La Jolla Symphony & Chorus
2018-2019 Season
December 8-9, 2018
Mandeville Auditorium, UCSD

Lineage: A MEMORY PROJECT

STEVEN SCHICK
Music Director
Ruben Valenzuela 
Interim Choral Director

David Chase 
Choral Director Emeritus

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.

FLORENCE PRICE
Violin Concerto No. 2
David Buckley, violin

QINGQING WANG
Between Clouds and Streams

NEC COMMISSION / WORLD PREMIERE

INTERMISSION

GEORGE FRIDERIC HANDEL
Messiah, Part I (in the orchestration by Mozart, K.572)

Overture
Comfort ye, my people
Ev’ry valley shall be exalted
And the glory of the Lord
Thus saith the Lord
But who may abide
And he shall purify
Behold, a virgin shall conceive
O thou that tellest good tidings to Zion
For behold, darkness shall cover the earth
The people that walked in darkness
For unto us a child is born
Pifa: “Pastoral Symphony”
There were shepherds abiding in the field
And lo, the angel of the Lord
And the angel said unto them
And suddenly, there was with the angel
Glory to God
Rejoice greatly
Then shall the eyes of the blind
He shall feed His flock
His yoke is easy
Hallelujah

Danielle Talamantes, soprano  •  Mindy Ella Cho, mezzo-soprano
Derek Chester, tenor  •  Kerry Wilkerson, bass-baritone

Cover photos by Bill Dean, Gary Payne, Tom Peisch

We gratefully acknowledge our underwriters for this concert
Cecil Lytle & Betty McManus  •  Don & Julie MacNeil

Unauthorized photography and audio/video recording are prohibited during this performance. No texting or cell phone use of any kind allowed.
that was also paradise!

yes, we all have personal memories of the momentous joining of our lives, when the drone of talk radio was untiled. Brenda and I made the journey from California to San Diego with all of Brenda's belongings packed in a U-Haul. Our son, Joshua, who was 6 at the time, owned a small sailboat, called the Tuna. We named it that basically a sail-powered rocket ship. That was paradise!

Personal memory can be a source of connection with other people, but you also have fond memories of the San Diego ice boating, you’re probably already bored with my story.

A more powerful source of connection is communal memory, our collective societal recollection of important people and events. At its grandest, shared communal remembrance is at the root of religious ritual and the core of patriotic fervor. It drives allegiances to teams and preferred vacation spots. Our sense of belonging—to one another, to a place, or to a creed—is a kind of memory. Even, belief itself is by definition widely shared. Even, belief itself is by definition widely shared. It is by definition widely shared. It is by definition widely shared. Tends to amplify associated emotions of joy or grief, relief or anxiety.

A great piece of music plays simultaneously with both personal and communal memory. Take Handel’s Messiah. For example, nearly everyone recognizes some personal memory of Messiah. Maybe that was a moving concert performance or a community sing-along. For me it was a Christmas Eve drive down the length of California to San Diego with all of Brenda’s belongings packed in a U-Haul behind us. Thanking the Grapevine, we were talking of the momentous joining of our lives, when the drone of talk radio was untiled. Brenda said, “I’m just happy to be among the rush of the ‘Hallelujah Chorus.’” That was also paradise!

We continue with our season-long exploration of the twinned ideas of lineage and memory. Memory flows down two related streams. The first is personal memory, which is usually what we as individuals mean by a “memory.” As I write these words just before Thanksgiving, I am awash in personal memories of the Thanksgivings of my childhood of the smell of my grandmother’s kitchen, of trips home to visit my parents when I was a student at the University of California. As childhood memories snap of the season. If I was really lucky, the lake (Clear Lake, where I grew up) would be frozen enough to skate on. Then we’d have mile after mile of new smooth ice with no snow or slushy spots to slow you down and enough wind to pick up a head of steam (at least in one direction). Or more adventurously, I’d get on an ice boat—a low-slung single-person hull with so little friction between its runners and the ice that it was basically a sail-powered rocket ship. That was paradise!

The other, and perhaps more important, stream of memory is communal memory. Messiah, with its catechism of personal and heartening connections among people of all our faiths, satisfies the communal memory stream. It can also be a guide to us when we are dealing with the less familiar.

Perhaps we can apply the lessons of universal belonging—so evident in Handel—to the world premiere of Qingqing Wang’s ‘Between Clouds and Streams.’ As we write these words, we have just begun to rehearse this new piece (Qingqing is this year’s New Commission recipient). It’s a little early for observations from the conductor, but already I sense the deeply exploratory nature of this piece, as though the composer were untiing her past in front of our eyes. What will she decide to reveal to us and what to obscure? You’ll hear the mixture of new sounds and new techniques of conducting, using, at times, Butch Morris’s inventive hand signs called “conduction.” That’s pretty experimental, but there are also moments of sheer beauty and repose. In her music, Qingping Wang is telling us a lot about how she sees and remembers the world.

