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

Lineage: A MEMORY PROJECT

STEVEN SCHICK
Music Director
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As summer begins here in Southern California, the La Jolla Symphony and Chorus brings a close to our season with a program steeped in the past. It’s a fitting end to a season entitled “Lineage—a memory project.” The Treaty of Versailles was signed in June of 1919, revisiting the composers and soldiers of the Great War. This concert is another step ahead. One hundred years later, this program you will hear. We ask that you hold your applause to the end of each piece.

Composer intended it or not, the piece serves as a dazzling beginning of the score “mouvement de Valse viennoise” and, just like whirling dancers. The energy of the dance becomes feverish, with its final bar, the only one not in three quarter time. Alex Ross put it this way, “This is a society spinning out of control, reeling from the horrors of the recent past toward those of the near future.”

It is difficult music to understand on the page, but it makes perfect sense in the ear and the heart. The success of performance has been given to sing. At its unmistakable climax, the voices sound like a Mass. 

Michael Gerdes
guest conductor

Michael Gerdes is Director of Orchestras 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 have been hailed as “perfectly sensitive and thoughtfully layered,” and his conducting proclaimed “refined, dynamically nuanced” and “restrained but unmistakably lucid” by the 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. Selected by the San Diego Union Tribune as one of three “Faces to Watch in Classical Music” during his first year as Assistant Conductor of the La Jolla Symphony orchestra, Gerdes will work with the orchestra and chorus in subscription concerts next season on performances of Britten’s War Requiem and will conduct San Bertram, a Master Chorale in the West Coast Premiere of Seven Last Words of the Unnamed.

Committed to the performance of music by living composers, Gerdes has commissioned or conducted premières of works by Vivian Fung, Jocelyn Hagen, Richard Thompson, Javita Marinsenex, Brent Dutton, Joseph Waters, Jason Haney, Cory Hibbs, John Hilliard, Daniel Breedon, Russell Peterson, Tina Tolnay, and Nkeiru Okoye as well as performances of new works by student composers at San Diego State University each season. He is currently Director of Orchestras for the Bravo International Music Academy and the San Diego Summer Symphony, and he lectures as the prelude speaker for the La Jolla Music Society’s visiting orchestra series.

La valse
MAURICE RAVEL
Born March 7, 1875, Ciboure, Basses-Pyrénées
Died December 28, 1937, Paris

Though Ravel, like many French composers, was profoundly wary of German music, there was one German form for which he felt undiluted affection—the waltz. As a young piano student in Paris, Ravel fell under the spell of Schubert’s waltzes for piano, and this led him in 1911 to compose his own Waltzes nobles et sentimentales, a set of charming waltzes modeled on the Schubert dances he loved so much. Somewhat earlier—in 1906—Ravel had planned a great waltz for orchestra. His working title for this waltz orchestral was Wien (Vienna), but the piece was delayed and Ravel did not return to it until the fall of 1919. This was the year after the conclusion of World War I (Ravel had served as an ambulance driver in the French army during the war), and the French vision of the Germanic world was quite different now than it had been when Ravel originally conceived the piece. Nevertheless, he still felt the appeal of the piece, and by December he was madly at work. To a friend he wrote, “I’m working again on Wien. It’s going great guns. I was able to take off at last, and in high gear.” The orchestration was completed the following March, and the first performance took place in Paris on December 12, 1920. By this time, perhaps wary of wartime associations, Ravel had renamed the piece La valse.

