La Jolla Symphony & Chorus
2018-2019 Season

November 3-4, 2018
Mandeville Auditorium, UCSD

Lineage: A MEMORY PROJECT

STEVEN SCHICK
Music Director
Unauthorized photography and audio/video recording are prohibited during this performance.

No texting or cell phone use of any kind allowed.

Steven Schick conducting

ZOSHA DI CASTRI

Lineage

Michael Gerdes conducting

TAN DUN

Concerto for Water Percussion and Orchestra

I. Adagio molto misterioso
II. Andante molto moderato
III. Allegro molto agitato

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

INTERMISSION

Steven Schick conducting

IGOR STRAVINSKY

Petrushka

First Tableau: The Shrovetide Fair
Second Tableau: Petrushka's Room
Third Tableau: The Moor's Room
Fourth Tableau: The Shrovetide Fair (Toward Evening)

We gratefully acknowledge our underwriters for this concert

Arleene Antin & Leonard Ozerkis  Dr. Robert Engler & Julie Ruedi  Gig & Bill Simmons

Cover photos by Bill Dean, Gary Payne, Tom Peisch

Unauthorized photography and audio/video recording are prohibited during this performance.

No texting or cell phone use of any kind allowed.

We accept most Long-Term Care Insurance Home Care Organization license #374700096
As I was conceiving our 2018-19 season, “Lineage,” an experience from many years ago came to mind. During a full in the conversation at a Sedie, someone made the quirky suggestion that we go around the table and just say the birth names of our grandmothers aloud. At first it seemed like a lightened hearted party game, but as we began to remember one after another of those gorgeous Jewish names from the turn of the century—Zadie and Pearl, along with Safta or Nonna—the table grew quiet. There were plenty of non-Jewish guests also so there was a Bonnie and an Elisa and Josefa as well. These names were our legacy and our restoration of our personal roots. We all began to wonder how we were extending their legacies. What parts of those gorgeous and evocative names and memories still lived within us? And the corollary thought: how could we create today a beautiful past that those who come after us will one day want to celebrate? Planning this season, I began to wonder what the musical version of that moment was. Was there a lineage (taking the name of Zosha di Castri’s luminous piece built on her memories of her Italian grandparents) that could connect Stravinsky to one of the young composers of today? The answer is yes. For a listener in search of memory, Tan Dun’s evocative Water Concerto is the perfect place to start. In Water Concerto, we get memory through three tributaries. Firstly and foremost there is the water itself. It’s our earliest aural memory, heard in the aqueous environment of the womb. Water is one of our first sounds—and as one who loves the sea, I hope it will also be one of the last sounds I hear. Then there are the ringing metallic sounds of gongs and bells—tied to ancient religious and spiritual rituals—against which a cacophony of voice-like sound effects played by the orchestra creates a halo of imaginary language. Water. Ritual. Language. The memory trifecta.

Stravinsky’s Petrushka, like his other famous ballets of the time, Firebird and Le Sacre du Printemps, is a rich repository of lineage. These pieces, along with Les Noces, which was gestating at the time, allowed Stravinsky to metabolize the Russian and Ukrainian memories of his youth as he created a platform for the future. Music History texts write of Stravinsky’s mercurial exploration of the musical forms of memory—from his embrace of 18th century ideals in the aptly named “neo-classical” phase to his late adoption of 12-tone technique, itself by time that memory of earlier practices. Stravinsky was obsessed with lineage. Sometime over the course of the last century, memory became a skill to be deployed. We are impressed with a soloist who plays from memory. Or, to the contrary, when we forget we feel less competent. But that’s a modern perspective. For millennia, memory, both personal and communal, was not primarily a skill, but a central quality in a moral person. Early philosophers grouped memory with ethics, not neuroscience. I still like to think of it that way. A critical component to living an ethical life is how we remember, how we create lineage. It asks important questions: Who are we? To what echoes of our history do we return? and how do we commemorate them? And, most importantly, what do we need to do today so that, in the future, we will be remembered by someone who will recognize herself in her memories of us; who will examine her lineage through our lives and be grateful?

We start our season, appropriately, with a provoking work by the young Canadian composer Zosha di Castri. At first her piece feels modern, maybe even giddy, micro-tonally inflected “charaka” melodies seem to rob the music of a tonal center, and as a textural counterpoint, geopolitical state? our final concert of the year takes that theme to heart. In each case, we offer an answer in the form of musical sound— in texture, timbre, and entirely new sonorities. Lineage, composed in 2013, was jointly commissioned by the New World Symphony, San Francisco Symphony, and Boosey and Hawkes; Michael Tilson Thomas led the premiers in Miami on April 20, 2013.

