La Jolla Symphony & Chorus
2016-2017 Season

MUSIC FROM THE MIDDLE OF LIFE

October 29-30, 2016
Mandeville Auditorium

Steven Schick
Music Director

David Chase
Choral Director
At La Costa Glen, the Panarisis enjoy the independence to do what they love. Together, they play golf, attend on-campus events and entertain friends at their new apartment, “It fits our needs perfectly,” says Marti. And with the peace of mind that comes from access to long-term care, every day feels like a 300-yard tee shot right down the fairway.

La Costa Glen
CARLSBAD
A CERTIFIED LIFE RETIREMENT COMMUNITY
1440 Levante Street
Carlsbad, CA 92009

Join the Future Residents Club and enjoy the La Costa Glen lifestyle before you move in. Call 1-800-890-4308 or visit LaCostaGlen.com to learn more or schedule a tour.

Continuing Life LLC provides support and services to leading senior housing communities. 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
themselves in Beethoven’s tortured state! But, what about the other composers on tonight’s program and as one of the greatest masterpieces of all time.

terror…of infinite yearning,” forged our view of this symphony that the music “sets in motion the machinery of awe, of fear, of of its impact, but ETA Hoffmann’s 1810 essay, in which he writes Symphony, and the of the 4th Piano Concerto.

The very first lines are classic suspense. In the middle of the path of life I found myself in a dark wood Where the true path has been lost. The year is 1300. Dante himself is the narrator, a 35-year-old man half way through his Biblical allotment of 70 years. He is guided by the Roman poet Virgil, literally through Hell and back. It could be a story by Stephen King or Quentin Tarantino. It could also be about Beethoven or Luciano Berio or Igor Stravinsky. It could be about nearly anyone, who finds him or herself lost in the middle of life and, not seeing an easy way out, simply plunders ahead into new and uncharted territory. If the story has a happy ending, protagonists talk about “game-changing” moments or skillful pivots. The failures—and there are plenty—remain lost forever.

Dante writes of a precarious moment in the middle of life (nel mezzo del cammin), where risks are high and outcomes uncertain. We tell the same story in our 2016-17 season, “Music changing” moments or skillful pivots. The failu...
Poem of Ecstasy, Opus 54
ALEXANDER SCRABIN
Born January 6, 1872, Moscow
Died April 27, 1915, Moscow

As a composer, Alexander Scriabin had two distinct careers. He graduated from the Moscow Conservatory and set out to make his reputation as a virtuoso pianist, performing throughout Russia and Western Europe. Scriabin also wished to compose, and his early music was very much in the manner of Chopin—he wrote preludes, waltzes, mazurkas, impromptus, and at the turn of the century Scriabin’s life and art underwent a profound change. Falling under the influence of Nietzsche and the theosophism of Madame Blavatsky, Scriabin came to believe in a mystical unity and that his role as an artist was to bring order to a fragmented world. He began to create a series of visionary works suited to this mission, based on single-movement forms, chromatic harmonies, and sometimes daring ideas about presentation. These include his Divine Poem, Poem of Ecstasy, Prometheus (scored for orchestra and “color organ”), and the projected—but never-written—Mysterium, which would bring about the actual transformation. Scriabin envisioned a performance of Mysterium in India in which the audience and performers would be garbed in white, all the arts—including “the art of perfume”—would be fused, and in the course of the performance mankind would be elevated to a state of ecstatic consciousness.

About 1905, during the earliest years of his own spiritual journey, Scriabin wrote a long poem that described the longing of a human soul for this transformation. This poem became the inspiration for Scriabin’s Fifth Piano Sonata and for his Poem of Ecstasy. In the score to the sonata, Scriabin quoted four lines that might apply equally to the Poem of Ecstasy:

I call you to life, O mysterious forces
Submerged in depths, obscure!
To you I bring courage!

Scriabin composed the Poem of Ecstasy between 1905 and 1908, and it was first performed on December 10, 1908, by the Russian Symphony Orchestra under the direction of Modest Maccallacher in New York City.

