La Jolla Symphony & Chorus
2016-2017 Season

MUSIC FROM THE MIDDLE OF LIFE

December 3-4, 2016
Mandeville Auditorium

Steven Schick
Music Director

David Chase
Choral Director
IGOR STRAVINSKY
Symphony of Psalms
Part I (quarter-note=92)
Part II (eighth-note=60)
Part III (quarter-note=48; half-note=80)

KEVIN ZHANG
new true mirrors, furrowed, flooded, extended quite far
THOMAS NEE COMMISSION
David Buckley and Peter Clarke, violin soloists

INTERMISSION

GITY RAZAZ
In the Midst of Flux

LUDWIG VAN BEETHOVEN
Symphony No. 6 in F Major, Opus 68 “Pastoral”
Awakening of Cheerful Feelings upon Arrival in the Country: Allegro ma non troppo
Scene by the Brook: Andante molto moto
Merry Gathering of Country Folk: Allegro
Thunderstorm: Allegro
Shepherd’s Song: Happy and Thankful Feelings after the Storm: Allegretto

Symphony of Psalms by arrangement with Boosey & Hawkes, Inc.

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
Ida Houby & Bill Miller / Steve & Janet Shields
You may recall that the opening lines of Dante’s “Inferno” with its quotations of Hell seems just about right as punishment for what I read in the newspapers every day. But, more to the point of this concert, the sweet pull of nostalgia is denied to no one. And even if you are a scoundrel condemned to the bowels of Hell, a pleasant memory of your hometown is at least momentarily comforting.

And so it is in this weekend’s concerts. Our four composers are no scoundrels, but each wrestles with the Manichean project of pushing forward against the steady undertow of the ever-receding past. Listen carefully to this music and you’ll hear the siren song of the goddess Nostalgia, patroness of pandering politicians, Civil War re-enactors, sensitive middle-aged artists and even some of the young gunsters in contemporary music.

The two emerging composers on today’s program escape nostalgia in its most extreme forms. While it’s true that in City Razaaz in the Midst of Flux, we hear the aura of her native Iran, her great strength is that she has roots in this music but not flowers. The sounds of Persia glide easily on the currents of her work, but by refraining from outright quotation and easy autobiography she never lets art become commodity. Kevin Zhang’s brand new work, new true mirrors, funrowed, flooded, extended quite far; this year’s Thomas Nea Commission to a UC San Diego graduate student, first seems to have no nostalgic tendencies. But it is in the nature of a successful “companion piece”—in this case Kevin’s piece is composed for the same instrumental and vocal forces as Stravinsky’s haunting Symphony of Psa[lms]—to interrogate its model, and therefore to some degree to live in the past. In an inspired variation of the Stravinsky scoring, Zhang adds solo parts for our two terrific co-concertmasters, Peter Clarke and David Buckley.

And then we come to Beethoven and Stravinsky, whose extraordinary works presented tonight, are convex images of each other. Beethoven, who summed up the purified pinnacle of the classical style with his first five symphonies, comes literally down to earth with images of simple country-folk communing with nature in his 6th. And Stravinsky, from another peak, gave us the ultimate music of the earth in his Rite of Spring, with its quotations of Ukrainian folk songs and images of Pagan sacrifice. In Symphony of Psalms he begins the productive middle period of his life in which, again and again, he sought the cool peace of classicism.

It seems that each craved the past of the other. But, certainly this must be something more than simply envying what you don’t have. It must be that within Beethoven’s classicism there lurked poignant, unuttered memories of nature and her sounds. And perhaps also within Stravinsky’s atavistic excesses, something cooler and more formal lay latent. And then something triggered the dormant seeds. Something made them reach forward and up for the stars even as they sought the past. Was it something traumatic like Beethoven’s deafness, or Stravinsky’s permanent exile from Russia? Or was it perhaps something inner and more basic, closer to what the poet Wendell Barry meant in his poem “History,” that “learning the landmarks and the ways of the land so that I could go back, if I wanted to, my mind grew new and lost the backward way.”

It is the fate of great art, first to seek and then to lose the backward way.

