La Jolla Symphony & Chorus

2019-2020
SEASON

Mandeville Auditorium

November 2-3, 2019

STEVEN SCHICK
Music Director

RUBEN VALENZUELA
Choral Director

La Jolla Symphony & Chorus

2019-2020 SEASON

Saturday, December 7, 2019 at 7:30pm
Sunday, December 8, 2019 at 2:00pm
Mandeville Auditorium, UCSD

Steven Schick, *conductor*

Celeste Oram	Thomas Nee Commission
Robert Schumann	*Violin Concerto*
John Adams	*Harmonium*

SOLOIST: **Keir GoGwilt, *violin***

Keir GoGwilt, who dazzled in Thomas Adès' *Violin Concerto* two seasons ago, returns with another unfamiliar (and very different) piece, the *Violin Concerto* of Robert Schumann, one of that composer's final works. The La Jolla Symphony Chorus joins the orchestra for the work that launched John Adams' career: *Harmonium* sets texts by John Donne and Emily Dickinson, and its premiere in 1981 announced the arrival of a major composer. Celeste Oram, this year's Nee Commission winner, continues our tradition of melding music and visual art.

TICKETS: $39 / $36 / $18

858-534-4637 • lajollasymphony.com

LA JOLLA SYMPHONY & CHORUS
Affiliated with UC San Diego

Steven Schick
Music Director

LA JOLLA SYMPHONY & CHORUS
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Ruben Valenzuela
Choral Director

David Chase
Choral Director Emeritus

Saturday, November 2, 2019, 7:30pm ■ Sunday, November 3, 2019, 2:00pm
Mandeville Auditorium, UCSD

Steven Schick conducting

GIOACCHINO ROSSINI **Overture to William Tell**

FLORENCE PRICE **Violin Concerto No. 1 in D Major**
Tempo moderato
Andante
Allegro

Peter Clarke, violin

INTERMISSION

BÉLA BARTÓK **Concerto for Orchestra**
Introduzione: Andante non troppo; Allegro vivace
Giuoco delle Coppie: Allegretto scherzando
Elegia: Andante non troppo
Intermezzo Interrotto: Allegretto
Finale: Pesante; Presto

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
Betty McManus & Cecil Lytle ■ **Steve & Janet Shields**

From the Conductor

We use music for many purposes.

Does that word, "use," sound too ordinary for the high art of classical music? Perhaps, but to me it seems just right. The *usefulness* of music gets at its true power: the ability to shape our lives and, in small and large ways, to connect to others' lives.

The spectrum of possible usage is large. Sometimes, I use music to pass time while I wash dishes and at other times I use it to touch my deepest sentiments about life itself. Music can be used as cultural adhesive, binding our experiences one to the other. Think of a *Messiah* sing-along or a folk tune or national anthem. We use music as a tool to probe history. If you'd like to know something concrete about Vienna in the year 1800, you could do worse than listen to the Beethoven *First Symphony.* It works the same way with personal history. My father, now long dead, comes fully to life before me when I listen to his favorite Willie Nelson record.

So, the main question for each of our concerts becomes, how do we propose to use the music we are presenting to you. Naturally, individual uses differ from listener to listener. In fact, the topic of multiple and mutable usage reveals the complicated story of our very first work, the *Overture to William Tell.* In 1829, Rossini, then just 37 years old, was on top of the musical world. *Guillaume Tell* was the most recent of his 39 operas and had just been premiered to immediate critical if not overwhelming popular success. (Popularity came later, and then in abundance.) Suddenly, Rossini stopped composing operas. Among speculations are the composer's poor health, creative burn-out, and the changing tastes of his audience. But what makes most sense to me is the altered political landscape of Europe. Rossini may have worked exclusively in the 19th century, but culturally he was a child of the 18th century. Like his musical hero, Mozart, he hid a distinctively democratic flavor among his frothy textures and sing-able melodies. Indeed, William Tell was a hero of the Swiss resistance and represented to Rossini the democratic spirit of the Enlightenment. Was Rossini disappointed in the way contemporary audiences used, or perhaps misused, his music?