Scriabin described the Poem of Ecstasy as a symphony—his Fourth—and others have described it as a sonata-form movement, but neither of those statements is correct. Instead, the Poem of Ecstasy is a sort of tone poem, about twenty minutes long, that mirrors the progress of a soul (or of an artist) from uncertainty to fulfillment. Scriabin’s Poem of Ecstasy for a large orchestra (one that includes eight horns, five trumpets, two horns, and a vast percussion section, as well as an optional organ) introduces all the themes in the first few minutes. These themes then evolve across the course of the work, moving from the uncertain harmonic suspension of the beginning to an overpowering and triumphant conclusion.

Listeners should not search for a literal depiction of a soul’s progress but instead take the music as a generalised mirror of that journey. The Poem of Ecstasy has produced numerous interpretations, some of them encouraged by the composer himself. One observer has made out a three-part structure: “the first relates to the soul in an orgy of love, the second to the realization of a fantastic dream, and the third to the glory of music as an art.” Another describes the music as “the joy of creative activity.” Still another sees it as explicitly sexual, much like the poem that helped inspire it. Scriabin’s own performance markings in the score (in both Italian and French) are often the clearest indication of his own sense of the music. The quiet beginning of Poem of Ecstasy, full of inchoate theme-shapes, is marked with a languid desire, and this is quickly answered by a strident trumpet marked impious (the solo trumpet will play an increasingly prominent role as this music unfolds). Other markings include moderate and (as the music nears its climax) expressive and caressing, charming, voluptuous, and (as the music nears its climax) with a noble and joyous emotion, softly expressive and caressing, charming, voluptuous, and (as the music nears its climax) with a voluptuousness more and more ecstatic. In the final section, the music races to its concluding chord in a section marked both majestic and flying. Scriabin believed that in some sense his music was always straining toward the light, and the conclusion of the Poem of Ecstasy demonstrates this perfectly. After all the harmonic uncertainties of this journey, after all its subtle thematic evolutions, the Poem of Ecstasy concludes with a blazing chord in C major—that purist of keys—shouted out triple forte by the entire orchestra.

Lachrimae
BRYCE DESSNER
Born 1976, Cincinnati, Ohio

Dessner’s music—called “gorgeous, full-hearted” by NPR and “vibrant” by The New York Times—is marked by a keen sensitivity to instrumental color and texture. Propulsive rhythms often alternate with passages in which time is deftly suspended. Bridging musical languages and communities comes naturally to him. After early training on the flute, he switched to classical guitar in his teens. While in high school he started a band with his twin brother Aaron, also a guitarist. “I was playing classical guitar recitals, and people said, ‘You know, you can’t really do both things,’” recalled Dessner. “My intuition told me they were wrong...Some day that diversity of experience would be more enriching or rewarding than just going down one path.”

Dessner earned his bachelor’s and master’s degrees from Yale University. Lachrimae is written for string orchestra. It was commissioned by the Amsterdam Sinfonietta, the Scottish Ensemble, and the Norwegian Chamber Orchestra, and premiered on June 16, 2012 by Amsterdam Sinfonietta.

The composer has supplied a note for Lachrimae:
Lachrimae is inspired by a piece with the same title of the English renaissance composer John Dowland. Dowland himself composed his ‘Lachrimae’, which means tears in Latin, for viol consort based on one of his beautiful songs ‘Flow my Tears’. As a music student many years ago I performed a lot of Dowland’s music and when asked to write a string orchestra work for the amazing Amsterdam Sinfonietta, an ensemble equally versed in early music and contemporary works, I chose to base my composition on the Dowland. There are faint traces or echoes of the original Lachrimae in my work, which you hear slowed down in the strings at the beginning and middle of the work. My work also takes inspiration from one of the great masterpieces of string writing, Bartok’s String Divertimento. I also employ aleatoric or quasi-improvised string techniques in this work primarily in the cellos throughout the beginning of the piece. Last year the film director Alejandro Gonzales Inarritu chose to score most of the end of his Oscar-winning film ‘The Revenant’ using the Deutsche Grammaphon recording of my Lachrimae.