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**From the Conductor**

Steven Schick
Conductor & Music Director

Percussionist, conductor, and author Steven Schick was born in Iowa and raised in a farming family. For forty years he has championed contemporary music by commissioning or premiering more than 150 new works. He was the founding percussionist of the Bang on a Can All-Stars (1992-2002) and served as Artistic Director of the Centre International de Percussion de Genève (2000-2005). Schick is founder and Artistic Director of the percussion group, “red fish blue fish.” Currently he is Music Director of the La Jolla Symphony and Chorus and Artistic Director of the San Francisco Contemporary Music Players. In June 2015, he served as Music Director of the 2015 Ojai Music Festival. Schick founded and is Artistic Director of “Roots and Rhizomes,” a summer course on contemporary percussion music held at the Banff Centre for the Arts. In 2017 he will also serve as co-artistic director with Claire Chase of the Centre’s Summer Music Program. He maintains a lively schedule of guest conducting including appearances with the BBC Scottish Symphony Orchestra, the Saint Paul Chamber Orchestra, the Nova Chamber Ensemble and the Askol Schönb erg Ensemble. Among his acclaimed publications are a book, “The Percussionist’s Art: Same Bed, Different Dreams,” and numerous recordings of contemporary percussion music including the complete percussion music of Iannis Xenakis (Mode). Mode released a companion recording on DVD of the early percussion music of Karlheinz Stockhausen in September of 2014. Schick has been named Champion of New Music by the American Composers Forum, and in 2014 was inducted into the Percussion Hall of Fame. Steven Schick is a Distinguished Professor of Music at the University of California, San Diego, and in 2015 was named the inaugural holder of the Reed Family Presidential Chair in Music.
Stravinsky's initial musical idea was the repeated six-note sequence in the final movement, and he composed that section first, then wrote the opening movements. None of the movements has an Italian tempo indication; instead, Stravinsky specifies only a metronome marking for the first movement (quarter-note=120; Psalm 39, 12-13)—which Stravinsky said was composed in “a state of religious and musical abulia”—opens with recurrent cracks of sound generated in large part by the two pianos. The chorus enters with its plains to be heard, and this movement—which functions as an intrada—drives to a soaring climax. The second movement (eight-note=60; Psalm 40, 1-3) is a complex double fugue, first on a spiky subject for winds, then for voices, and finally for combinations of them. The final movement (quarter-note=48; Psalm 150) is the most varied. It opens with the chorus' Alleluia, but instead of being festive, the phrase is somber, imbued with an almost funereal splendor. The original six-note cell pulses quietly, then explodes to life at the Laudate Dominum. Stravinsky said that this central episode, with its athletic brass galloping along brisk triplets, was inspired by a vision of Elijah's chariot ascending into the heavens. At the close, the music moves steadily over a pulsing four-note ostinato. Stravinsky himself noted that this “final hymn of praise must be thought of as issuing from the skies, and agitation is followed by the ‘calm of praise.’”

1. (Psalm 38, verses 13 and 14)

Exaudi orationem meam, Domine, et deprecationem meam. Ne sis, ne sisae.
Quoniam advena ego sum apud te et peregrinus, scut omnes patres mei.
Remitt mihi, ut refrigerer prius quam abeam et amplius non ero.

2. (Psalm 39, verses 2, 3 and 4)

Expectans expectavi Dominum, et intendit mihi.
Exaudita preces meas, et eduxit me de lacu miseriae, et de luto facies.
Et statut super petram pedes meos: et directus grexisse meos. Et immittit in os meum canonicum novum, carmen Deo nostro.
Videbunt multa, videbunt et timebunt: et sperabunt in Domino.

3. (Psalm 150)

Alleluia.
Laudate Dominum in sanctis Eius.
Laudate Eum in firmamento virtutis Eius.
Laudate Eum in virtutibus Eius.
Laudate Dominum in sanctis Eius.
Laudate Eum secundum multitudinem magnitudinis Eius.
Laudate Eum in sono tubae.
Laudate Eum in timpano et choro,
Laudate Eum in cordis et organo,
Laudate Eum in cymbalis bene sonantibus.
Laudate Eum in cymbalis jubilationibus.
Laudate Dominum.
Laudate Eum, omnis spiritus laudet Dominum.
Alleluia. Laudate Dominum.
David Buckley

Violinist David Buckley has been co-concertmaster of the La Jolla Symphony for the past 15 seasons. He has been a featured soloist on several occasions, including the San Diego premiere of Chinese Folk Dance Suite by Chen Yi. He also performs a wide range of repertoire with the Camarada chamber music ensemble and is especially fond of tango music by Astor Piazzolla. Dr. Buckley received his medical degree from the University of Minnesota and attended St. Olaf College. He has been honored as a top doctor by the San Diego County Medical Society, has served as chief of radiology at Scripps Mercy Hospital and is currently president of Radiology Medical Group, Inc. His violin teachers include Isabelle Thompson, Laa Foli, Andrea Eien, Shirley Givens and Jacques Israelievitch.

