welch
Harry & Sandra Wibur
Bonnie B. Wright
David & Elke Wurzel
Sandra Zarcades

CORPORATE GIFT MATCH

Caterpillar
Intuit
Qualcomm Charitable Foundation

** deceased*

Concert Video Educational Fund

Thanks to a generous gift by the **Family of Joan Forrest, in her memory**, La Jolla Symphony & Chorus has funding to videotape each concert this season. These videos will be posted on our YouTube channel for educators and the public to access free of charge as part of our music education and outreach effort. The videos also will be broadcast by UCSD-TV to all of the UC campuses and by satellite and cable to over 100,000 viewers.

With ongoing support, we can turn LJS&C's unique commitment to performing new music and lesser-known works into an invaluable educational resource through videotaping and archiving of our concerts. If you are interested in joining the Family of Joan Forrest in supporting this effort, please contact Diane Salisbury at dsalisbury@lajollasympphony.com for details.

Sustained Endowment Gifts

\$200,000+

Anonymous

\$50,000+

LiveLikeJoan Fund
Rancho Santa Fe Foundation
Molli & Arthur* Wagner
Amee Wood & Eric Mustonen*

\$40,000+

Marie Nelson
In honor of Nelson & Kean families

\$30,000+

Hans Beck*
Frances & Don Diehl
In honor of David Chase
Ida Houby & Bill Miller*

\$25,000+

Ken Fitzgerald
In honor of Joan L. Fitzgerald
Clare & Paul J.* Friedman
Dianne McKay & Andrew King
Jeanne & Milton Saier*
Brenda & Steven Schick

\$20,000+

J. Lawrence Carter
Gayle Barsamian & David Clapp
In honor of Steven Schick
Karen Johns & Peter Jorgensen*
Julie & Don MacNeil
Catherine & Bob Palmer*
Janet & Steve Shields*
Timmstrom Foundation
Louise Wood*

\$15,000+

Elie A. & Polly H. Shneur
Memorial Endowment Fund
Beda & Jerry Farrell*
Nancy Moore*
In memory of Anthony Paul Moore
Jim Swift & Suzanne Bosch-Swift*

\$10,000+

Anonymous (4)
Ann & Walt Desmond*
In honor of David Chase
Dr. Robert Engler & Julie Ruedi
In memory of Dr. Joan Forrest
Sally & Einar Gall
In honor of David Chase & Paul J.* Friedman
Marty Hambright*
Michael & Nancy Kaehr*
Glenn & Rochelle Kline Casey

Carol Lam & Mark Burnett
Stephen L. Marsh*
Jan Merutka
Drs. Katherine Sheehan &
Frederick D. Walker Jr.
Susan & Mark Taggart*
In honor of Steven Schick & David Chase
Robert Wennerholt

\$7,500+

Evon & John* Carpenter
Karen Erickson & Michael Gillis*
In memory of Doris George
Joan Kastner
Valerie & Alex Rubins*

\$5,000+

Anonymous (4)
June & Dan Allen*
Mary Berend*
Bloor Family*
In memory of Colin Bloor
Curtis & Mae Chan
Ann & David Chase
David Cooksley
In memory of Barbara Cooksley
Bernard Eggertsen &
Florence Nemkov
Pat Finn & Walter Burkhard
Pat & David Gifford
Clarice & Neil Hokanson
Kempton Family Trust
Beverly & Ted Kilman
Esther & Bob LaPorta
James & Risa Lauth
Betty McManus & Cecil Lytle
Mary Nee**
In memory of Tom Nee
Manuel & Paula Rotenberg
Patricia & Christopher Weil
Family Foundation
Lorraine Wong & William Schneider

\$2,500+

Anonymous
Pat & Eric Bromberger*
David & Beth Buckley*
Jui-Yuan Chang
Geoff & Shem Clow
Joan & Frank* Dwinell*
In memory of C. Eckman
Elinor Elphick*
Celia Falicov & Peter Gourevitch*
Elsa & George Feher
In honor of Steven Schick
Sarah & Steve Henriksen
Deanna & Eldy* Johnson*
Michael McCann