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

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

Steven Schick
music director

Percussionist, conductor, and author Steven Schick was born in Iowa and raised in a farming family. Hailed by Alex Ross in The New Yorker as “one of our supreme living virtuosos, not just of percussion but of any instrument,” he has championed contemporary percussion music by commissioning or premiering more than 150 new works. The most important of these have become core repertory for solo percussion. In 2014 he was inducted into the Percussive Arts Society Hall of Fame.

Schick is in his 12th season as artistic director and conductor of the La Jolla Symphony and Chorus. He is also co-artistic director of the Banff Centre for Arts and Creativity Summer Music Program and artistic director and conductor of the Breckenridge Music Festival. As a guest conductor he has appeared with the BBC Scottish Symphony Orchestra, the Saint Paul Chamber Orchestra, the Milwaukee Symphony, Ensemble Modern, the International Contemporary Ensemble (ICE), and the Aspen/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 Karzhein Stockhausen” in 2014 (both on Mode). He received the “Dappan d’Or” as conductor (Xenakis Ensemble Music with ICE) and the Deutschlandtanzplattenkritikpreis, 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.
Concerto for Water Percussion and Orchestra
TAN DUN
Born August 18, 1957, Si Miao, Hunan, China

Japanese composer Tan Takuemitsu, a figure universally revered for both his craftsmanship and his vision, died in 1996, and two years later Chinese composer Tan Dun wrote a piece in his memory. The Concerto for Water Percussion and Orchestra was inspired by the sounds Tan Dun heard while growing up in Hunan Province. Water percussion refers to those sounds that can be generated in part by water, but Tan Dun turned to this particular sonority for a larger reason—for him, water is a symbol of life: “We are all linked by water,” he has said. “Life can never be without water. Water means tears. It also means the ocean.” In a published interview, the composer has suggested that the Concerto for Water Percussion and Orchestra interview, Tan Dun spoke at length about the many different meanings of water to him:

“To me, my early life, living with water, having fun with water, and playing ritualistic music with water, has become very inspiring. Somehow now, I spend so much of my time to recompose this kind of memory...to recompose this kind of experience, with the new method. In Hunan, water was a daily thing with our life. Every day we washed everything with the river. All the old women, they always went to the river for laundry, making a beautiful sound, very person cannot accomplish alone.

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

The Concerto for Water Percussion and Orchestra was commissioned by the New York Philharmonic, and that orchestra gave the premiere on June 3, 1999, with its own percussionist Christopher Lamb as soloist. Conductor Kurt Masur liked the music so much that he took the concerto to the New York Philharmonic, and that orchestra gave the premiere on June 3, 1999, with its own percussionist Christopher Lamb as soloist. Conductor Kurt Masur liked the music so much that he took the concerto to the New York Philharmonic, and that orchestra gave the premiere on June 3, 1999, with its own percussionist Christopher Lamb as soloist. Conductor Kurt Masur liked the music so much that he took the concerto to the New York Philharmonic, and that orchestra gave the premiere on June 3, 1999, with its own percussionist Christopher Lamb as soloist.

Michael Gerdes assistant conductor

Michael Gerdes is the Director of Music at San Diego State University where he conducts the San Diego State Symphony Orchestra, Chamber Orchestra, and Opera Orchestra. His performances with the San Diego State Symphony Orchestra have been hailed as “highly sensitive and thoughtfully layered” and his conducting proclaimed “defined, dynamically nuanced” and “restrained but unmistakably lucid” by San Diego Story. The premiere of Suite Noir by the San Diego State Symphony received a “Bravo” award as one of the six significant musical events in San Diego during 2015. Gerdes was also selected by the San Diego Union Tribune as one of three "Faces to Watch" in Classical Music.

Gerdes maintains an active career as a concert conductor and clinician, most recently working with the Barau Philharmonic and The Moldova Philharmonic. In 2017, he was appointed as the conductor of the San Diego Youth Symphony, and his conducting has been acclaimed as “sensitively controlled” and “restrained but strikingly lucid.” Gerdes has been featured on Brazilian TV’s show “Bravo” as one of the ten most promising young conductors in the world. He has conducted the San Diego Symphony Orchestra in concert with the San Diego Youth Symphony, and his conducting has been heralded as “highly sensitive and thoughtfully layered.”