And what about Florence Price’s Violin Concerto No. 2, played by our own concertmaster, David Buckley? We’ll perform Price’s First Concerto next season with Peter Clarke. Florence Price is a fabulous composer whom history nearly forgot. Perhaps it was because her lush and romantic compositions were similar to those of the mid-century modernists, or that she didn’t have a publisher or famous conductor as an ambassador. Also, the sad and more probable reason was that an African-American woman with a powerful creative voice simply wasn’t welcomed in the hallowed and privileged halls of classical music. Listen to this beautiful music and reflect on the fact that we nearly let it recede into the mists of obscurity. How thankful we should be that a couple discovered the manuscript in a ramshackle, abandoned house and sent it to the University of Arkansas where Price’s archive has been maintained. The shock Price faced in 1953 and this violin concerto received its first performance last February. Sometimes a society is judged by what it is willing to forget. So, as we celebrate the Season with Messiah, a piece of music that will never be forgotten, let us remember and celebrate other music, other inspirations. With any luck we will bequeath future generations communal musical memories of great richness and diversity.

As a conductor he has appeared with the BBC Scottish Symphony Orchestra, the Saint Paul Chamber Orchestra, the Milwaukee Symphony, Ensemble Moderne, the International Contemporary Ensemble (ICE), and the Akiho/Shinbuku 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 his “The Complete Early Percussion Works of Karlheinz Stockhausen” in 2014 (both on Mode). He received the “Diapason d’Or” as conductor (Xenakis Ensemble with ICE) and the Deutscher Schallplattenpreis, 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.
Between Clouds and Streams
QINGQING WANG
Born in Changsha, Hunan

The following note has been supplied by the composer.
Having been inspired by the natural beauty and richness, between Clouds & Streams for orchestra (2018), with two movements, interprets how I imagine the relationships between clouds and streams. In the first movement, clouds represent heavens, and streams refer to earth. Focusing on the charming, powerful and captivating sound in the extreme registers, it depicts a beauty-seeking story between the two characters of clouds and streams.

The second movement is inspired by a unique painting skill in Chinese painting, the technique of ink wash painting— the technique of Gouliu. (In Chinese painting, the technique of Gouliu refers to sketching every detail clearly; the technique of Goule refers to blank-leaving and outline-blurring. The technique of Gouliu is a combination of Gouliu and Goule, which juxtaposes two tastes in one space). Moreover, it explores how the soloists’ group interacts with the orchestra and the strings in the auditorium. The concept of Conduction, a unique system using the symbolic vocabulary of ideographic signs and gestures to create real-time controlled improvisation, is applied in the second movement to strengthen the connections between the conductor and the soloists’ group, the conductor and the strings in the auditorium, as well as the soloists’ group and the strings in the auditorium. The work implies an intention to invite the audience to stroll in the musical garden, a garden built between clouds and streams.

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

Messiah
GEORGE FRIDERIC HANDEL
Born February 23, 1685, Halle
Died April 14, 1759, London

In the spring of 1741 the Duke of Devonshire, Lord Lieutenant of Ireland, invited Handel to Dublin to put on a series of concerts in support of various local charities. Handel gathered earlier works for performance in Dublin, but that summer he began work on a new oratorio that would have its premiere there. This oratorio represented a new direction for Handel, who by no means considered himself a composer of sacred music, for it was a text assembled from the Bible and the Prayer Book Psalter by his longtime friend Charles Jennens. Messiah, as this new oratorio was titled, may have represented a fresh direction for the 56-year-old Handel, but he worked with unbelievable speed. Part I was composed in one week; August 22-28, 1741; Part II was complete nine days later, on September 6, and the composition of Part III took six days. Handel had the orchestration complete in two more days, on September 14. From the time he sat down in front of a blank sheet of paper until the completion of the full orchestral score of Messiah, a total of twenty-four days had elapsed.

Not until he had been in Dublin for five months did Handel present his new oratorio: he led an open rehearsal of Messiah on April 9, 1742, and the official premiere followed four days later, on April 13. It was a stunning success, and Dubliners struggled to get tickets. Neal’s music Hall, where the premiere took place, had room for only 600, and so management came up with a shrewd solution. the day of the performance, stewards of the charitable musical society requested the favour of the audience to come without their swords. thus slimmed-down, 700 listeners were crammed into the hall, and the performance turned the handsome profit of 400 pounds for the Hospital chapel of the Foundling Hospital, his favorite charity, that the oratorio finally won favor. By the time Handel died in April 1759, Messiah had been performed 56 times in London, and over the last two and a half centuries it has remained an inescapable part of the way Christmas is celebrated.