Sheila Podell & Art Baer
Diane Salisbury & Robert Whitley*
Sherri & Brian Schottlaender
Tom Schubert
Smerud Real Estate, Inc.
Dr. David Dwyer Smith*
Otto Sorensen*
In memory of Elli Valborg Sorensen
Jeanne & Bill Stutzer*
In honor of David Chase
Nancy Swanberg &
Max Fenstermacher*
Elizabeth & Joseph Taft
Revocable Trust
Patrick, Katie & Tallis Walders*
Mary Ellen & Peter C. Walther*
In memory of Clarence & Pansy Buechele
Nadine & Ollie Wilson
In memory of Colin Bloor
Elena Yarritu & Ehud Kedar

\$2,000+

Anonymous
Janet & Maarten Chrispeels
Judy & Robert Gaukel
Hima Joshi & Jeremy Copp
In honor of David Chase
Monique Kunewalder*
Anthony Leonard & Jin-Soo Kim
Gideon & Janice Marcus
In honor of David Chase
Gudrun Noe
In memory of Wolfgang Noe
Barbara Rosen & Bob Fahey
Gigi & Bill Simmons*
Pamela Surko
Francis Tonello

\$1,500+

Arleene Antin & Leonard Ozerkis*
Ellen Bevier
In honor of Ida Houby & Bill Miller
Gregory Brown*
In memory of Martha Neal-Brown
Mea & Gaelen Daum*
Julia S. Falk
Cathy & Bill Funke*
Claudia Lowenstein*
In memory of Carl Lowenstein
Paul Symczak & Debra Weiner
Carol Tolbert*

\$1,000+

Aram Akhavan
Sue & Mark Appelbaum*
Maureen Arrigo
Jack & Dottie Beresford*
Ann Block
Judy & Jack Cater+

Chenango Trust
Peter & Megan Clarke
Jerome & Joyce Cutler-Shaw
Lois Day
Joanne Driskill
Darrell & D. Ann Fanestil
Susanna & David Han-Sanzi
Richard Helmstetter
Sonya D. Hintz
Phyllis Irwin
Donna Johnson*
In honor of David Chase
David & Gail Kempton
Cynthia & William Koepcke
In honor of David Chase
Susan & Paul Marks
Robert & Jan McMillan
Sandra Miner
Vicky Nizri & Daniel Mayer
Judith K. Nyquist
In honor of David Chase
Ina Page
In memory of Charles Page
Cinda & Rod Peck*
Barbara & Tom Peisch*
Samuel Lawrence Foundation
Carolyn Sechrist*
Carol & Thomas Slaughter*
In honor of David Chase
Carol & Stuart* Smith
Laurie Smith
Helen E. Wagner
In honor of David Chase
Carey Wall
Sharlene Weatherwax
Welty Family*

Up to \$999

Anonymous (8)
Cheryl Alden
Susan & Joseph Allen*
In memory of William B. French
Kathy Archibald*
Maureen Arrigo
Huguette Ashley
Mary Barranger & Jerry Blank*
Sandra Barstow
Marcia Beaty
Mary Beebe & Charles Reilly*
Thomas Beers
Silvia Berchtold
Ted & Carol Bietz*
In memory of Tom Nee
Cathy Bullock*
Josie Burdick
Dana Burnett & Bruce Ennis*
George & Uli Burgin
Mary Ann Calcott