And what about our use of it today? Many listeners know it, or at least the final fast music, as the theme to the "The Lone Ranger." I don't feel the slightest bit uncomfortable with this connection to mid 20th-century nostalgia, even though I knew The Lone Ranger only in re-runs. Once removed, perhaps I am nostalgic for nostalgia. In any event, we programmed this work specifically to present on our family concert this past Friday. I am counting on a trans-generational interest in heroic, cartoonlike characters.

Some usage never changes.

On first listening, Béla Bartók's magnificent *Concerto for Orchestra* seems to be a statement of strength from a composer at the apex of his abilities. But, as we know, both the composer and the world around him were deeply anguished at the time he created this music. Whether the Concerto was Bartók's life-affirming answer to the encroaching evil of Nazism or a personal handhold to rise from a hospital bed probably doesn't make much difference to a contemporary listener. In its time, this was the music of exile. It sought simultaneously to remember an enchanted past and to dream into being a better future. But, we don't really hear it that way anymore. We are charmed by the duets of the *Giuoco della Coppie,* not pierced by their reminder of innocence lost. And, we hear the nearly manic virtuosity of the outer movements, not as a reminder of the need for moral patience, but as a simple test of skill. Like the updated Webster's, usage in music also changes with time.

On its surface, the story of Florence Price is so compelling that I feel sure I am missing something important. It is simply too easy to describe her as a woman composer of color who, for very obvious reasons, was overlooked by the 20th century. And true as that may be, it minimizes the force of a music that frankly does not need validation from the mostly white classical music community of the early 21st century. With Price, the regrettable standard comment is what it "sounds like," not what it actually is. To many, it purports to resemble early 20th century *Americana* or perhaps Dvořák, when in fact these musics sound like her. The deep aquifer of Dvořák's *New World Symphony* tapped the melodies of African-American spirituals. For Dvořák this was cultural borrowing in its most naked form; for Price this music was her birthright. In fact, I believe that Dvořák, working a half-century earlier, was influenced by Price.

We are pleased to welcome our co-concertmaster Peter Clarke to complete the cycle of Price *Violin Concertos,* which we began last year with David Buckley's wonderful performance of her *Second Concerto.* One of the most important uses of this music is to show to our audiences the extraordinary musicianship of the artists of the La Jolla Symphony and Chorus. But for me, the music of Florence Price, which richly compensates anyone who studies it seriously, has become a lantern. As I seek to understand its history, I also reframe it as contemporary. I use the music of Florence Price, now nearly daily, to help light the way along the dark pathway on which we currently find ourselves. There is no political acuity to be found here, which frankly speaks in its favor to this listener. No. This is music of a profoundly moral sensibility, a music which seeks to draw together the unraveling strands of our society, and by conceiving of them as natural partners and not innate antagonists, shows us a possible way forward. Indeed, it is the *seeking* that is at the ethical core of this and all music. For without seeking, what's the use? ■

Program Notes by Eric Bromberger

Overture to William Tell

GIOACCHINO ROSSINI
Born February 29, 1792, Pesaro
Died November 13, 1868, Paris

William Tell, based on Schiller's play *Wilhelm Tell* (1804) about Swiss resistance to Austrian oppression, was Rossini's final opera. It was premiered on August 3, 1829, in Paris (and was originally sung in French, so its first title was *Guillaume Tell*). The curious thing is that its composer—then only 37 years old—would live for nearly forty more years and would never return to opera. *William Tell,* however, was a huge success, and just before his death Rossini attended its 500th performance in Paris.

His overture to the opera, which has enjoyed a very successful life in the concert hall, has an unusual structure. Rather than casting it in sonata form, Rossini chose to write it in four separate parts, very much like an instrumental suite; some (but not all) of its themes will reappear in the opera itself. The instrumentation for the opening section is striking: Rossini scores it for five cellos with some discreet accompaniment by timpani and pizzicato strings, and this quintet sings a noble opening song. The second section, marked simply *Allegro,* is a portrait of a violent storm: murmuring strings suggest distant thunder, and woodwinds echo the strike of big drops of rain before the storm bursts upon us. In its aftermath, solo English horn and solo flute sing a song of thanksgiving based on the old Swiss shepherd's song *ranz des vaches;* this melody will reappear in many forms in the opera itself.