If La valse is one of Ravel’s most opulent and exciting scores, it is also one of his most troubling. Certainly the original conception was clear enough, and Ravel left an inscription of what he was getting at: “Whirling clouds give glimpses, through rifts, of couples waltzing. The clouds scatter little by little. One sees an immense hall populated with a swirling crowd. The scene is gradually illuminated. The light of chandeliers us this scene exactly: out of the murky, misty beginning, we hear bits of waltz rhythms; gradually these come together and plunge into an animated waltz in D major. La valse offers dazzling writing for orchestra. Some of this is the result of the music’s rhythmic energy, some the result of Ravel’s keen ear for instrumental color—the waltzes can glide along on cordless parts for such unlikely instruments as trumpet and tuba. If La valse concluded with all this elegant virtuosity, our sense of the music might be clear, but instead it drives to an ending full of frenzied violence, and we come away not so much exhilarated as shaken. Ravel made a telling comment about this conclusion. “I had intended this work to be a kind of apothecary of the Viennese waltz, with which was associated in my imagination an impression of a fantastical and fatal sort of devils’ dance.”

Is this music a celebration of the waltz—or is it an exploration of the darker spirit behind the culture that created it? Many have opted for the latter explanation, hearing in La valse not a Rosenkavalier-like evocation of a more graceful era, but the snarling menace behind that elegance. Ravel himself was involved about the ending. He was aware of the implications of the violent close, but in a letter to a friend he explained them quite differently: “Some people have seen in this piece the expression of a tragic effect; some have said that it represented the end of the Second Empire, others that it was postwar Vienna. They are wrong. Certainly, La valse is tragic, but in the Greek sense: it is a fatal spinning around, the expression of vertigo and the voluptuousness of the dance to the point of paroxysm.”
From Hanover Square North, at the End of a Tragic Day, the Voice of the People Again Arose

CHARLES IVE

Born October 20, 1874, Danbury, CT
Died May 19, 1954, New York City

Over the last century we have grown so accustomed to violence against civilian populations and to massive civilian numb to them. the Holocaust, the bombing of cities, ethnic cleansing, terrorism—all have served to make attacks on innocents the norm rather than the outrage and horror they should be. this was not always the case, as an incident almost exactly a century ago makes clear. on May 7, 1915, the British torpedoed by a German submarine off the southern coast of Ireland. the New York, and the appalling news quickly spread through the city. Charles Ives, then 40 years old, was working at his insurance firm in train station. a hurdy-gurdy player on the platform began to play the that moment—a sudden fusion of grief, anguish, and community spirit—became the inspiration for. he registered the emotional impact of what he had witnessed. that music breaks off suddenly, falls away, and concludes on nearly a note of it. Ives eventually joined From Hanover Square North (as the third movement) to two other orchestral movements he had composed earlier to form his Orchestral Set No. 2. this music—written in manuscript throughout the rest of his life and was not performed until Morton Gould led the premiere with the Chicago Symphony Orchestra in February 1967, thirteen years after Ives' death. Ives never heard a note of it.

From Hanover Square North, at the End of a Tragic Day, the Voice of the People Again Arose

voices heard from off stage

We Praise Thee O God
We acknowledge thee to be the Lord
We praise thee, oh God

Adagio for Strings

SAMUEL BARBER

Born March 9, 1910, West Chester, Pennsylvania
Died January 23, 1981, New York City

Barber spent the summer and fall of 1936 in the small village of San Servolo on Lake Maggiore. the 26-year-old composer had just completed a symphony, and now his thoughts turned to chamber music. the Curtis String Quartet, made up of friends from the Curtis Institute, was planning a European tour that fall, and they had invited Barber to compose a quartet for them to play on the tour. Barber struggled with it, however, and the Quartet in B Minor—as the three movement quartet was called—was not ready for the Curtis to play. the Pro Arte Quartet gave the first performance in Rome on December 14, 1936. even before the quartet had been played, though, Barber knew that there was something extraordinary about its central movement, an Adagio. on September 13, 1936, he wrote to the cellist of the Curtis Quartet: “I have just finished the slow movement of my quartet today—it is a knockout!”