Kevin Zhang

Kevin Zhang, this year's Thomas Nee Commission recipient, is a fifth-year doctoral candidate in the Department of Music at UC San Diego, where he studies with Roger Reynolds. He received his BMFA in Integrated Composition, Improvisation, and Technology from UC Irvine in 2012, and has also studied at the New England Conservatory and the Royal College of Music. His works have been heard at the Darmstadt Ferienkurse für Neue Musik, Dan Red Kechil International Young Composers Residency, Electroacoustic Barn Dance, Oregon Bach Festival, and the Puerto Rican Sound Art Fair.

The composer has supplied the following program note:

"We’re unintentionally equipped to dream. Our thoughts go around our figures. They hold us predicting nothing though they recur.

new true mirrors, furrowed, flooded, extended quite far

Kevin Zhang

"And sleep which so much helps in moments to spend everything, each thing as it might be"

The texts in The Book of Thousand Eyes (a title no doubt in allusion to Scheherazade) tend to coalesce around the themes of night and/or sleep. A rejection of waking consciousness as something that consists of on/off binary states, this thematic metaphor is quite a powerful one with which to explore the slipperiness of language as a mediator and shaper of our cognition and our presumptions about reality or “meaning.”

"your brain is like a lake being splashed by rain. sleep. little baby, sleep. the droplets spin and spread"

"your mind is like a web being blown by wind. sleep. little baby, sleep. someone’s at home in your head"

My musical response to these words is new true mirrors, furrowed, flooded, extended quite far, consisting of four interwoven recursive canons plus a lullaby. It is scored for the instrumentation of Stravinsky’s Symphony of Psalms, using only a treble choir and adding solo violins.

In the Midst of Flux

Gity Razaz

Born March 1986, Tehran, Iraq

Hailed by the New York Times as “ravishing and engulfing,” Gity Razaz’s music ranges from concert solo pieces to large symphonic works. She is an active collaborator in projects across disciplines from modern dance to electro-acoustic soundscapes. Her compositions have earned numerous national and international awards, including the Jerome Foundation award, the Libby Larsen prize, Juilliard Composers’ Orchestra Competition, ASCAP, and the American Academy of Arts and Letters, among others. She attended The Juilliard School on full scholarship and received her Bachelor’s and Masters of Music in Composition under the tutelage of Samuel Adler, Robert Beaser and John Corigliano.

The composer has supplied the following note:

In the Midst of Flux is a tone poem structured as a series of musical vignettes made up of a compact core of material. Though each episodic passage evokes an independent sound world—lush lyrical passages, bombastic rhythmic moments, chamber-like sections building up into cadences—they follow one another to form a dramatic trajectory, an inevitable arrival of different worlds at a single focal point.

In the ’80s and ’90s, Peter Clarke was the resident violinist of the Los Angeles area in 1991 and attended the Colburn School for Performing Arts. He 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.

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Dear Friends,

Exciting times! Since announcing the public phase of the campaign one month ago, we have raised another $60,000 for our endowment campaign! Fifteen new gifts were received—some first-time donations, others increases to existing gifts. All are moving us closer to our goal of $1.5 million by June 2017. Thank you!

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$1,120,000

From the early 1990s when we moved to La Jolla, we have watched La Jolla Symphony & Chorus grow in expertise and innovation. Involving as it does professional instrumentalists and singers, music students, community members, and a broad and enthusiastic audience, LJ&S&C has proved to be an indispensable San Diego arts organization. At the outset we were privileged to sing with its splendid leaders and fellow performers, and in recent years we have been in the audience for many outstanding concerts featuring new works as well as old favorites. We feel very fortunate to have LJ&S&C in our community and are pleased to support it with gratitude and affection. Long may it delight us all!