The concluding section of the overture, marked *Allegro vivace,* has become famous for reasons Rossini could never have foreseen. He had originally written this music seven years earlier as a march for a military band in Venice, and now he incorporated that march to represent the call-to-arms of the Swiss soldiers. Rossini briefly used this march in the final act of the opera but decided to drop it, so it appears only in the overture. But this brilliant music became famous over a century later as the theme music to the radio and television program *The Lone Ranger,* and in the United States a generation of Baby Boomers grew up thinking of this as the "Lone Ranger music," without any knowledge of its role in an opera. Heard in its original context, it offers some dazzling writing for orchestra, particularly for the first violins, who are given music of perpetual-motion difficulty before the overture hurtles to a knock-out conclusion. ■

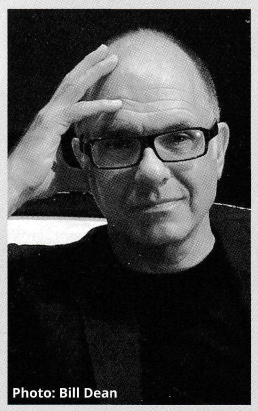


Photo: Bill Dean

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 13th 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.

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.

Violin Concerto No. 1 in D Major

FLORENCE PRICE

Born April 9, 1887, Little Rock
Died June 3, 1953, Chicago

The life and career of Florence Price form one of the most interesting chapters in American music, but for years she was virtually unknown, and her achievement is becoming clear only now, nearly seventy years after her death. Born Florence Beatrice Smith in Little Rock, she was the daughter of a dentist and music teacher who encouraged her remarkable musical talent. At age 15 she entered the New England Conservatory, where she studied piano and organ and took composition lessons from George Whitefield Chadwick and Frederick Converse. Returning to Little Rock, she married George Price, an attorney, and in 1927 the couple and their children moved to Chicago, where Florence studied composition with Leo Sowerby. During these years Price helped support her family by writing musical jingles for radio commercials. Her *Symphony No. 1 in E Minor,* composed in 1931-32, won the Wanamaker Competition and was performed in 1933 by the Chicago Symphony Orchestra at the Chicago World's Fair—it was the first work by an African-American woman to be performed by a major American symphony orchestra.

Price wrote over 300 works, including four symphonies, two violin concertos, a piano concerto, piano music, and a large number of songs and choral compositions. Price's songs were championed by Marian Anderson, and there were occasional performances of her music, but in the years following her death in 1953 her music drifted into obscurity. Some of the reasons for this were stylistic. Price had been trained in the late-nineteenth century style of her teachers Chadwick and Converse, she remained faithful to that idiom throughout her career, and her music seemed old-fashioned during the second half of the twentieth century. Perhaps in a new century, one that has been willing to re-embrace tonality and traditional forms, her music will find the audience it deserves.

Last season the La Jolla Symphony and co-concertmaster David Buckley performed Price's *Violin Concerto No. 2,* and this season opens with performances of her *Violin Concerto No. 1* by our other co-concertmaster, Peter Clarke. Price composed her *First Violin Concerto* in 1939, when she was 52, but there is no record of a performance during that era, and the manuscript to the concerto disappeared. Then—almost miraculously—the manuscripts of both her violin concertos (and many other works) were discovered in 2009 in a ramshackle house in St. Anne's, Illinois, that was about to be remodeled. It turned out that that house had been Price's summer home many decades earlier, and the house had been abandoned in the years after her death. Fortunately, the new owners recognized that they had stumbled upon something of value, and all of those manuscripts were eventually deposited in the collection of Price's works that is being maintained by the University of Arkansas.