During the summers of these years, Barber and his friend Gian-Carlo Menotti had been visiting San Tosciano at the conductor’s summer home at a villa on Lake Maggiore. in the summer of 1937, the conductor—who had just heard Barber’s first Symphony performed at the Salzburg Festival—asked to see some of his music, and the young composer sent Tosciano the manuscript scores of an Essay for Orchestra and of an arrangement for string orchestra he had made of the quartet’s slow movement. but then Barber heard nothing, and the scores were returned by mail, without comment. Stung, Barber refused to accompany Menotti when his friend went to say goodbye to the cellist at the end of the summer. Tosciano recognized what had happened and said to Menotti: “Tell him not to be mad. I’m not going to play one of his pieces, I’m going to play them both.” the cellist had memorized both scores and—without needing them—had simply sent them back; he did not ask to see them again until rehearsals were about to begin. Tosciano led the premiere of what had now come to be known as the Adagio for Strings on November 5, 1938. he liked this music well enough that he took it on the NBC Symphony’s tour of South America in 1940 and recorded it shortly after the beginning of World War II.

The Adagio for Strings takes the form of a long arch. it is built on only one theme, a slow and sinuous melody initially heard in the first violins. there is an ‘archaic’ quality about this music that is easy to sense but difficult to define—Barber’s noble melody almost has something of the medieval choral music (in fact, late 19th Century Barber made a choral arrangement of the Adagio for Strings, setting the Agnus Dei text). the theme develops with slow but inexorable power, passing from section to section and gathering force with each repetition until finally it builds to a climax of great intensity. here the music breaks off suddenly, falls away, and concludes on nearly inaudible fragments of the original theme.

The restrained and solemn character of the Adagio has led to its frequent use as a mourning music, much to Barber’s distress. it was broadcast in both the United States and England immediately following the announcement of President Roosevelt’s death in 1945, and—ironically—it was performed by the New York Philharmonic to mark Barber’s own death in 1981. more recently, the Adagio has almost become a victim of its own success: it seems fated to be used whenever someone needs music that sounds both “ceremonial” and “American,” and its obsessive use as part of the sound track of the motion picture Pocahontas is only one example. Perhaps the best way to hear this familiar music—to as much as possible—to scrape it free of these cultural accretions and to listen to the skill with which its young creator takes his solemn melody—still beautiful after countless hearings—and builds it to that powerful climax, then leads it through a long descent into silence.

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Before settling in California in 1991, Sturk was active in New York City where his principal positions were music director of The New York Chamber orch., assistant conductor of the Choir of the Cathedral Church of St. John the Divine, and director of The Juilliard Singers at the Juilliard School of Music. He was also a consultant and music copyist for the major New York publishing firms and for a host of composers, including Leonard Bernstein and Steve Reich. Sturk appears as conductor or singer on more than 60 recordings, most notably the soundtrack of the Disney animated feature “Beauty and the Beast.”

Sturk was educated at North Central College in Naperville, Illinois (B.A. in Classics), which awarded him the college’s prestigious Fine Arts Medal in October 2008. He received the M.A. degree in music history and literature from San Diego State University, where his specialty was music of the California Missions. He earned the Doctor of Musical Arts degree in choral conductive from North Dakota State University.

The Adagio for Strings
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Adagio
Adagio

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In 1936 the Huddersfield Choral Society, one of England's most distinguished choruses, invited Ralph Vaughan Williams to compose a large-scale piece for their centenary celebration that year. But the work he wrote for them—a cantata for soprano, baritone, chorus, and orchestra titled Dona Nobis Pacem—was anything but a celebration piece. By 1936 the clouds were gathering over Europe, and Vaughan Williams knew that his work would be performed in a time of tension.

Vaughan Williams assembled his own text for the cantata, drawing from quite varied sources: the Latin mass, Walt Whitman's collection of Civil War poems titled Drum Taps, excerpts from an anti-war speech by John Bright, and the Bible. Some have charged that this range of texts keeps the work from achieving a unity of statement; the fact that Vaughan Williams incorporated into Dona Nobis Pacem music that he had written nearly thirty years earlier has its effect on the cantata's stylistic unity as well. Nevertheless, Dona Nobis Pacem remains an effective work. A heartfelt protest against a war that daily seemed more inevitable, it offers some compelling music, and certainly its interpolating modern war poems with ancient liturgical texts caught the attention of Benjamin Britten when he composed his War Requiem in 1961.