Judy & Jack Cater*
Richard & Jill Chagnon*
Lauren & Gordon Clark
Robert & Sheila Clark
Robert & Carol Clarke
Julie Croom
Sally & Bill Dean*
Ned Dearborn & Cherrie Anderson
Xiomara Di Maio*
Nancy & Joel Dimsdale
Russell & Frances Doolittle
Edward & Edith Drcar
Zofia Dziewanowska+
Bill Eadie
Paul Engel
Richard & Lauraine Esparza*
Maureen Fahey
David Falconer
Andrew Feldman
In honor of Michael & Nancy Kaehr
Joshua Fierer
Joanne Fink
Loie Flood*
Laurie Forrest
Joan Forrest Young Artist Performance Fund
Peter Gach+
Erica & Ryan Gamble
Anne Gero-Stillwell & Will Stillwell
Estelle Gilson
John J. & Mary A. Griffin
Michael & Meryl Gross*
Marty Hambright & Ron Manherz*
William & Cathy Hawkins*
Bryan & Cheryl Heard*
Sarah & Ronald Jensen
In memory of Frank Dwinell
Barbara Jewell & Donald Green*
Steve & Gail Jones
Karen Kakazu*
Khoe Family
Aline N. King
Michael Kinnamon & Mardine Davis
Sharon Kipfer
Lynn Knize
Peter Kofoed*
Richard & Linda Lafetra
Carol Landers
Thomas Lang
Christine Lehman*
Burton & Dana Levine
Robin B. Luby
Marc Madison*
Carol Manifold*
Virginia & Mark Mann*
Kurt & Elizabeth Marti*
Maryann Martone
Wendy & Michael Matalon
Karen Matthews
Dr. David McCann*
Marlene McCann*
Brian McCarthy
Larry McCleary

Mona McCorvin*
Douglas & Susan McLeod
Maggie & Paul Meyer
In honor of Ida Houbby & Bill Miller
Frank & Linda Morral
Joe Mundy*
Walter & Mary Munk
Elizabeth Newman
Jeff Nevin*
Marianne Nicols
Kathleen O'Brien*
Harry & Leslie Oster
Deborah & Ray Park*
Alice Parker+
David & Dorothy Parker
Barbara & Nolan Penn
Adam Perez
Carol Plantamura & Felix Prael*
Skandar Rassas
Jean & Milton Richlin
Diana Rowell
Dr. & Mrs. M. Lea Rudee
Jon & Judy Rudin
Vanya Russell*
Satomi Saito*
Amy Schick*
Thomas Schlegel
Mark & Kathleen Schlesinger*
Ken & Mary Lou Schultz*
Gerald Seifert
Lisa Robock Shaffer
Jan & Barry Sharpless
Stew Shaw & Vicki Heins-Shaw
Gay Sinclair
Heather Marks Soady
Ann Spacie*
Joann & David Stang
Randy & Trish Stewart
Sarah Stockwell & Andre Lehovich
Phyllis Strand
Susan Stroemple*
Joan & Peter Suffredini
Erika & Fred Torri
Eleanor Tum Suden
Dennis Turner
Eric Van Young
Jim & Lynn Viall
Portia Wadsworth
Sarah Warisi*
Ellen Warner-Scott
Ruth Weber*
Ellen Weller*
Leslie Williams
Steve & Stephanie Williams
Elaine Wolfe
Laura Wolszon & Dr. Eduardo Macagno
David & Elke Wurzel
Gloria Xefos*

* *David Chase Choral Composition Donor*
* *deceased*

La Jolla Symphony & Chorus

Administrative Staff

Diane Salisbury
Executive Director

Adam Perez
**Patron Services
Manager**

Melanie Intriери
**Development Asst.
& Events**

Kim Nguyen,
Aldrich CPAs + Advisors
Bookkeeper

Artistic Staff

R. Theodore Bietz
Orchestra Manager

Mea Daum
Chorus Manager

Celeste Oram
**Orchestra
Production Asst.**

Ryan Beard
Orchestra Librarian

Marianne & Dennis Schamp
Chorus Librarians

Outreach

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

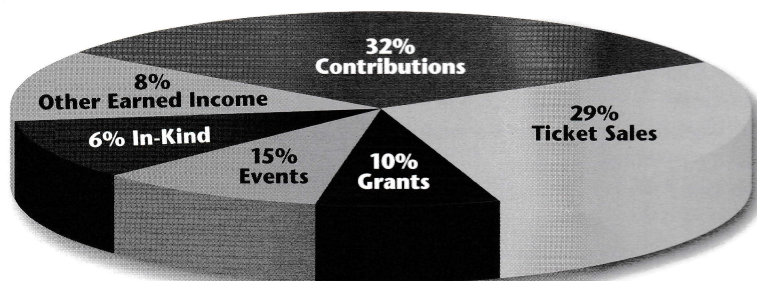
About La Jolla Symphony & Chorus

MISSION:

Rooted in San Diego for over 60 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, homemakers, 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, Mexico, Ireland, and Spain, 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 900 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!**