It should be noted, though, that Messiah is not exclusively concerned with Christmas. Jennens structured the three parts of Messiah around the three central events of Christianity: Part I is about the birth of Christ, Part II is about the crucifixion, and the final part is about the resurrection and the spreading of the gospel, and so Messiah is essentially structured on Christianity’s three holy days: Christmas, Good Friday, and Easter. Jennens has come in for a great deal of criticism over the last two centuries (he was by all accounts a vain snob), but his arrangement of texts for Messiah was brilliant. Basic to Jennens’ choice of texts was his decision not to cast Messiah as drama—there is no narrative line here, no rising action, no climax. Jennens began with the assumption that his audience already knew the story and required no telling. He then chose texts about specific incidents in the life of Christ, and these became a sequence of
Artistic Board
for over 60 years, the and chorus enriches Directors

Statement
Mark Appelbaum
Jeanne Ferrante
Peter Gouwens
Carlos C. Lam
James Lauth
Betty McManus
Rebecca Ramirez

Ex-Officio
Diane Salisbury
Steven Schick

Honorary Members
David Borgi
David Chase
Elisa Quuff
David Parris
Jeannie Sear

Honorary Artistic Board
John Luther Adams
Clare Chase
Philip Glass
David Lang
Wu Man
Bernard Rands

Mission Statement
Rooted in San Diego for over 60 years, the La Jolla Symphony and Chorus enriches our lives through affordable concerts of great works of new, traditional and contemporary classical music.

2018-2019 Board of Directors

Officers
Pat Finn
President
grant Schweidner
Vice President
Catherine Palmer
Treasurer
Erika Gamble
Secretary
Paul E. Symczak
Immediate Past President

Directors
Betty McManus
Diane Salisbury
Bernard Rands
Erica Gamble
Paul E. Symczak

2018-2019 Board of Directors

Mark Appelbaum
Jeanne Ferrante
Peter Gouwens
Carlos C. Lam
James Lauth
Betty McManus
Rebecca Ramirez

Ex-Officio
Diane Salisbury
Steven Schick

Honorary Members
David Borgi
David Chase
Elisa Quuff
David Parris
Jeannie Sear

Honorary Artistic Board
John Luther Adams
Clare Chase
Philip Glass
David Lang
Wu Man
Bernard Rands

Mission Statement
Rooted in San Diego for over 60 years, the La Jolla Symphony and Chorus enriches our lives through affordable concerts of great works of new, traditional and contemporary classical music.

Moments-along-the-way in one of the most familiar
of all stories, rather than an attempt to tell that story.

But Jennens’ text, no matter how shrewdly
arranged the texts for Haydn’s oratorios
Beethoven, earning in the process the dedication of
a diplomat from Vienna to Berlin, Swieten had come
to Vienna, and he returned to

Mozart’s arrival in Vienna in 1781 opened up many
dramatic aria, though he shrewdly avoids making the
arias too brilliant. In place of florid lines that might
become music director of the Society of Associated
Cavaliers, a group of nobles and music enthusiasts
who joined together to underwrite the performance
of major choral works. The Viennese were
particularly impressed by Handel’s oratorios. Haydn,
who would discover these works during his visits to
London, was amazed by them: to a friend Haydn
cabled that they made him feel “as if I had been
put back to the beginning of my studies and had
known nothing up to that point.” For the Society,
Mozart re-orchestrated and conducted four major
choral works by Handel. Acci and Galatea, Alexander’s Feast, Ode for Saint Cecelia’s Day, and Messiah. His re-
orchestration of Messiah was completed in the spring
of 1789, and he conducted this version on April 7 of that year at Count Johann Esterhazy’s palace in
Vienna. In the Koczal catalog, it is listed as K.472.

Handel originally scored Messiah for a very small orchestra: two oboes, two trumpets, timpani, and strings. Swieten, Haydn, and others may have been astonished by the grandeur of Handel’s oratorios, but many felt that Handel’s orchestra was too small to project that grandeur properly. The Society of Associated Cavaliers made much larger orchestral forces available to Mozart, and he made full use of them. This version of Messiah (which employs some instruments Handel never heard of) calls for two
flutes, two oboes, two clarinets, two bassoons, two horns, three trombones, two trumpets, timpani, and strings; in the process, Mozart also revised Handel’s trumpet parts. This sort of orchestra
strikes fear into the hearts of modern instrumental
performers, but Mozart’s orchestration is surprisingly restrained. Not for him was the opportunity to create a jumbo, technicist Stokowski-like re-orchestration of Handel’s score. To be sure, Mozart does make use of all the additional forces available to him in Vienna, but in his orchestration these forces stand at the service of Handel’s music rather than calling attention to themselves. The sound of Mozart’s orchestra is of course much grander than
Handel’s original, but that is done with Mozart’s keen ear and unfailingly good judgment.