Vaughan Williams is usually thought a conservative among twentieth-century composers, but the harmonic language of Dona Nobis Pacem is remarkable. Much of the writing is intensely chromatic, with melodic lines stinging off each other to produce music that sounds full of "wrong" notes. Vaughan Williams' savage wit does not reproduce the abrasive sonority of that symphony, it can have an unsettling sound appropriate to its message.

The cantata divides into six interconnected sections. The soprano's opening appeal for peace—"Dona nobis pacem"—floats with a silvery purity above rumblings far below. Her plea will return amidst the sound of war. A military march, full of trumpets and drums, introduces Whitman's "Beat! Beat! Drums!" which shows the war's aftermath, "reconciliation." Whitman had worked as a hospital orderly during the Civil War, caring for the wounded, and the two Veterans," has become the best-known music from the cantata, one of the most popular works of the twentieth century. The work ends with Whitman's "Nation shall not lift up a sword against nation."

The fifth section—"The Angel of Death"—sets part of a speech given before the House of Commons in 1855 by the Quaker John Bright, protesting England's involvement in the Crimean War. The music seems lost in darkness as Vaughan Williams introduces Biblical texts bewailing the vulnerable state of humankind. And—finally—comes hope: a string tune very much like a ground bass rises from the depths of the orchestra, and basses open the final section by singing a vision of peace: "Nations shall not lift up a sword against nation." This rises to a grandioso climax, and all seems set for a conventional ending, full of triumph and ringing bells. But Vaughan Williams undercuts this happy fervor at the end. The sounds of triumph fade away, the soprano's opening "Dona nobis pacem" floats eerily above the chorus' "Good will toward men," and the music subsides into silence on Vaughan Williams' final prayer for peace.

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**Dona Nobis Pacem**

**RALPH VAUGHAN WILLIAMS**

**Born October 12, 1872, Down Ampney**

**Died August 26, 1958, London**

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**Eden Tremayne**

**soprano**

Canadian soprano Eden Tremayne is recognized for her heartfelt singing and dynamic stage portrayals. She has been an Apprentice Artist with San Diego Opera for the past two seasons, where she sang the role of Countess Ceprano. Eden has also performed with the University of Victoria, the National Opera of Canada, and the Royal Conservatory of Music. She recently completed her studies at the University of British Columbia. Eden has performed Mozart’s Le Nozze di Figaro and Fra Quasino in Bizet's Carmen. Notable operatic performances include touring Central and Eastern Canada performing the role of Violetta in Verdi's La Traviata as part of Jeunesse Musicales du Canada's Emerging Artists. She was also a member of the Yulanda M. Faris Young Artist Program at Vancouver Opera, where her roles included Kate Pinkerton in Madam Butterfly, Contessa Ceprano, the Page in Verdi's Rigoletto, and Lucinda in the Canadian premiere of Nico Muhly's Dark Sisters. She made her Bodi Tree Concerts debut as Rosalind in Benjamin Britten's The Little Sweep and will sing with them again this fall as Mabel in The Pirates of Penzance.

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**Anthony Whitson-Martini**

**soprano**

Anthony Whitson-Martini has appeared with San Diego Opera, Lambs Players Theatre, and Utah Festival Opera & Musical Theatre. He recently completed his residency at the prestigious Academy of Vocal Arts in Philadelphia, where he performed leading roles in Cosi fan tutte, Rusalka, Don Giovanni, Madame au Bois Dormant, and Die Zauberflöte. Concert work includes appearances with the Philadelphia Orchestra, Lyric Fest, San Diego Master Chorale, and La Jolla Symphony & Chorus in their 2015/16 Season. Whitson-Martini is a Regional Finalist of the Metropolitan Opera National Council Auditions, among other awards from the Lotte Lenya Competition, Burbank Philharmonic, and Musical Merit Foundation of San Diego.