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$1,120,000

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Sincerely,

Amee Wood

Endowment Chair

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Pastoral months and would take rooms in a rural village, where he could:
A journal entry from 1815, seven years after the
his feelings about these walks: “The Almighty in the woods! I am
program music or musical portraiture, which he considered cheap
trickery. His
the rondo-finale. And while this symphony refers to something
outside the music itself, Beethoven wanted it understood as “an
expression of feelings rather than painting.” The
those earlier works achieved, even if— as Joseph Kerman has wryly
note d—all that is being transcended here is the weather.
Fifth,
Beethoven liked to get out of Vienna during the stifling summer
blessed. Its first movement (“Cheerful impressions on arriving in the
country”) is built on two completely relaxed themes; these do not
create two complementary “Cheerful impressions.” One of the
other unusual features of this movement is Beethoven's use of the
as accompaniment, as motor rhythm; this simple falling figure
saturates the movement, and over its ostinato-like repetitions
Beethoven works some wonderful harmonic progressions, all aimed at
preserving this movement's sense of calm.

The second movement—“Scene by the Brook”—is also in a sonata form built on two themes. The title “Scene” may imply dramatic
action, but there is none here. Over murmuring lower strings, with their suggestion of bubbling water, the two themes sing gracefully.
The movement concludes with three brief bird calls, which
Beethoven names specifically in the score: nightingale (Ruuie), quail (close), and cuckoo (clarinet).

Despite the composer's protests to the contrary, the third and fourth movements do offer pictorial representations in sound. The scherzo (“Pastorals’ merry-making”) is a portrait of a rural festival; its vigorous trio echoes the heavy stamping of a peasant dance. Beethoven offers a da capo repeat of both scherzo and trio, yet just as the scherzo is about to resume it suddenly weers off in a new
direction. Trenulous strings and disting murrumds lead to the wonderous one, which remains—two centuries after its
composition—the best musical depiction ever of a thunderstorm, with great crashes of thunder in the timpani and lightning flashing
downward in the violins (one desparately literal-minded early critic complained that this was the only storm he had ever heard of where the
thunder came before the lightning).
Gradually the storm moves off, and the music proceeds directly into the last movement, where solo clarinet and horn outline the
tentative call of a shepherd's pipe in the aftermath of the storm. Beethoven then magically transforms this call into his serene main
tHEME, given out by the violins. If ever there has been music that
deserved to be called radiant, it is this singing theme, which unfolds like a rainbow spread across the still-glistening heavens. The finale is
a moderately-paced rondo (Beethoven's marking is Allegretto). Along the way appear secondary themes that once again complement rather than conflict with the mood of the rondo theme, and at the end a muted French horn sings this noble melody one last time.
The petulant young Debussy, enemy of all things German, once sneered that one could learn more about nature from watching the
sun rise than from listening to the Pastorale. This symphony is
strange criticism from the man who would go on to write La Mer,
which sets out to do exactly the same thing as the Pastoral: to evoke the emotions generated by nature rather than trying to
DEPICT that same nature literally. Beethoven did not set out to teach
or sho his audience anything. Rather, he wrote a symphony in
classical form, which he wanted understood as music. It is left to
the listener to discover the situations for himself... Anyone with a
notion of country life can imagine the composer's intentions without
the help of titles or headings. ■

Soprano
Darbi Ahn
Cherie Anderson
Aslinn Burnett
Frances Castle
Sally Dean
Justine Desan
Beda Farrell
Marta Fernandez
Vivi Gonzalez
Meryl Gross
Mary Hamburg
Martha Hamilton
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La Jolla Symphony Chorus
Founded in 1965 by Patricia Smith
David Chase, Choral Director
Kenneth Bell, Assistant Conductor
Victoria Heins-Shaw, Accompanist
Mee Daum, Chorus Manager
Marianne & Dennis Schamp, Librarians
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Karen Erickson
Crae Friedman
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Carol Manifold
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Rebecca Nguyen
Dabbi Park
Cindy Park
Rebecca Ramirez
Meghan Rossi
Valerie Rubins
Satorim Saito*
Marianne Schamp
Lisa Sheby
Janet Shields**
Carol Slaughter
Melsie Troyer
Dasha Vovk

Soprano
Kare Dowhant
Karen Johns
Donna Johnson
Hima Joshi
Amanda Kadubak
Karen Kalkau
Alisa Kim
Kathryn Kinslow
Constance Lawthers
Christine Lehman
Judgy Manuche
Monica McGivern
Nancy Moore
Celeste Oram
Amy Schick
Jeanne Stutzer
Mary Ellen Walther*
Gloria Xefos