Price's *Violin Concerto No. 1* is in the traditional three movements, and it is in "the violinist's key" of D major. It was composed in the same year that William Walton and Benjamin Britten wrote their violin concertos, and in comparison to those concertos, Price's *First Violin Concerto* will sound very conservative indeed. In fact, at certain moments one hears distinct echoes of the Brahms and Tchaikovsky violin concertos—Price was clearly aware of the great tradition in which she was composing. But there is also a disarming freshness about her *First Violin Concerto*—it emphasizes the lyric rather than the dramatic side of the violin, and it is beautifully written for both soloist and orchestra. The concerto opens with a substantial *Tempo moderato* in sonata form (this movement is longer than the final two movements combined). A long orchestral exposition leads to the entrance of the soloist, whose part sings throughout (Price did play the violin, but she writes beautifully for the instrument). The development turns more virtuosic, with some complex chording for the soloist, who eventually has a florid cadenza. A spirited coda drives the movement to its stirring close. Orchestral winds introduce the *Andante* and are soon joined by the soloist. Price's teachers at the New England Conservatory had encouraged her to make use of African-American material in her own music, and while this movement does not quote specific songs, the idiom here is often reminiscent of folk music. The concluding *Allegro* is the shortest in the concerto. The orchestra's dancing introduction in 6/8 sets the mood, the soloist quickly joins in the fun, and this brief movement—full of energy and good spirits,—brings the concerto to a very satisfying conclusion. ■

PETER CLARKE

violin

Peter Clarke was born in Toronto, Canada and began playing and attending the Toronto Royal Conservatory of Music at age 5. He moved to the Los Angeles area in 1991 and attended the Colburn School for Performing Arts. Peter attended UC San Diego and graduated in 2000, earning a B.S. in electrical engineering and a minor in music performance. He is currently co-concertmaster of the La Jolla Symphony and works as an engineer in San Diego for Peregrine Semiconductor.

La Jolla Symphony & Chorus Thanks You!

Dear Friends and Supporters of the La Jolla Symphony & Chorus,

On behalf of the **La Jolla Symphony & Chorus,** I would like to thank you, our supporters, for making this year's gala, Rhapsody in Blue, a success! This was my first major event as Executive Director of this organization, and I couldn't be more inspired!

The gala is our major fundraiser of the year and helps set-up the season for success. Every season, over 200 volunteer musicians bring their talents to LJS&C because making music together is essential to their spirit. The musicians, in turn, provide a rich and varied classical music experience to San Diego. By supporting the **La Jolla Symphony & Chorus,** you are making a valuable contribution to the vitality of your community.

We know how busy all of you are, and we truly appreciate that you chose to spend this special night with us. I would also like to congratulate our outgoing Executive Director, Diane Salisbury and our dedicated Administrative staff for months of planning and work! Special thanks also to Cecil Lytle, for his beautiful arrangement and performance of Gershwin's celebrated work by the same name.

Thanks to you and your tireless support, we rased over $58,000 to support the wonderful work of our music directors, guest artists, composers, orchestra musicians and singers. I look forward to continuing this great work and to getting to know all of you better.

With gratitude,

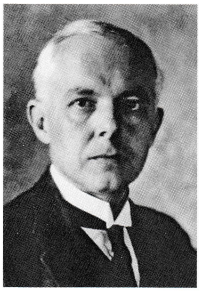
Stephanie Weaver

Stephanie Weaver, DMA
Executive Director, La Jolla Symphony & Chorus

Concerto for Orchestra

BÉLA BARTÓK

Born March 25, 1881, Nagyszentmiklos, Hungary
Died September 26, 1945, New York City



Bartók and his wife fled to the United States in October 1940 to escape World War II and the Nazi domination of Hungary, but their hopes for a new life in America were quickly dashed. Wartime America had little interest in Bartók or his music, the couple soon found themselves living in near-poverty, and then came the catastrophe: in the spring of 1942 Bartók's health failed. By the following spring his weight had dropped to 87 pounds (a ghastly photo from these months shows an emaciated figure, his bones pressed through his skin), and he had to be hospitalized. Bartók fell into a deep depression, convinced that he would neither recover nor compose again. To his publisher he wrote, "Artistic creative work generally is the result of an outflow of strength, highspiritedness, joy of life, etc.—All these conditions are sadly missing with me at present."