Gerdes’s conducting has been praised as “defined, dynamically nuanced” and “restrained but unmistakably lucid” by San Diego Story. The premiere of Suite Noir by the San Diego State Symphony received a “Bravo” award as one of the six significant musical events in San Diego during 2015. Gerdes was also selected by the San Diego Union Tribune as one of three “Faces to Watch” in Classical Music.

Gerdes maintains an active career as a concert conductor and clinician, most recently working with the Barau Philharmonic and The Moldova Philharmonic. In 2017, he was appointed as the conductor of the San Diego Youth Symphony, and his conducting has been acclaimed as “sensitively controlled” and “restrained but strikingly lucid.” Gerdes has been featured on Brazilian TV’s show “Bravo” as one of the ten most promising young conductors in the world. He has conducted the San Diego Symphony Orchestra in concert with the San Diego Youth Symphony, and his conducting has been heralded as “highly sensitive and thoughtfully layered.”
Petrushka
IGOR STRAVINSKY
Born June 17, 1882, Oranienbaum
Died April 6, 1971, New York City

Petrushka, Stravinsky's ballet about three puppets at a Russian Shrovetide carnival, actually began life as a sort of piano concerto. In the summer of 1910, shortly after the successful premieres of The Firebird, Stravinsky started work on a ballet about a pagan ritual suicide in ancient Russia. But he set the manuscript to the Rite of Spring aside when he was consumed by a new idea: "I had in my mind a distinct picture of a puppet, suddenly endowed with life, exasperating the patience of the orchestra with diabolical cascades of arpeggi. The orchestra in turn retaliates with menacing trumpet-climax and ends in the sorrowful and querulous collapse of the poor puppet."

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

From the moment of that premiere, Petrushka has remained one of Stravinsky's most popular scores, and the source of its success is no mystery: Petrushka combines an appealing tale of three puppets, authentic Russian folk tunes and street songs, and brilliant writing for orchestra. The music is remarkable for Stravinsky's sudden development beyond the Rimsky-inspired Firebird, particularly in matters of rhythm and orchestral sound. One of the most impressed by Petrushka was Claude Debussy, who spoke with wonder about the "petrushka sound." The trapped puppet rails furiously but is distracted by the little tune. Petrushka is drawn to her, but she scorns the puppet and his love.

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

Third Tableau: The Moor's Room. Brutal chords take us into the Moor's opulent room. The ballerina enters and dances to the accompaniment of cornet and snare drum. He is charmed, and he and the Moor fight over the ballerina. At the end, the Moor chases her out.

Fourth Tableau: The Shrovetide Fair (Toward Evening). At the close of the opening tableau, a festive crowd swells past. There are a number of ballet scenes here: the Dance of the Nurse-Maid, The Peasant and the Bear (depicted respectively by squealing clarinets and stinging tuba). Dance of the Women, Dance of the Coachmen and Grooms (who stamp powerfully), and Masqueraders. At the very end, poor Petrushka rushes into the square, pursued by the Moor, who kills him with a slash of his scimitar. As a horrified crowd gathers, the magician appears and reassures all that it is merely Petrushka holding up Petrushka's body to show it dripping blood. As he drags the bloody body away, the ghost of Petrushka appears on the rooftops, railing defiantly at the terrified magician, who flees. Petrushka's defiance is depicted musically by the triplet figure associated with him throughout. The string's "quiet pasacato" is taken from both the C major and F-sharp major scale, bringing the ballet to an end that is—dramatically and harmonically—ambiguous.

TWO NOTES ON THE VERSION PERFORMED AT THIS CONCERT

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

Over the years, Stravinsky came to prefer Petrushka as a concert piece rather than a ballet concert. But he found that the original ambiguous ending, however effective it might be in the ballet, was not entirely satisfactory for the concert hall. To remedy this, he eliminated the final scene and composed a new, more conclusive ending. That ending, which begins after the Moor's death, brings the music to a very dark and very emphatic close.

---

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

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

People are often surprised to learn how easy it is to make a planned gift, yet time is your most precious resource. If you are not yet making plans, now might be the time to consider adding the LJSCO as a beneficiary. You can also leave a bequest in your will or living trust. Other gifts, such as a Charitable Trust, may offer immediate tax benefits and provide you with a lifetime income.