Tenor
Joseph Allen
George Anderson
Sebastian Bohm
Nathan Daum
Walter Deason*
Andrew King
Kwong Lee
Anthony Leonard
Jim Macom
Danny Maloney
Sean McCormac**
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Carol Slaughter
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** Section Leader & Assistant Section Leader

La Jolla Symphony Chorus
Founded in 1965 by Patricia Smith
David Chase, Choral Director
Kenneth Bell, Assistant Conductor
Victoria Heins-Shaw, Accompanist
Mee Daum, Chorus Manager
Marianne & Dennis Schamp, Librarians
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Lisa Sheby
Janet Shields**
Carol Slaughter
Melsie Troyer
Dasha Vovk

** Section Leader & Assistant Section Leader
La Jolla Symphony Orchestra

Founded in 1954 by Peter Nicoloff

Meet Our Musicians by Pat Finn

La Jolla Symphony & Chorus provides the opportunity for volunteer community musicians and student musicians to come together and share the experience of preparing and performing unique and meaningful repertoire. Choral singers Marianne and Dennis Schamp are examples of the talent and diversity of our membership.

It should be no surprise that both Marianne and Dennis Schamp have been choral singers basically since they were kids. Marianne got interested in third grade ("It looked like fun."); Dennis in seventh. Marianne joined the La Jolla Symphony & Chorus in 1997. Dennis added his bass voice to the Chorus in 1998.

It’s been a fulfilling experience for the Linda Vista residents, who have been married for 21 years and have four children. For Dennis, "The friendships made are, to me, unique. Within a choir, the closeness produces harmony that is shared with others... I enjoy singing because Marianne and I are both involved, and it gives us a chance to have some time together, doing something we both love." Dennis once managed a chain of comic book stores, a job that no doubt was great preparation for his current position—teaching language and dramatic arts to sixth-graders in San Diego Unified School District. Marianne has her share of school day drama also, wrangling elementary school students during lunch and recess, also for SDUSD.

What do you always bring to rehearsals?

D: Rock, classic rock, grunge, pop, oldies, new wave, thrash metal, classical, parody, cover bands...really I’ll listen to anything that catches my ear. However, I’m not a big fan of modern country—give me some Cash, Haggard, or Parton over Atkins, Brooks & Dunn, or Underwood any day! I am, however, often challenged by Marianne to “update my musical tastes.”

M: Mostly pop, rock, and alternative. Anything but country.

What music do you listen to in the car or at home?

D: I would have to say that the Vaughan-Williams piece Dona Nobis Pacem from the 2012-13 season...Oddly enough, I did not sing that piece, but was in the control booth, running the super-titles for Dr. Chase. This meant that I had to learn the entire score, both choral and orchestral, in order to follow his directions during the performance, ensuring that the text was displayed at just the right time...this piece especially moved me. Why...well, I still can’t quite put my finger on that.

M: The most challenging works are the ones in French...because I hate singing in French.

Meet Our Musicians

Byron Chow

Nancy Swanberg,
Daniel Swem,
Viola Dejana Roth
Ina Page
Peter Ouyang
Igor Korneitchouk
Anne Gero-Stillwell
Catherine Chyi
Susan Brown
Gary Brown,
Andy Helgerson,
Violin II
Michelle Wong

Violin II
Andy Helgerson, Principal
Gary Brown, Asst. Principal
Susan Brown
Catherine Chyi
David Cookley
Savanna Dunaway
Judy Gaukel
Annis Glaistill
Pat Gifford
Igor Korneitchouk
Clarence Mah
Peter Ouyang
Ina Page
Dejana Roth

Viola
Daniel Swem, Principal
Nancy Swanberg, Asst. Principal
Emily Bartley
Madison Cammichael
Byron Chow

Alexis Constantino
Loie Flood
Betsy Faust
Christine Lee
Roark Miller
Yi Nan
Sheila Podell
Laurie Smith
Colleen Weatherwax

Cello
Catlin Fahey, Principal
Clif Thrasher, Asst. Principal
Alana Borum
Uli Burgin
Curtis Chan
Melissa Chu
Torianna Dabkowski
Veronica Diederichs
Carolyn Sechrist