Today, of course, historical authenticity has become almost a matter of faith, and modern performances pride themselves on historical accuracy (misplaced as that can be known). Performances of Messiah during the nineteenth century had swelled to the point where one performance in London in 1859 involved over 3000 performers, but today we take pride in such things as original instruments, period performance practices, and appropriate numbers of performers. Yet before we feel superior to Mozart’s version, we should remember that Handel himself conducted performances of Messiah with greatly expanded orchestras, and these sometimes included horns and

Ruben Valenzuela
interim choral director

As a conductor, keyboardist, and musicologist, Ruben Valenzuela has led Bach Collegium San Diego in local premieres of historically informed performances of the Renaissance, early and high Baroque, and Classical periods. Under Valenzuela’s leadership, Bach Collegium San Diego has achieved local, national, and international acclaim, collaborating with many of the country’s outstanding musicians specializing in early music. Highlights include a collaboration with TENET in Los Angeles and New York, and performances at the Festival International del Organo Barocco in Mexico City and the IX Festival Internacional de Música Renacentista y Barroca Misiones de Chiquitos in Bolivia. Valenzuela’s performances have been described as “dramatic and vibrant” and “able to unlock the true power of Baroque music” (San Diego Story). In 2012, he was chosen by San Diego Metro Magazine as one of Twenty Men Who Impact San Diego for his longstanding contributions to the greater arts community. Valenzuela frequently appears as a guest director and performer with ensembles such as Bach Vespers at Holy Trinity Lutheran Church, New York City; the Bach Experience at Marsh Chapel, Boston University; and Emmanuel Music, Boston. Valenzuela holds a PhD in Musicology from Claremont Graduate University, and is Director of Music & Organist at All Souls’ Episcopal Church, San Diego.

Enjoy this Holiday Tradition!

Christmas Messiah COMMUNITY SING
Guest Conductor RUBEN VALENZUELA
December 16, 2018 • 4:00 pm
St. Elizabeth Seton Catholic Church, Carlsbad

Join us in our annual Community Sing of the Christmas portion of Handel’s Messiah, where the audience becomes the chorus! Whether you come to sing or simply to enjoy the sound of hundreds of voices lifted in song, this event is sure to make your season bright.

General Admission: $18 • Student-Youth $10 (21 & under)
Tickets at 858-534-4637 • lajollasymphony.com

Shop at Smile.Amazon.com!

Shop Amazon and designate La Jolla Symphony as the charitable program you want your shopping to support and Amazon will contribute a portion of every purchase! It’s so easy to give. Enter the Amazon website through the following portal and sign up today!

http://smile.amazon.com/ch/95-1962682

Enjoy this holiday tradition!
Danielle Talamantes
soprano

It’s not often that a fortunate opera-goer witnesses the birth of a star,” critics hailed for Danielle Talamantes’ recent role début as Violetta in La bohème with Fairfax Symphony and returns to The Metropolitan Opera for their productions of Carmen. In addition, she will appear as a soloist in multiple classical masterworks including Handel’s Messiah with La Jolla Symphony & Chorus, Beethoven’s Symphony No. 9 with OCNY, Verdi’s Requiem with Fairfax Symphony and the National Philharmonic.

An accomplished recitalist, Danielle Talamantes has been a featured soloist with the Baltimore Symphony Orchestra, National Philharmonic Chorale & Orchestra, United States Army Band, Oratorio Society of Virginia, Nashville Symphony, Choralis, and Baltimore Choral Arts Society. She made her Carnegie Hall début in a sold-out solo recital in 2007, and was the Soprano in Residence for the Summer 2012 at the Marlboro Music Festival in Marlboro, Vermont.

Ms. Talamantes was awarded first prize in several prestigious opera competitions, including: the Irene Dalis Opera San Jose Competition; Irma M. Cooper Opera Columbus Competition; XII Concours de Trijulio; International Lute Lehman Cybersing Competition; NATS Artist Award; and the Vocal Arts Society Discovery Series competition.

Mindy Ella Chu
mezzo-soprano

Ms. Chu is capturing acclaim for her interpretations of concert works from composers such as Mozart, Bach and Handel. Praised for her “expressive vigor” (San Francisco Chronicle), “liquid ornaments and a pleasantly earthy timbre” (San Francisco Classical Voice), she made her international solo début in 2015 performing John Rutter’s Mass. Praised for her “nuanced singing,” tenor Derek Chester, made his Carnegie Hall début in 2015 to rave reviews as bass soloist in the Vaughan Williams Symphony orchestra at the acclaimed Kennedy center. This season’s highlights include appearances as bass soloist in Messiah with the National Presbyterian Church in Washington D.C., as bass-baritone with the air Force Chorus, and the Oratorio Society of Virginia. Recent concert appearances include Haydn’s Creation with the Fort Worth Symphony, Bach’s St. John Passion at Chicago’s Millennium Park, Beethoven’s Missa Solemnis at the Berkshire Choral Festival, Britten’s War Requiem with the Korean Broadcasting System Symphony Orchestra, and all of the major works of Bach with American Bach Soloists in the San Francisco Bay Area. Ms. Chester is the 2009 recipient of Carmel Bach Festival’s prestigious Almaden Fellowship and has participated in professional training workshops at Carnegie Hall.

Mindy Ella Chu’s recent role début as Violetta in La bohème with Fairfax Symphony and returns to The Metropolitan Opera for their productions of Carmen. In addition, she will appear as a soloist in multiple classical masterworks including Handel’s Messiah with La Jolla Symphony & Chorus, Beethoven’s Symphony No. 9 with OCNY, Verdi’s Requiem with Fairfax Symphony and the National Philharmonic.