At this point, Bartók's friends rallied around him—and very discreetly too, since the fiercely-proud composer would never accept anything that savored of charity. Fritz Reiner and Joseph Szigeti convinced Serge Koussevitzky to ask for a new work from the ailing composer, and the conductor visited Bartók's hospital room in New York City to tell him that the Koussevitzky Foundation had commissioned an orchestral work for which it would pay $1000. Bartók refused. He believed that he could never complete such a work, but Koussevitzky gave Bartók a check for $500 and insisted that the money was his whether he finished it or not. The visit had a transforming effect: soon Bartók was well enough to travel to Saranac Lake in upstate New York, where he spent the summer. First he rested (using the time to read an English translation of *Don Quixote*), and then he began work. He worked fast: beginning August 15, 1943, he completed the score eight weeks later on October 8.

The *Concerto for Orchestra,* as Bartók called the piece, had its first performance on December 1, 1944, in Boston. It was an instant success, and Bartók reported that Koussevitzky called it "the best orchestra piece of the last 25 years." For that premiere, Bartók prepared a detailed program note, and—unusually for this composer—that note talked not just about the title and structure, but about the content of the music:

> The title of this symphony-like orchestral work is explained by its tendency to treat the single orchestral instruments in a concertant or soloistic manner. The 'virtuoso' treatment appears, for instance, in the fugato section of the development of the first movement (brass instruments), or in the perpetuum-mobile-like passage of the principal theme of the last movement (strings), and especially in the second movement, in which pairs of instruments consecutively appear with brilliant passages.

This is music of strength, humanity, beauty, and (not least) humor, and Bartók's own description may touch the secret of its emotional appeal: "The general mood of the work represents, apart from the jesting second movement, a gradual transition from the sternness of the first movement and the lugubrious death-song of the third, to the life-assertion of the last one."

The five movements of the *Concerto for Orchestra* are in the beautifully symmetric arch form that Bartók sometimes employed. The outer movements, both in modified sonata form, are the anchors of this arch. They frame the two even-numbered movements, both of which have the character of scherzos (each is marked *Allegretto*). The central slow movement, which itself is in a symmetric ternary form, becomes the capstone to the arch.

Introduzione: The music comes to life with a brooding introduction, and flutes and trumpets hint at theme-shapes that will return later. The movement takes wing at the *Allegro vivace* with a leaping subject (immediately inverted) for both violin sections, and further themes quickly follow: a second subject for solo trombone and a more intimate figure for solo oboe. As part of the development comes a resounding fugato for the *Concerto's* eleven brass players, and the movement drives to a resplendent close on its second subject, stamped out by the brass.

Giuoco delle Coppie (Game of Couples): This charming movement should be understood as a scherzo in the literal meaning of that term: a "joke"—music for fun. A side drum sets the rhythm, and then pairs of woodwinds enter in turn to play a variation on the good-natured opening tune, first heard in the bassoons. Bartók varies the sound by having each "couple" play in different intervals: the bassoons are a sixth apart, the oboes a third, the clarinets a seventh, the flutes a fifth, and finally the trumpets a second apart. A noble brass chorale interrupts the fun, and then the woodwinds pick up the opening theme and resume their game, but now with a difference: a third bassoon gets to tag along, and Bartók combines some of the pairs of woodwinds on their return. The side drum returns to tap this music into silence.

Elegia: At the center of the *Concerto* lies this dark *Andante,* which Bartók called a "lugubrious death-song" and which is based in part on material first heard during the introduction to the first movement. It opens with an inversion of the *Concerto's* very beginning, and this

gives way to one of the finest examples of Bartok's "night-music," with a keening oboe accompanied by spooky swirls of sound. A great outburst from the violins, also derived from the very beginning, leads to the violas' *parlando* declarations. The music winds its way back to the eerie night-sounds of the opening before vanishing with only two instruments playing: piccolo and timpani.