Plan Now. Give later. It’s as simple as that to create your musical legacy. Contact Diane Salisbury at dialsbury@lajollasymphony.com to learn more or visit our Planned Giving page at lajollasymphony.com.

---

If you’re already a member of LJSCO in your estate plans but are not listed below, please let us know. We would like to recognize your generosity and invite you to join us at our annual Planned Giving Luncheon and other events.

Mark & Suzanne Appelbaum
Robert Becke & Frank Jones
Hans Beck
Colin & Maxine Bloor
Larry Carter & Marcia Ferrante
Stephan L. Marsh
Geoff & Shelly Chao
Brent & Glenda Rosenblatt
Stacey Fraser
Michele & Kevin Finch
Vicki Heins-Shaw & Stew Shaw
Richard & Glenda Rosenblatt
Stefan & Brenda Schick
Elie A. & Polly H. Shneour
William B. Lindley
Kempton Family Trust
Jeanne Ferrante
Diana Salisbury
Richard & Glenda Rosenblatt
Stacy Fraser
November

---

It’s Not Too Late to Subscribe!
Join us for each and every concert of our exciting 2018-2019 Season!

-购买一张5-音乐会或3音乐会套餐
-计划捐款
-慈善信托
-现金储备
-直接写给San Diego Foundation
-直接写给La Jolla Symphony & Chorus
-直接写给La Jolla Sinfonietta
-直接写给La Jolla Symphony & Chorus
-直接写给La Jolla Symphony & Chorus
Founded in 1954 by Peter Nicoloff

Steven Schick, Music Director
Michael Gerdes, Assistant Conductor

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

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

Established 2018-2019 Season

La Jolla Symphony Orchestra

Major Sponsor Support for the 2018-2019 Season

Violin I
Peter Clarke, Concertmaster
David Buckley, Asst. Concertmaster
Aram Akhaven
Angelo Arias
Susanna Han-Sanzi
Andrew Helgerson
Alyssa Iano
Jennifer Khoe
Anna Matuszczak
Wendy Patrick
Jeanne Sailer
Ted Tsiu
Maryia Vasileuskaya

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

Viola
Danil Swett, Principal
Nancy Swanberg, Asst. Principal
Emily Bentley
Abigail Choi
Aless Constantino
Anne Gero-Stillwell
Roark Miller
David Phan
Sheila Podell
Sarah Quemada
Rachel Simpkins
Cynthia Snyder
Coleen Weatherwax

Cello
Caitlin Fahey Crow, Principal
Peter Stoffer, Asst. Principal
Gabrielle Carr
Curtis Chan
Sarah Gongaware
Serena Gradel
Caryn Sechrist
Carol Tolbert
Chiaki Watanabe

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

Flute
Lisa Varriolo, Principal
Erica Gamble
Michael Matsuno
Vanessa Miller

Piccolo
Michael Matsuno
Vanessa Miller

Oboe
Carol Rodrick, Principal
Juliana Gano
Paige Kobish
Heather Marks-Scaddy

English Horn
Heather Marks-Scaddy

Clarinet
Jenny Smerud, Principal
Evan Lam
Gabe Merton
Steve Shields

Bass Clarinet
Gabe Merton
Steve Shields

Bassoon
Tom Schubert, Principal
Orlando Elias
Takuya Ohkubo
Dan Weiss

Contrabassoon
Dan Weiss

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

Trumpet
Ken Fitzgerald, Principal
Alyssa Keane, Asst. Principal
Marcelo Braunstein
Julie Lees

Trombone
R. Theodore Bietz, Principal
Niki Margiotta

Bass Trombone
Matthew Vancellette

Tuba
Kenneth Earnest

Timpani
Michael Jones

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

Harp
Elena Mashkovtseva
Stefan Wendel

Piano
David Han-Sanzi

Celeste
Loie Flood

As Time Goes By
Return to Cassistance GALA 2018

Brenda Schick draws the “Instant Wine Cellar” winning ticket.

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

Majors Sponsor Support for the 2018-2019 Season

La Jolla Symphony Orchestra
Annual Contributions

The La Jolla Symphony & Chorus (LJ&S&C) is deeply grateful to the Department of Music at UC San Diego for its generous support and assistance, and to the following contributors for their donations to the 2018-2019 season. While making every effort to ensure that our contributors' names are listed accurately, if you find an error, please let us know and we will correct it. LJ&S&C is a 501(c)3 non-profit corporation, making your donation tax-deductible.