An accomplished recitalist, Danielle Talamantes has been a featured soloist with the Baltimore Symphony Orchestra, National Philharmonic Chorale & Orchestra, United States Army Band, Oratorio Society of Virginia, Nashville Symphony, Choralis, and Baltimore Choral Arts Society. She made her Carnegie Hall début in a sold-out solo recital in 2007, and was the Soprano in Residence for the Summer 2012 at the Marlboro Music Festival in Marlboro, Vermont.

Ms. Talamantes was awarded first prize in several prestigious opera competitions, including: the Irene Dalis Opera San Jose Competition; Irma M. Cooper Opera Columbus Competition; XII Concours de Trijulio; International Lute Lehman Cybersing Competition; NATS Artist Award; and the Vocal Arts Society Discovery Series competition.
16. Accompanied
Soprano
And suddenly there was with the angel, a multitude of the heavenly host, praising God, and saying:
(Luke 2: 13)

17. Chorus
"Glory to God in the highest, and peace on earth, good will towards men."
(Luke 2: 14)

18. Air
Soprano
Rejoice greatly, O daughter of Zion; shout, O daughter of Jerusalem!
Behold, thy King cometh unto thee;
He is the righteous Saviour, and He shall speak peace unto the heathen.
Rejoice greatly...do capo
(Zechariah 9: 9-10)

19. Recitative
Alto
Then shall the eyes of the blind be opened, and the ears of the deaf unstopped.
Then shall the lame man leap as an hart, and the tongue of the dumb shall sing.
(Isaiah 35: 5-6)

20. Air (or Duet)
(Alto & soprano)
He shall feed His flock like a shepherd; and He shall gather the lambs with His arm, and carry them in His bosom, and gently lead those that are with young.
(Isaiah 40: 11)

21. Chorus
His yoke is easy, and His burden is light.
(Matthew 11: 28-29)

44. Chorus
Hallelujah: for the Lord God Omnipotent reigneth.
(Revelation 19: 6)
The kingdom of this world is become the kingdom of our Lord, and of His Christ; and He shall reign for ever and ever.
(Revelation 11: 15)
King of Kings, and Lord of Lords.
(Revelation 19: 16)

Hallelujah!

MARK & SUSANNE APPELBAUM
ROBERT BAIR & FRANK JONES
MARK BECK
COLIN & MAXINE BLOOR
LARRY CARTER & JEANNE FERRANTE
GEOFF & SHMILY CHOW
SUE & JAMES COLLADO
EDWARD JAMES EARL*
JULIA S. FALK
CLARE & PAUL J. FRIEDMAN
KEMPSON FAMILY TRUST
MOLLY KENWALD
JAMES & RISA LAUTH
WILLIAM B. LINDLEY*
STEPHEN L. MARSH
DRS. BILL MILLER & IDA HOUBY
RICHARD & GLENA ROSENBLATT*
STEVEN & BRENDA SCHICK
ELIZABETH & POLLY H. SHEPARD
MEMORIAL FUND
VICKI HEINS-SHAW & STEW SHAW
DR. DAVID D. SMITH
AMEE WOOD & ERIC MUSTONEN

* deceased

When we first came to know La Jolla Symphony and Chorus (LJS&C) as a beneficiary to your life insurance policy, retirement plan, or will. If you’ve already made a provision for LJS&C in your estate plans but are not listed below, please let us know so that we may recognize you along with the following Society members:

Our 2018-19 season is called “Lineage.“ Please help us know more about your lineage, with a short, informal on-camera response to these two questions. We will keep the documentation going all season long to create a virtual lineage for all of us to share at the end of the season.

Question 1.
Reflect on a parent, grandparent (or great-grandparent) Is there a piece of music or song that comes to mind when you think of them – perhaps something they especially loved? What memories of them come to the fore when you think of the music they loved?

Question 2.
Imagine that it’s 2068 – 50 years from now. Is there a piece of music or song that you would like your child, grandchild (or great-grandchild) to bring to mind when they think of you, something that you especially love? How would you like them to remember you or this historical moment through music?

PROFILES IN PLANNED GIVING

Drs. Ida Houby & Bill Miller

When we first came to know La Jolla Symphony and Chorus (LJS&C) it was as community participants in the annual Christmas Messiah Community Sing in 1996. We were so swept-up in the joy of that occasion that Ida immediately joined the chorus of LJS&C in 1997, and Bill came aboard as soon as he could.

We had been high school and college choral singers, but soon after our graduations, the demands of study and work kept each of us from making music for over 25 years. Because of LJS&C, we have now been making music as a couple for 21 years. LJS&C made it easy for us to resume our lives as amateur musicians, without having to set aside our other responsibilities. In this unique organization, amateur musicians can come together with other like-minded members of our community, and make great music under wonderful conductors and the sheltering arms of UC San Diego.

Making a planned gift to LJS&C is important to us because we want to nourish a long and flourishing future for amateur music in our community. We have done so by making LJS&C the beneficiary of a charitable share of our Living trust. We did this over seven years ago, and it was easy.