2016-2017 Season
La Jolla Symphony & Chorus

Poem of Psalms
LUDWIG VAN BEETHOVEN
Symphony No. 6

Photo: Bill Dean

MUSIC FROM THE MIDDLE OF LIFE

Saturday, December 3 at 7:30pm
Sunday, December 4 at 2pm
Mandeville Auditorium, UCSD

TICKETS: $29 / $27 / $15
858-534-4637 or lajollasymphony.com
In June of 2007, we had just arrived in San Diego. I came to the La Jolla Symphony as a way of musician, I thought this was going to be a temporary thing. After that this was an organization to place? In the last 10 years, after dedicated musicians and extraordinary leadership in one being involved with LJS&C on many levels (musician, audition support, witnessed the generous contributions of its members and the steadfast dedication of its staff Endowment Fund, and watch the and directors. We wanted to encourage that by donating to the Sostenuto Endowment Campaign. This weekend, we launch the Public Phase of our Endowment Campaign, the campaign’s fifth and final year. We have amassed $1,060,000. Our consultant is amazed. We are very proud and grateful to our donors! BUT, we still need to raise $440,000 to complete the campaign by June 2017. The end is in sight, but we need your help to reach the finish line and meet our financial obligation to our artistic directors. The clock is ticking! Donate any amount meaningful to you to the Sostenuto Endowment Campaign today. I guarantee your money will be well used.

Sincerely,

Anonymous
Endowment Chair

**$200,000+ Anonymous**

**$500,000+ LiveLizardoan Fund**
Rancho Santa Fe Foundation
Aymes* Wood & Eric Mustonen

**$40,000+ Marie Nelson**
in honor of Nelson & Keun families

**$25,000+ Frances & Don Diehl**
Ken-Fitzgerald* in honor of Joan J. Fitzpatrick Claire & Paul J. Freedman Lida* Houby & Bill** Miller

**$20,000+ Gayle Ramsaran & David Clapp in honor of Steven Schick Karen* Johns & Peter Jorgensen Julie & Don MacNeil Joanne* & Milton Saler Louise Wood***

**$15,000+ J. Lawrence Carter**

**$10,000+ Anonymous**
Dr. Robert Engler & Julie Rudd in memory of Dr. Joan Forest Stephen L. Martz Catherine & Bob Palmer Timstrom Foundation Robert Wenerhetter*

**$7,500+ Evon* & John** Carpenter
Ann & Walt* Desmond in honor of David Chase Karen* Erickson & Michael Gibbs in memory of Doris George Valt & Alex Rubins

**$6,000+ Anonymous**
June* & Dan Allen Mary Berend Blor Family in honor of Colin Blor Bernard Eggerson & Florence Nemirok Pat & Walter Burkhard Sally & Elmar Gull in honor of David Chase Pat* & David Gifford Joann Kastner Kempston Family Trust Beverly & Ted Kilman Esther & Bob LaPinta Mary Nee in memory of Bob Nee Janet* & Steve* Shields

**$2,500+ Pat & Eric Bromberger**
Ann & David Chase Joan & Frank** & Dvinnell Elinor Ejkwick* in honor of Steven Schick Celia Falcoy & Peter** Gourvitch Michael McCarr Smerud Real Estate, Inc. Otto Sorensen in memory of Eil Valborg Sorensen Joanne & Bill Sutner in honor of David Chase Mary Ellen* & Peter C. Walther in memory of Clarence & Paunie Biechele Elena* Yamito & Elhad Kedar

**$2,000+ Anonymous**
Judy* & Robert Gaulek

**$1,500+ Ellen Besser**
in honor of Hiddey & Bill Miller Gregory Brough in honor of Martha Naal-Brown Julia S. Falk Sarah & Steven Henniskin