Intermezzo Interrotto (Interrupted Intermezzo): A sharper sense of humor emerges here. Bartók begins with a woodwind tune whose shape and asymmetric meters suggest an Eastern European origin and continues with a glowing viola melody that must have had specific appeal for him: it is derived from an operetta tune by Zsigmond Vincze that originally set the words "You are lovely, you are beautiful, Hungary." At the center of the movement comes the interruption. During the war Bartók had been dismayed by the attention paid to Shostakovich's *Leningrad Symphony,* and he objected particularly to the obsessive ostinato theme Shostakovich associated with the Nazi invaders (and which in turn he had taken from Lehár's *The Merry Widow*). Bartók quotes that tune in the solo clarinet, then savages it: he makes the orchestra "laugh" at the theme, which he treats to a series of sneering variations and finally lampoons with rude smears of sound. This has long been considered Bartók's attack on Shostakovich, but is it possible that Lehár's tune functions in exactly the same way for both Shostakovich and Bartók? For each, it is a symbol of the hated Nazis, it invades their own music, and it is thrown aside in an act of defiant nationalism. Once it is gone, Bartók returns—in one of the most beautiful moments in the *Concerto*—to his "Hungarian" tune, now sung hauntingly by muted violins.

The *Finale* begins with a fanfare for horns, and then the strings take off and fly: this is the perpetual motion Bartók mentioned in his note for the premiere, and—beginning very quietly with the inside second violins—he soon invests this rush of energy with a slashing strength. This movement is of a type Bartók had developed over the previous decade, the dance-finale, music of celebration driven by a wild energy. Yet it is a most disciplined energy, as much of the development is built on a series of fugues. The fugue subject, derived from the opening horn fanfare and first announced by a pair of trumpets, evolves through a remarkable sequence of permutations: when the strings have their turn with it, that fugue is announced by the outside second violins (Bartók is scrupulous in this score about giving every single section and player a moment of glory). Matters subside into a mysterious quiet, and from this misty murk the fugue theme suddenly blazes out in the brass and the *Concerto for Orchestra* ends with one of the most dazzling conclusions to *any* piece of music: the entire orchestra rips straight upward in a dizzying three-octave rush of sound.

It is hard to imagine that music of so much strength, so much optimism, so much—to use Bartók's own term—"life-assertion" could have come from the frail man who had to be helped onto the stage to receive the cheers in Boston at the premiere. For the Bartók who wrote this powerful score was a man unhappily exiled from his native land, a man tormented by the war, a man so physically weak that his doctors barely let him attend the premiere, a man wracked by the leukemia that would kill him ten months later. The appeal of this music lies not just in its virtuosity but in something much deeper: in the midst of worldwide conflagration and his own terminal illness, Bartók did recover his "strength, highspiritedness, [and] joy of life," and he turned them into great music. ■

NEW EXECUTIVE DIRECTOR
Stephanie Weaver

After a recently concluded nationwide search, La Jolla Symphony & Chorus (LJS&C) is pleased to announce the appointment of Stephanie Weaver, D.M.A., as its next Executive Director. Stephanie Weaver previously served as Executive Director of the Cape Conservatory in Cape Cod, Mass., a position she has held since 2011. She began her tenure at LJS&C in late September 2019, following the retirement of LJS&C Executive Director Diane Salisbury.

"The Board of Directors is very pleased to have nationally respected arts administrator Stephanie Weaver join our organization," said Brian Schottlaender, LJS&C Board President. "For the last 20 years, Dr. Weaver has provided leadership to several distinguished institutions committed to the education of young and old in the musical arts. We are delighted to welcome her to La Jolla, and look forward to working with her to advance the La Jolla Symphony & Chorus to even greater heights."

In addition to being an experienced arts administrator and educator, Weaver is an accomplished pianist. She received her D.M.A. degree in Piano Performance from Michigan State University and her B.A. and M.A. degrees in Piano Performance from the University of Western Ontario. Prior to her position with the Cape Conservatory, she served a dozen years at the Ann Arbor School for the Performing Arts, first as the School's Dean of Music and next as its President and Executive Director. "I am simply thrilled to be joining the team at La Jolla Symphony & Chorus this coming fall. Diane, Steven (Schick) and the Board have clearly built an inspiring, innovative ensemble worthy of national recognition and capable of great future growth. I look forward to becoming a part of the rich cultural community of San Diego and La Jolla and to working with the leaders, musicians, and supporters of this impressive organization," said Weaver.