Plan Now. Give later.
It’s as simple as that to create your musical legacy.
Contact Diane Salisbury at dsalisbury@lajollasymphony.com to learn more, or visit our Planned Giving page at www.lajollasymphony.com.
La Jolla Symphony Chorus

Founded in 1965 by Patricia Smith

Ruben Valenzuela, Interim Choral Director
Luke Schulze, Assistant Choral Conductor
Victoria Heins-Shaw, Accompanist

Mea Daum, Chorus Manager • Marianne & Dennis Schamp, Chorus Librarians • Sean McCormac, Facilities Assistant

Soprano
Youngju Ahn (Danbi)
Cherrie Anderson
Jamie Baar
Macia Banks
Marica Biller
Shawn Copon
Hannah Davis
Ruvana Forsa
Cecilia Frankenfeld
Georgia Gebhardt
Lidia Jimenez-Garcia
Ida Houby
Anita Ip
Jeanne Stutzer
Karen Johns
Georgia Gebhardt
Cecilia Frankenfeld
Ruveni Fonseka
Martha Hamilton
Ida Houbly
Alicia Ip
Lida Jimenez-Garcia
Karen Johns
Hima Joshi
Karen Kakazu
Jin-Soo Kim
Kathryn Kinslow
Anna Lettang
Sophie Liu
Barbara McGown
Yolanda Oramita
Clara Pierone
Amy Schick
Elizabeth Simmons
Jeanne Stutzer
Paula Taffal
Maria Tiu
Mary Ellen Walther*

Alto
June Allen
Claudia Anthony
Kathy Archibald
Sarah Auzman
Magdolina Bornemisza
Sojja Brun
Kim Burton
Peggy Clapp
Jo Clemmons
Monica Disselkoen
Susan Elder
Elinor Elphick
Karen Erickson
Cathy Funkie**
Kathleen Gullaehorn
Vicki Heins-Shaw
Jane Howell
Deanna Johnson
Ariel Lange
Tanara Lee
Carol Manifold
Monica McGorvin
Debbby Park
Cinda Peck
Barbara Peisch
Rebecca Ramirez
Tiffany Remuzzi
Valerie Rubins
Satomi Saito*
Marianne Schamp
Karen Schamp
Carol Slaughter
Jill Stathis
Diana Steel
Beth Sullivan
Susan Taggart
Friederike Touillon
Kathy Vaughan
Dasha Volk
Amee Wood
Nina Woods
Julu Xu (Zoe)
Haoqi Zhang (Cindy)

Tenor
Ken Anderson
Walter Desmonds* 
Bill Edie
Joseph Garcia
Frank Hathner
Michael Kaehr
Anthony Leonard
Jim Macdennon
Sean McCormac**
Joe Mundy
Tam Phan
Samuel Rohrbach
Nathan Samskey
Kenneth Thai
Dennis Turner
Bill Zieff

Bass
Jack Beresford*
Ned Dearborn
Craig Disselkoen
Jim Friedhofer
Peter Gourevitch
Karen Janson
Monika Janson
Debbby Park
Cinda Peck
Dennis Speck
Rebecca Lloyd-Jones*

* Assistant Section Leader
** Section Leader
* Assistant Section Leader

Major Sponsor Support for the 2018-2019 Season

Founded in 1954 by Peter Nicoloff

La Jolla Symphony Orchestra

Steven Schick, Music Director
Michael Gerdes, Assistant Conductor

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

Soprano
Kathy Archibald
Sarah Auzman
Meryl Gross**
Kathy Vaughn
Susan Taggart
Susan Elden
Alicia Ip
Lida Jimenez-Garcia
Karen Johns
Shawn Copon
Soprano
Kathryn Kinslow
Marty Hambright
Meryl Gross**
Karen Kakazu
Hima Joshi
Karen Kakazu
Jin-Soo Kim
Kathryn Kinslow
Anna Lettang
Sophie Liu
Barbara McGown
Yolanda Oramita
Clara Pierone
Amy Schick
Elizabeth Simmons
Jeanne Stutzer
Paula Taffal
Maria Tiu
Mary Ellen Cantrick

Alto
June Allen
Claudia Anthony
Kathy Archibald
Sarah Auzman
Magdolina Bornemisza
Sojja Brun
Kim Burton
Peggy Clapp
Jo Clemmons
Monica Disselkoen
Susan Elder
Elinor Elphick
Karen Erickson
Cathy Funkie**
Kathleen Gullaehorn
Vicki Heins-Shaw
Jane Howell
Deanna Johnson
Ariel Lange
Tanara Lee
Carol Manifold
Monica McGorvin
Debbby Park
Cinda Peck
Barbara Peisch
Rebecca Ramirez
Tiffany Remuzzi
Valerie Rubins
Satomi Saito*
Marianne Schamp
Karen Schamp
Carol Slaughter
Jill Stathis
Diana Steel
Beth Sullivan
Susan Taggart
Friederike Touillon
Kathy Vaughan
Dasha Volk
Amee Wood
Nina Woods
Julu Xu (Zoe)
Haoqi Zhang (Cindy)