Contrabass
Christine Allen, Principal
Scott Stellar, Asst. Principal
Darrell Chang
Bill Childs
Pat Fitzpatrick
Lance Gucwa
Jessica Kovach
Bryan Love
Marc Olsher
William Pierce

Flute
Joey Payton, Principal
Erica Gamble
Michael Matsuno
Jennifer Neese

Piccolo
Tracy Goodwin

Oboe
Caed Ritchot, Principal
Miko Gaby
Gerald Lester
Heather Marks-Soady
Teresa Monaco

English Horn
Heather Marks-Soady

Clarinet
Jenny Smedal, Principal
Gabe Merton

Bass Clarinet
Steve Shields

Bassoon
Tom Schubert, Principal
William Propp

Varun Rangaswamy

Contrabassoon
William Propp

Horn
Ryan Board, Principal
Buddy Gibbs
Jamie Plaugh
Jonathan Rudin

Trumpet
Ken Fitzgerald, Principal
Marcelo Braunstein, Asst. Principal
Andrew Harrison, Asst. Principal
Rachel Allen
Paul Williamson

Trombone
R. Theodore Biets, Principal
Eric Statt, Asst. Principal

Bass Trombone
Elizabeth Mandel

Tuba
Kenneth Earnest

Timpani
Daniel King

Percussion
Daniel King, Principal
Sean Doigew
David Han-Sanzi
Ben Rempel

Piano
Kyle Blair
David Han-Sanzi

Celesta
Kyle Blair

Harp
Laura Vaughan-Angalova

“Tutti” Thanks!

For more than 20 years, our musicians, staff, and board members have kept tabs on the inner workings of LJ&S&C through our e-newsletter, Tutti. Perfectly named (in musical terms, tutti means all together), this resource has enjoyed a few editors over the years. Most enduring has been chorus member Barbara Peisch, who is taking a break from editorial duties this season and has turned over the reins to fellow chorister Danbi Ahn. Musician profiles are the handy work of Board member Pat Finn, taking over for violinist Evan Carpenter. Many others contribute to each issue. It’s a group effort, done well and very appreciated. Thank you, Barbara, for your years of service, and thank you, Danbi, for keeping the fires burning. Tutti is available for all to read at lajollasymphony.com.

Meet Our Musicians R. Theodore Biets, Orchestra Manager Ulrike Burgin, Orchestra Librarian Celeste Oram, Production Assistant

Major Sponsor Support for the 2016-2017 Season

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

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La Jolla Symphony & Chorus
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Fax: 858.534.9947
www.LaJollaSymphony.com
Contributors

The La Jolla Symphony & Chorus Association is deeply grateful to the Department of Music at UC San Diego for its generous support and assistance. The association would also like to acknowledge the generosity of its chief benefactress Therese Hurst, who upon her death in 1985 left her estate to the association providing an endowment.

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.

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or 858-822-3774
LJS&C By the Numbers

Did you ever wonder what it costs to support a volunteer orchestra and chorus?
Despite the non-paid status of our musicians, other costs typical of a musical arts organization remain.
Our operating budget by the numbers this year...

ANNUAL EXPENSES

<table>
<thead>
<tr>
<th>Category</th>
<th>Amount</th>
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<tbody>
<tr>
<td>Production expense</td>
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<tr>
<td>(Mandelville rent, artistic staff, guest artists, music rental, etc.)</td>
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<tr>
<td>General &amp; Administrative</td>
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<td>(office rent, bookkeeping, supplies, telecom, postage, etc.)</td>
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<tr>
<td>Advertising &amp; Marketing</td>
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<tr>
<td>Fundraising Events</td>
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<tr>
<td>Other Program costs</td>
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ANNUAL INCOME NEEDED

| Source                          | %
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<tr>
<td>Contributions</td>
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<td>UCSD In-Kind</td>
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<td>Grants</td>
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<td>Special Events</td>
<td>12%</td>
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<tr>
<td>Ticket Sales</td>
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ANNUAL INCOME

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<tr>
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<td>Special Events</td>
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<tr>
<td>Ticket Sales</td>
<td>$58,000</td>
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Community Sing

December 11, 2016 • 4:00 pm
St. Elizabeth Seton Catholic Church, Carlsbad

David Chase conducts Handel’s Messiah (Christmas portion)
Soloists: Amanda Olea, soprano; Mary Saffell, mezzo-soprano
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