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

Major Sponsor $25,000+
City of San Diego, Commission for Arts & Culture
Department of Music, UCSD

Season Underwriter $15,000+
Anonymous
Family of Joan Forrest

Angel $10,000+
Michael & Nancy Kaehr
Glenn & Rochelle Kline-Casey
Carol C. Lam & Mark Burnett
Diane Salisbury & Robert Whitley
SD County Board of Supervisors

Benefactor $5,000+
Eric & Pat Brolmerger
Gary & Susan Brown
Dr. Robert Engler & Julie Ruedi
Bea & Jerry Farrel
Pat Finn-Burkhart & Walt Burkhard
Florence Riford La Jolla Community Fund
Judy & Bob Gaukel
Drs. Bill Miller & Ida Hosby
Bob & Catherine Palmer
Steven & Brenda Schick
Dr. Jim Swift & Suzanne Bosch-Swift
Laurette Verbinski

Sustainer $2,500+
Arline Antin & Leonard Ozerski
The Bloom Family
Dr. & Mrs. Curtis Chan
Betty Scalise Fund
Donald & Frances Diehl
Bill & Cathy Funk
Kwawins Club of La Jolla
James & Rita Lauth
Dr. Cecil Lytle & Betty McManus
Donald & Julie MacNeil
Stephen L. Marsh

Associate $1,000+
Jane & Dale Allen
Gayle Barsamian & David Clapp
Mary Beebe & Charles Reilly
George & Liz Burgin
Phyllis Epstein
Elsie & George Feher
David & Pat Girfod
Peter Goswetreich & Celina Falicov
Vicki Heins- Shaw & Stewart Shaw
Steven & Sarah Henrikson
Sonja Hintz
Dr. Phyllis Irwin & Dr. Lilian Pademan
Karen Johns & Peter Jorgensen
Joan Kastner
David Kimball & Joan Hume
Michael Krause
Monique Kunewalter
James & Lois Laury
Rebecca Plant & Rand Steiger
Bernard & Ann Porter
Barbara Rossen & Bob Fahey
Sweet Bay Foundation
Sandra Timmons & Richard Sandstrom
Erika & Fred Torri

Patron $550+
George & Saralee Anderson
Mary Berend
Renée Bowen
Walter & Ann Desmond
Nancy & Joel Dimsdale
Julia S. Fark
Clare Friedman
Erica & Ryan Gamble
Irina Gigli
David & Susanna Han-Sanzi
Lulu Hsu
La Jolla Rotary Foundation
Julianne J. Larsen & Jim Forbes,
In Honor of Kate Shewman & Fred Walker and Moli Wagner
Paul & Susan Marks
Daniel Mayer
Sandra Minder
Joseph & Barbara Pasquale
Nolan & Barbara Penn
Sheila Podell & Art Baer
Ramesh Rao & Malalath Acharya
Alex & Valerie Rubin
Robert Schoeder
Thomas Schubert
Susan Shirk & Sam Popkin
Elizabeth Simmons & R. Seikah Chivukula
Eto O. Sorensen & Mary Gillick
Dave & Joan Stang
Elizabeth Taft
Susan & Mark Taggart
Cathy Thompson
In Memory of Edward Carl
Ted & Anna Tsai
Eri Van Young & Marjorie Mitse
Art & Trish Vaznik
Mary L. Waiskholt
Dr. Peter & Mary Ellen Walther
Robert Weinhernter
Elaine W. Wolfe
Dr. Evaru Yim & Ethel Kedar
Bill Zieff

Member $250+
Nicholas & Samantha Binkley
Nelson & Janice Byrne
Dr. & Mrs. Yi-Liang Chen
Gordon & Lauren Clark
Geoff Crew
Mea & Gaeiln Daum
Cristina Della Coletta
Robert & Ann Dynes
Michael Gerdes
Sue Gordon
William & Sharon Griswold
Michael & Meryl Gross
Stephen M. & Susie Hedrick
Karen Kaczka
Tom & Julie Karlo
Tony Leonard & Jim-So Kim
Sylvia Liwerant
Louis C. & Celina K. Grossberg Foundation, Inc.
Ciro Perla & Julius Fox
James L. & Kris Luxon
Antonia Melzoff
Marion Metter
Rod & Oinda Peck
Carol Plantamura & Felix Prael
Sue B. Roosch
Dr. Margaret Schoenninger & Jeffrey Bada
Carol Smith
Dr. & Mrs. Hans Spiegelberg
Jeanne & Bill Stutzer
Nancy Swanberg & Max Fenstermacher
John & Penelope West