Tenor
Ken Anderson
Walter Desmonds* 
Bill Edie
Joseph Garcia
Frank Hathner
Michael Kaehr
Anthony Leonard
Jim Macdennon
Sean McCormac**
Joe Mundy
Tam Phan
Samuel Rohrbach
Nathan Samskey
Kenneth Thai
Dennis Turner
Bill Zieff

Bass
Jack Beresford*
Ned Dearborn
Craig Disselkoen
Jim Friedhofer
Peter Gourevitch
Karen Janson
Monika Janson
Debbby Park
Cinda Peck
Dennis Speck
Rebecca Lloyd-Jones*

* Assistant Section Leader
** Section Leader
* Assistant Section Leader

Major Sponsor Support for the 2018-2019 Season

Founded in 1954 by Peter Nicoloff

Major funding provided by the County of San Diego
The La Jolla Symphony & Chorus (LJ&SC) 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&SC is a 501(c)3 non-profit corporation, making your donation tax-deductible.

Annual Gifts
Donations listed below were received
November 14, 2017 - November 14, 2018

Gigi & Bill Simmons
The Takahashi Family Fund

Nancy & Joel Dimsdale
In Honor of Kate Sheehan, Fred Walker, Jr. & Molly Wagner

The Georges & Germaine Fusenot Charity Foundation

La Jolla Rotary Foundation

Mark & Susan Appelbaum
J. Lawrence Carter & Jeanne Ferrante
The Georges & Germaine Fusenot Charity Foundation

Julianne J. Larsen & Jim Forbes
In Honor of Joanne DiNardo, Fred Walker & Larry Marsden

Gigi & Bill Simmons
The Takahashi Family Fund

Peter Gourewich & Celia Falcoff

Nancy & Joel Dimsdale
In Honor of Kate Sheehan, Fred Walker, Jr. & Molly Wagner

Gigi & Bill Simmons
The Takahashi Family Fund

Greg & Mia Zenk

Kenneth & Judy Stanigar

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

Sponsor $15,000+
Diane Salisbury & Robert Whitley
The Bloor Family
Pat Finn-Burkhard & Walt Burkhard
Arleene Antin & Leonard Ozerkis
Carol C. Lam & Mark Burnett
City of San Diego,
Sponsor $25,000+

Major Donations listed below were received
Annual Gifts
Jeanne & Milton Saier
Qualcomm Charitable Foundation

Family of Joan Forrest
Dr. Jim Swift & Suzanne Bosch-Swift

Drs. Bill Miller & Ida Houby
Laurette Verbinski
Dr. & Mrs. Curtis Chan
Beda & Jerry Farrell
Kiwanis Club of La Jolla
Dr. & Mrs. Lynn Kindy
Nancy Swanberg & Max Fenstermacher
Janann & Peter Taylor
Dr. Elena Yarritu & Ethel Kedar

Friend $100
Michael & Christine Allen
Jacqueline Allen
Dr. & Mrs. Anagnostopoulos
Anonymous

Kathy Archibald
Maureen Aringo

Thomas Beers
Elene Beizer

Ted & Carol Bietz
Susan Brown
David Buckley & Beth Ross Buckley
Kim Burton
Cordell

Jui Yuan Chang
David & Ann Chase

Bryan Chow
Chatherine Chyi

Peter & Megan Clarke
Nancy Cochran
Judy Collier
Joe & Ramona Colwell

Parker Cowhey
Patricia Cox

Mea & Gaellen Daum
Larry Dickinson
C.M. Dorovin

In Memory of Dr. Roland Blantz
Robert Wennehörn
Elsine W. Wolfe

Memor $50+

Nicholas & Samantha Binkley
Nelson & Janice Byrne
Dr. & Mrs. Yi-Yiang Chen
Geoff Claw
Walter & Ann Desmond
Clare Friedman
Erica & Fred Torri
Friederik D. Walker & Kathleen L. Sheehan

Member $250+

Ruvani Fonseka
Kathleen French & William Kristan
Sharon & Gene Friedman
In Honor of Dr. & Mrs. Milton Saier
Amanda & Greg Friedman
In Honor of Joanie DiNardo

Georgia Gebhardt
E.B. Gibbs
J.M. & Barbara Geskes
Sarah Gonzagowski
Kathleen Guahfarin
Don Jenkins
Jennifer Kho
Edith Kodmur
Donna Kurjuma
Doug & Susan Lambell
Barry D. & Helen Lebowitz
Justine Lee
Anya Letang

La Jolla Symphony & Chorus
9500 Gilman Drive
UCSD 0361
La Jolla, CA 92037-0361
Phone: 858.534.4637
Fax: 858.534.9947
www.LajollaSymphony.com

Annual Contributions

Administrative Staff
Diane Salisbury
Executive Director
Adam Perez
Operations Manager
Melanie Interni
Development Asst. & Events

Artistic Staff
R. Theodore Bietz
Orchestra Manager*
Mea Daum
Chorus Manager
Celeste Diam
Orchestra Production Asst.
Ryan Beard
Orchestra Librarian
Marianne & Dennis Schamp
Chorus Librarians