**$1,000+ Amy & Leonard Ozersk Sue & Mark Appelbaum Jack* & Dorothy Berriford Lois Day Darrell & D. Ann Fanelst Donna Johnson* in honor of Steven Schick Cynthia & William Koepke in honor of David Chase Monique Kuzenvalder Claudia & Carl Lowenstein Judith K. Nyquist Ina Page* Sheila Podel** & Arthur Baer Barbara Rosen Samuel Lawrence Foundation Sherry & Brian Shottlander Carolyn Seifert* Gigi* & Bill Simmons in honor of LJS&C 60th anniversary Carol* & Thomas Seithaugh in honor of David Chase Carol & Stuart** Smith Pamela Surove in honor of David Chase

**$500+ Up to $999**

*underog or chorus musician **deceased

Elena Yarritu & Ehud Kedar

*In June of 2007, we had just arrived in San Diego. I came to the La Jolla Symphony as a way of getting integrated in to the music community. As a professional musician, I thought this was going to be a temporary thing. After a few seasons, it became very clear that this was an organization to stay close to! Where else can one find such innovative programming, dedicated musicians and extraordinary leadership in one place? In the last 10 years, after being involved with LJS&C on many levels (musician, audition support, Young Artist Competition, Gala, and wine tasting events), we have witnessed the generous contributions of its members and the steadfast dedication of its staff and directors. We wanted to encourage that by donating to the Endowment Fund, and watch the La Jolla Symphony & Chorus continue on a steady course for many years to come!*

Elena, co-principal flute, is a professional recording artist and teacher. Her husband, Ehud, is a senior program director at Qualcomm and amateur pianist.
Violin
Peter Clark, Concertmaster
David Busley, Asst. Concertmaster
Aram Aksogan
Angelo Arias
Daniel Gao
Pat Gifford
Susan Han-Sanzi
Marianne Laksfj-Thorn
David Madine
Inga Page
Jeanne Saier
Ted Tsai
Alexander Wang
Michelle Wong
Violin
Andy Helgerson, Principal
Gary Brown, Asst. Principal
Susan Brown
Cheryl Cathey
David Cooksey
Savanna Dunaway
Judy Gaukel
Anne Gerst-Stillwell
Narumi Han
Igor Kornechouk
Clarence Mah
Dejana Roth
Viola
Daniel Swart, Principal
Nancy Swanner, Asst. Principal
Byron Chow
Alois Constantino
Love Flood
Betty Faust
Christine Lee
Roark Miller
Sheila Podell
Rachel Simpkins
Laurie Smith
Colleen Weatherwax
Ani Y
Cello
Caitlin Fahey, Principal
Max Forstenarcher, Asst. Principal
Alana Borum
Uli Burgin
Curtis Chan
Valerie Chen
Melissa Chu
Torianna Dabkowski
Eliza Grote
Carolyn Saschit
Carol Tobert
Contrabass
Christine Allen, Principal
Scott Stellar, Asst. Principal
Cameila Attahi
Darrell Cheng
Bill Childs
Pat Fitzpatrick
Lance Guo
Jessica Kovach
Bryan Lowe
Marc Olscher
William Pierce
Flute
Joey Payton, Principal
Rachel Beetz
Erica Gamble
Piccolo
Erica Gamble
Michael Matsuno
Alto Flute
Rachel Beetz

None of us can remember the first time we heard Beethoven’s Fifth Symphony—this music is so much a part of us that we seem to be born knowing it. The Fifth surrounds us: as background music for chocolate and motor oil commercials, as the symbol for Victory in World War II, as the stuff of jokes. Even children who know nothing about classical music sing its opening four notes on playgrounds. Those four notes are the most famous in classical music, and Beethoven’s Fifth is certainly the most famous symphony ever written. Music so white-hot in intensity, so universal in appeal, cries out for interpretation, and over the last two centuries many have been ready to tell us what this symphony “means.” To some, it is Fate knocking at the door. To one nineteenth-century critic, it told the story of a failed love affair. Others see it as the triumph of reason over chaos and evil. Still others have advanced quite different explanations. But engaging as such interpretations are, they tell us more about the people who make them than about the music itself. The sad truth is that this music is so over-familiar that we have almost stopped listening to it: the opening rings out, and our minds go on automatic pilot for the next thirty minutes—we have lost the capacity to listen to the Fifth purely as music, to comprehend it as the astonishing and original musical achievement that it is.