Friend $100
Michael & Christine Allen
Jacqueline Allen
Dr. & Mrs. Anagnostopoulos
Anonymous
Maureen Arrigo
Jim & Kaan Beir
Thomas Beers
Ellen Beizer
Ted & Carol Bietz
Susan Brown
David Buckley & Beth Ross Buckley
Kim Bunton
Vic Cardell
Jui Yuan Chang
David & Ann Chase
Byron Chow
Catherine Chyi
Peter & Megan Clarke
Nancy Cochran
Judith Collier
Joe & Ramona Corwell
Peter Cowhey
Patricia Cox
Julie Cross
Larry Dickson
C.M. Donovan
In Memory of Dr. Robert Flahy
Edward & Edith Drer
Felicitry Drueke
Dr. Zofia Dziewanowska
Kenneth W. Earnest
Susan Elden
Karen Erickson & Michael Gills
Joanne Fink
Ruvani Fonseka
Kathleen Frechuk & William Kristan
Amanda & Greg Friedman
In Honor of Jamie Sawyer
Sharon & Gene Friedman
In Honor of Dr. & Mrs. William Sawyer
Georgia Gebhardt
E.B. Gibbs
J.M. & Barbara Gieskes
Sarah Gongaware
Kathleen Guillahon
Don Jenkins
Dilip V. Jesse, M.D.
Jennifer Kheo
Donna Kuryama
Doug & Susan Lambell
Barry D. & Helen Lebowitz
Justine Lee
Anna Lettang
Laura Levine & Peter Politzer
Stacey Luechter
Claudia Lowenstein
Robin Luby
Jim Macamon
Daniel & Violeta Maloney
Carol Manifold
Larry E. McCleary
Mona McGregor & James Olesky
Barbara McGowen
Robert & Jan McClellan
Gabriel Merton
Roark Miller
Vicki Moore
Nancy Moore
Charlie Joe Mundy
Elizabeth Newman
John Neyensch & Polly Conle
Nessa O'Shaughnessy
Ina Page
Ray & Debby Park
Joey A. Payton
Michael Perkins
J.L. Person
Sarah M. Quemada
Milton & Jean Richlin
Sam Robinbach
Carol Rodrock
Stephanie Rudolph
In Honor of Stephen Marsh
Vanya Russell
David Ryan
Satomi Sato
Barbara Sawrey
Luke Schulze

Studies in memory of Edward Earl

Corporation
Intuit
Qualcomm Charitable Foundation

* deceased

For more information, please contact Diane Salisbury at dsalisbury@lajollasymphony.com.
For more information about making a gift to the endowment fund, please contact Executive Director Diane Salisbury at 858-822-3774.
About
La Jolla Symphony & Chorus

MISSION:
Rooted in San Diego for over 60 years, the La Jolla Symphony and Chorus enriches our lives through affordable concerts of ground-breaking, traditional and contemporary classical music.

DID YOU KNOW?

- LJSC is a volunteer ensemble comprised of community members from all walks of life: doctors, scientists, lawyers, engineers, homemakers, students, and teachers, as well as professional musicians.

- LJSC was founded in 1954 in the village of La Jolla by Peter Nicoloff, a conductor who assembled a small group of non-professional musicians “just for fun” and conducted them in what was modestly called an open rehearsal. Over the next half century, the organization grew to over 200 orchestra and chorus members.

- LJSC became an affiliate of the UCSD Music Department under the direction of Thomas Nee in 1967 when the new campus opened. Concerts were split between Sherwood Auditorium and Revelle cafeteria on campus until Mandeville Auditorium opened in 1975.

- The Chorus has toured and performed in Poland, Czechoslovakia, Germany, Austria, Italy, France, Canada, Mexico, Ireland, and Spain, and was proclaimed official cultural ambassador of San Diego in 2003 when it was the first Western chorus to perform in Bhutan.

- LJSC has performed over 900 concerts in San Diego County and Baja California, premiered new works, commissioned pieces and made recordings.

- LJSC is not University funded but a separate 501(c)3 non-profit corporation, relying on private donations, fundraising activities, grants, and ticket sales for its support.

We Rely On Your Support.
Thank You!