Outreach
Marty Hambright
Mary Ellen Walther

How To Reach Us
La Jolla Symphony & Chorus
9500 Gilman Drive
UCSD 0361
La Jolla, CA 92037-0361
Phone: 858.534.4637
Fax: 858.534.9947
www.LajollaSymphony.com

Nancy Swanberg & Max Fenstermacher
Janann & Peter Taylor
Dr. Elena Yarritu & Ethel Kedar

Friend $100
Michael & Christine Allen
Jacqueline Allen
Dr. & Mrs. Anagnostopoulos
Anonymous

Kathy Archibald
Maureen Aringo

Thomas Beers
Elene Beizer

Ted & Carol Bietz
Susan Brown
David Buckley & Beth Ross Buckley
Kim Burton
Cordell

Jui Yuan Chang
David & Ann Chase

Bryan Chow
Chatherine Chyi

Peter & Megan Clarke
Nancy Cochran
Judy Collier
Joe & Ramona Colwell

Parker Cowhey
Patricia Cox

Mea & Gaellen Daum
Larry Dickinson
C.M. Dorovin

In Memory of Dr. Roland Blantz
Robert Wennehörn
Elsine W. Wolfe

Memor $50+

Nicholas & Samantha Binkley
Nelson & Janice Byrne
Dr. & Mrs. Yi-Yiang Chen
Geoff Claw
Walter & Ann Desmond
Clare Friedman
Erica & Fred Torri
Friederik D. Walker & Kathleen L. Sheehan

Member $250+

Ruvani Fonseka
Kathleen French & William Kristan
Sharon & Gene Friedman
In Honor of Dr. & Mrs. Milton Saier
Amanda & Greg Friedman
In Honor of Joanie DiNardo

Georgia Gebhardt
E.B. Gibbs
J.M. & Barbara Geskes
Sarah Gonzagowski
Kathleen Guahfarin
Don Jenkins
Jennifer Kho
Edith Kodmur
Donna Kurjuma
Doug & Susan Lambell
Barry D. & Helen Lebowitz
Justine Lee
Anya Letang

La Jolla Symphony & Chorus
9500 Gilman Drive
UCSD 0361
La Jolla, CA 92037-0361
Phone: 858.534.4637
Fax: 858.534.9947
www.LajollaSymphony.com
Sustentatio Endowment Gifts

$200,000+ Anonymous

$500,000+ LiveLikeJoan Fund Rancho Santa Fe Foundation Moth & AntUrn® Wagner Ameen Wood & Eric Mustonen+

$400,000+ Marie Nielsen In honor of Nelson & Keelan families

$300,000+ Hans Beck® Frances & Don Dehl In honor of David Chase Ida Houdy & Bill Miller+

$250,000+ Ken Fitzgerald In honor of Juan, Fitzgerald Clare & Paul J* Friedman Dainne Mckay & Andrew King

$200,000+ J. Lawrence Carter Gayle Baarsamian & David Capp In honor of Steven Schick Karen Johns & Peter Jorgensen* Joni & Dan McNeil Catherine & Bob Palmer† Janet & Steve Shields' Timstrom Foundation Louise Woud®

$150,000+ Ellie A. & Polly H. Sheaur Memorial Endowment Fund Beda & Jerry Farrell† Nancy Moore In memory of Anthony Paul Moore Jim Swift & Suzanne Bosch-Swift†

$100,000+ Anonymous (4) Ann & Walt Desmond* In honor of David Chase B. Robert Engler & Julie Rudd In memory of Dr. Joan Forrest

$20,000+ J. Lawrence Carter Gayle Baarsamian & David Capp In honor of Steven Schick Karen Johns & Peter Jorgensen* Joni & Dan McNeil Catherine & Bob Palmer† Janet & Steve Shields' Timstrom Foundation Louise Woud®

$10,000+ Anonymous (4) Ann & Walt Desmond* In honor of David Chase B. Robert Engler & Julie Rudd In memory of Dr. Joan Forrest

For more information about making a gift to the endowment fund, please contact Executive Director Diane Salisbury at 858-822-3774.

**Concert Video Educational Fund**

Thanks to a generous gift from 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 efforts. 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 La Jolla Symphony & Chorus’ commitment to performing new music and lesser-known works into an invaluable educational resource through videotaping and archiving of our concerts. If you are interested in joining the Family of Joan Forrest in supporting this effort, please contact Diane Salisbury at dsalisbury@lajollasymphony.com for details.
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.

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

- Our Young Artists Competition, now in its 58th 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 LJ&S&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.

- LJ&S&C is fertile ground for new talent, music education and innovation at UC San Diego, where we have been an affiliate since 1967.

We could not accomplish this without you!
As 2018 draws to a close, please consider a gift to our Annual Fund campaign today. LJ&S&C is a 501(c)3 non-profit corporation that relies upon individuals—like you—for its support.

Thank You!

Make a gift by calling 858-534-4637 or online at lajollasymphony.com
Tax I.D. 95-1962652