Beethoven made the first sketches for his Fifth Symphony in 1804, soon after completing the Eroica, but did not begin work in earnest until after finishing the Fourth in 1806. Most of the composition took place in the summer of 1807, and the score was completed that fall. The first performance took place on December 22, 1808, six days after Beethoven’s 38th birthday. The stark opening of the Allegro con brio, both simple and charged with volcanic fury, provides the musical content for the entire movement. That [seeingly] simple figure saturates the first movement, giving it extraordinary unity. Those four notes shape the main theme, generate the rhythms, and pulse insistently in the background—they even become the horn fanfare that announces the second theme. One of the most impressive features of this movement is how short it is: of Beethoven’s symphonies, only the Haydn-esque First has a shorter first movement. The power unleashed at the beginning is unremitting, and this movement hammers to a close with the issues it raises still unresolved.

The Andante con moto contrasts two themes. Violas and cellos sing the broad opening melody in A-flat major, Beethoven reportedly made eleven different versions of this theme before he got the one he wanted. The second subject, in heroic C major, blazes out in the brass, and Beethoven simply alternates these two themes, varying each as the movement proceeds. The third movement returns to the C-minor urgency of the beginning. It seems at first to be in scherzo-and-trio form, with lower strings introducing the sinuous opening idea. But horns quickly sound the symphony’s opening motto, and the movement never quite regains its equilibrium; the trio, with lumbering fugal entries in the strings, subtly incorporates the opening rhythm as well. At just the point where one anticipates a return to the scherzo comes one of the most faw-mous—and original—moments in music.

Instead of going back, Beethoven pushes ahead. Bits of the scherzo fit quietly over an ominous pedal, and suddenly the final movement—a triumphant march in C major—bursts to life: this dramatic moment has invariably been compared to sunlight breaking through dark clouds. Beethoven’s scoring here reminds us of something easy to overlook—his concern with instrumental color. The march theme is announced by a full orchestra that includes three trombones (their first use in a symphony), and Beethoven employs a piccolo and contrabassoon to good effect here as well. Near the middle of this movement, Beethoven brings back some of the scherzo, which briefly—and darkly—slows progress before the triumphant march bursts out again to drive the symphony to its close. The coda is extremely long, and the final cadence—extended almost beyond reason—is overpowering. No matter how familiar this symphony is, no matter how often it has become a favorite with extra- musical associations, the music remains extraordinary. Heard for itself, free of the cultural baggage it has acquired over the years, Beethoven’s Fifth Symphony is as original and powerful and furious today as it was when it burst upon an unsuspecting audience on a cold winter night in Vienna two centuries ago.
The La Jolla Symphony & Chorus Association is deeply grateful to the Department of Music at UC San Diego for its generous support and assistance. The association would also like to acknowledge the generosity of its chief benefactress Therese Hurst, who upon her death in 1985 left her estate to the association providing an endowment.

The La Jolla Symphony & Chorus Association is a 501(c)(3) non-profit corporation, making your donation tax-deductible.

LJ&SC thanks the following contributors for their support of the 2016-2017 season. We make 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.

**Contributors**

**Annual Gifts**

Donations listed below were received October 10, 2015 - October 10, 2016.