THERESE HURST PLANNED GIVING SOCIETY

The Therese Hurst Planned Giving Society is named in honor of La Jolla Symphony & Chorus's chief benefactor, Therese Hurst, who upon her death in 1985 left her house to the LJS&C. It was a transformative gift that created a cash reserve and endowment fund that live on today.

Making a planned gift can be as easy as adding LJS&C as a beneficiary to your life insurance policy, retirement plan, or will.

La Jolla Symphony & Chorus would like to welcome and thank our newest legacy members:

Kathy Archibald
Gayle Barsamian & David Clapp
Karen Erickson & Michael Gillis
Karen Johns & Peter Jorgensen
Susan & Mark Taggart
Marty Hambright & Ron Manherz
Barbara & Tom Peisch
Mark & Suzanne Appelbaum
Robert Backe & Frank Jones
Hans Beck*
Colin* & Maxine Bloor
Larry Carter & Jeanne Ferrante
Geoff & Shem Clow
Sue & James Collado
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Vicki Heins-Shaw & Stew Shaw
Dr. David Dwyer Smith
Amee Wood & Eric Mustonen

** deceased*

If you've already made a provision for LJS&C in your estate plans but are not listed, please let us know so that we may recognize you along with the Therese Hurst Planned Giving Society members.

Plan Now. Give later.

It's as simple as that to create your musical legacy.
Contact Stephanie Weaver at sweaver@lajollasymphony.com to learn more, or visit our Planned Giving page at www.lajollasymphony.com.

LA JOLLA SYMPHONY & CHORUS
Affiliated with UC San Diego

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* ■ **Jacques Zafra,** *Production Assistant*

Violin I
David Buckley, *Concertmaster*
Andy Helgerson, *Assistant-Concertmaster*
Aram Akhavan
David Bracher
Pat Gifford
Susanna Han-Sanzi
Ayssa Ilano
Jennifer Khoe
Mario Ojeda
Junghyun Park
Wendy Patrick
Nikhil Rao
Ted Tsai

Violin II
Catherine Chyi, *Principal*
Angelo Arias, *Assistant Principal*
Hannah Bartley
Byron Chow
David Cooksley
Ciara Dabkowski
Savanna Dunaway
Judy Gaukel
Jackie Guy
Igor Korneitchouk
Allison Tung
Victoria Zhang

Viola
Daniel Swem, *Principal*
Nancy Swanberg, *Assistant Principal*
Andres Del-Arosa
Loie Flood
Anne Gero-Stillwell
Hyejin Kim
Kiya Klopfenstein
Cristine Lee
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Steve Shields

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James Swift

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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 Stephanie Weaver at sweaver@lajollasymphony.com for details.

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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.

Our Legacy

La Jolla Symphony & Chorus (LJS&C) recognizes the importance of nurturing the next generation of talent and new audiences in many ways:

- Our Young Artists Competition, now in its 59th year, awards scholarships and performance opportunities to young musicians from San Diego County and Baja California. Many of our winners also receive paid performance opportunities with LJS&C.
- The Thomas Nee Commission supports emerging composers by funding new works for orchestra or orchestra and chorus that are given their world premiere on our subscription series; 22 commissions have been awarded to-date.
- An annual Young People's Concert introduces young audiences to the symphony experience at no charge. Open dress rehearsals before each concert offer a family-friendly environment.
- LJS&C is fertile ground for new talent, music education and innovation at UC San Diego, where we have been an affiliate since 1967.

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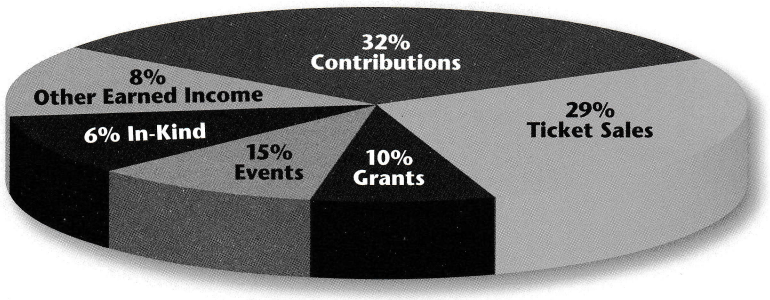

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