**Major Sponsor**

$25,000+

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

**Season Underwriter**

$15,000+

Anonymous

**Angel**

$10,000+

Michael & Nancy Kaehr
Price Charities
Carol Lam & Mark Burnett
Qualcomm Foundation
SD County Board of Supervisors
Anne Wood & Eric Mustonen

**Benefactor**

$5,000+

Ida Houbly & Bill Miller
Kiwians Club of La Jolla
Bob & Catherine Palmer
Diane Salisbury & Robert Whitley
Harold Ticho
Maria Tuthill

**Sustainer**

$2,500+

The Bloor Family
Eric & Pat Bromberger
Gary & Susan Brown
Coastal Community Foundation
Dr. Robert Englar & Julie Ruedi
In Memory of Joan Farnet
Beda & Jerry Farnel
Pat Finn-Burkhard & Walt Burkhard
Dr. Paul & Claire Friedman
Peter Gowrevitch & Ceila Falicov
Joan Kastner
Glen & Rochelle Kline Casey
Donald & Julie MacNeil
Stephen L. Marsh
Marie L. Nelson
Jeanne & Milton Saier
Steven & Brenda Schick
Steven & Janet Shields
Gay Sinclair
Dr. Jim Swift & Claire Bosch-Swift

**Supporter**

$1,500+

J. Lawrence Carter
Bernard Eggertsen
Ron Manherz & Marty Hambright
Dr. Andrew King & Diane McKay
Brian & Sherri Schottlander
Stewart Shaw & Vicki Heins-Shaw
Randy & Trish Stewart
Chris & Patricia Wel

**Associate**

$1,000+

Danne & June Allen
Arlene Armit & Leonard Oakes
Mark & Suzanne Appelbaum
Gayle Barsamian & David Clapp
Donald & Frances Diehl
Kenneth W. Earnest
Darrell & Dorothy Ann Fanestil
Judy & Bob Gaukkel
David & Pat Griffo
Sonya Hintz
Michael Latz
James Lauf & Lisa Friedman-Lau
Tom & Barbara Peisch
Bernard & Ann Porter
Alex & Valerie Rubins
Dr. David D. Smith
Carol Tolbert

**Patron**

$500+

George & Sanilie Anderson
Rosa Maria Arias
Dan & Jennifer Atkinson
Hans Beck
Mary L. Beebe & Charles Rilly
Mary Barend
Walter & Ann Desmond
Nancy & Joel Dimsdale
Julia S. Falk
Amanda & Greg Friedman
Erica & Ryan Gamble
Karen Johns & Peter Jorgensen
Eidy & Deanna Johnson
Ted & Beverly Kilman
Monique Kunewald
In memory of Tony Kunewald
Constance Lawhers
Paul & Susan Marks
Albert McIntain & Elain Wolfe
Shela Podell & Art Baer
Margaret Schoeniger & Jeffrey Bada
Thomas Schubert
Frederick D. Walker & Katherine L. Sheehan
Paul E. Symczak & Debra Weiner
Ted & Anna Tsai
Mary L. Walshok
Henry & Irene Weber

**Member**

$250+

Cherrie Anderson & Ned Dearborn
Nelson & Janice Byrne
California Pizza Kitchen, Inc.
Dr. & Mrs. Yi-Liang Chen
Geoff Clow
Julia Croom
Mia & Gaelen Daum
Bill & Cathy Funke
Louis C. & Celia K. Grossberg Foundation
William Hardin
Karen Kakazu
Peter Kofoid
Ray & Debby Park
Sue B. Rosech
Barbara Rosen
Jon & Judy Rudin
Gigi & Bill Simmons
Dr. & Mrs. Hans Spiegelberg
Phylis Strand
Jeanne & Bill Stutzer
Nancy Swanberg & Max Fenstemacher
Susan & Mark Taggart

**Friend**

$100+

Aram Akhavan
Joseph Allen & Susan French-Allen
Mark Applebaum
Kathy Archbald
Sophia Asasi
Arlette C. Ballieu
Roland & Christine Blantz
Dr. & Mrs. Gene Blinkenstah
David Buckley & Beth Ross Buckley
N. E. Caine & Capt. P.E. Caine, USN Ret
Michael Carlton
LaAnn Carmichael
Dr. & Mrs. Curtis Chan
Jui Yuan Chang
Bobbi Chifos
Byron Chow
Maarten & Janet Chrispeels
Peggy Clapp
Peter & Megan Clarke
Edward & Edith Drcar
Constance Lawhers
Paul & Susan Marks
Albert McIntain & Elain Wolfe
Shela Podell & Art Baer
Margaret Schoeniger & Jeffrey Bada
Thomas Schubert
Frederick D. Walker & Katherine L. Sheehan
Paul E. Symczak & Debra Weiner
Ted & Anna Tsai
Mary L. Walshok
Henry & Irene Weber

Ray & Debby Park
Sue B. Rosech
Barbara Rosen
Jon & Judy Rudin
Gigi & Bill Simmons
Dr. & Mrs. Hans Spiegelberg
Phylis Strand
Jeanne & Bill Stutzer
Nancy Swanberg & Max Fenstemacher
Susan & Mark Taggart

**Gift Match**

Intuit
Qualcomm Chantable Foundation

**THERES HURST SOCIETY FOR PLANNED GIVING**

Mark & Suzanne Appelbaum
Hans Beck
Colin & * Maxine Bloor
Sue & James Collado
Kempton Family Trust
William B. Lindsey *
Stephen L. Marsh
Dr. Bill Miller & Ida Houbly
Richard & Glenda Rosenblatt*
David D. Smith
Ame Wood & Eric Mustonen

* deceased

---

**May We Hear From You?**

If you have provided for La Jolla Symphony & Chorus in your estate plans, please tell us about it so that we can include you in our Planned Giving events and recognize your gift. If not, let’s talk about you now.

Through a bequest you can:
- Possibly reduce the tax burden
- Provide a future for LJ&SC
- Permanently link your name to LJ&SC through the Therese Hurst Society for Planned Giving.

For information about planned gifts, contact Diane Salisbury at
dsalisbury@lajollasymphony.com or 858-552-9414.
On a sunny afternoon this past September members of the Therese Hurst Society for Planned Giving gathered for the Society’s first thank-you luncheon. The event was held on the newly remodeled UCSD Faculty Club patio overlooking the Sun God lawn and Mandeville Auditorium. Guests enjoyed camaraderie through their shared passion for music and La Jolla Symphony & Chorus, and heard remarks by Steven Schick and David Chase.

The Planned Giving Society is named after chorus member Therese Hurst, who left her home to the Association upon her death in 1985. This estate gift funded a cash reserve and started our endowment—both provide a source of financial stability that we continue to build upon today. If you’ve included LJS&C in your estate planning, please contact Diane Salisbury at dsalisbury@laJollasymphony.com.

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

Luncheon Honors Planned Giving Donors

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

Contact us for more information.

760-942-2695
seacrestathome.org

MINGLE @ THE MINGLE in BALBOA PARK
BOHEMIAN JOURNEY
SUNDAY, NOVEMBER 6 at 6:00 PM

Join Camarada and special guest, Czech-born blogger/educator, Marketa Hancova, as they explore the Kingdom of Bohemia through music, discovering, delighting in works by Zelenka, Dohnanyi, Kohoutek, Smetana, Liška, Hurník, & Dvořák.

MIGAREDA Est. 1982

For More Information www.camarada.org 619.231.3702

“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.kiwaniscubclajolla.org
On Saturday, October 1, La Jolla Symphony & Chorus supporters gathered at The Westgate Hotel for the kick-off event of the 2016-2017 season. This year’s Gala, themed “Latin Nights,” began with a silent auction and reception where guests bid on over 50 auction items, while enjoying champagne and hors d’oeuvres. Our 2016 Arts Angel was classical music reviewer James Chute, formerly of the San Diego Union-Tribune, who was duly celebrated during the dinner hour and presented with the 2016 Arts Angel award. The winning raffle ticket for the Instant Wine Cellar was picked by Gala Honorary Chair Molly Wagner. Gala attendee Bill Walker was the happy (and surprised) winner, and took home a 42-bottle wine cellar.

The evening ended with guests dancing to the music of Trio de Janiero. Thank you to our Honorary Gala Committee, Gala Auction Committee, donors, event sponsors, auction donors, and guests, and to Robert Whitley for donating all of the fine wine for this event!