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**I. Agnus Dei**

Agnus Dei, qui tollis peccata mundi,

Dona nobis pacem.

Lamb of God, you take away the sins of the world, grant us peace.

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**II. Beat beat drums!**

Beat beat drums!—blow! bugles! blow!

Through the windows—through doors—burst like a ruthless force,

Into the solemn church, and scatter the congregation,

Into the school where the scholar is studying.

Leave not the bridge noon—no happiness must he have now with his birds,

Nor the peaceful farmer any peace, ploughing his field or gathering his grain,

So fierce you wheer and pound, you drums—so shrill you bugles blow.

Beat beat drums!—blow! bugles! blow!

Over the traffic of cities—over the rumble of wheels in the streets;

Are beds prepared for sleepers at night in the houses? No sleepers must sleep in those beds,

No bargainers' bargains by day—no brokers or speculators—would they continue?

Would the talkers be talking? would the singer attempt to sing?

Then rattle quicker, heavier drums—you bugles wider blow.

Beat beat drums!—blow! bugles! blow!

Make no parley—stop for no exhortation,

Mind not the timid—mind not the weeper or prayer,

Mind not the old man beseeching the young man,

Let not the child's voice be heard, nor the mother's entreaties,

Make even the trestles to shake the dead where they lie awaiting the hearse,

So strong you thump o terrible drums—so loud you bugles blow.

—Whit Whitman
Diane Salisbury, LJS& C’s Executive Director, Retires

Diane Salisbury is retiring June 30 at the end of this concert season. She has been a huge part of the LJS& C for more than two decades. Diane joined the Board of Directors in 1993, ultimately serving as Board President and for the past 13 years has been our Executive Director. Those who have known and appreciated her work might say she has been the heartbeat of the LJS& C.

And they would be absolutely right.

Through her dedication and creativity, Diane has steadfastly upheld the LJS& C’s mission and artistic vision. Having formerly owned her own businesses in advertising and retail, Diane was perfectly poised to lead our organization. She managed the artistic, logistical, marketing, legal, financial, and personal relations aspects of the LJS& C without missing a step.

Diane has been a tireless fundraiser. In addition to the holiday fund drive, she organized our two major fundraising events each year: the annual Wine Tasting (with the expertise and generosity of her husband, wine critic Robert Whitley) and our Gala dinner and auction. Diane brought financial stability to the LJS& C, nearly doubling the annual budget to $650,000, giving Music Director Steven Schick the ability to accomplish artistic goals and pursue cutting-edge projects that would not have been possible otherwise. She also ensured the future sustainability of the LJS& C by successfully establishing our $1.5 million endowment and launching our Planned Giving initiative.

Diane facilitated many innovations to our organization: the highly successful Young People’s Concerts, open dress rehearsals, donor appreciation events, collaboration with other community organizations, and videotaping of all concerts. Diane met all challenges with pluck, aplomb and an open mind to new ideas; welcomed all patrons with a smile; and smoothed over rough times and people.

We will miss Diane, and thank her profusely for her 13 years of unflagging energy and love. We wish her well on the golf course, hiking trails, wine tastings, excursions, and especially, in her favorite easy chair with a good book and a kitty on her lap.

Adieu, with appreciation and love, the La Jolla Symphony and Chorus family.

Join Us in Honoring Diane

To commemorate Diane’s impact and many contributions to LJS& C, the Board of Directors has established, and personally contributed to, a special fund in her honor toward next year’s concert season. We invite you to join us by making an additional gift this year in honor of Diane. We cannot think of a better way to set the capstone on her remarkable tenure.

For details about making a gift in Diane’s honor, please contact Melanie Intrieri, marketing@lajollasymphony.com, 858-822-2166. Or donate online at ljollasymphony.com

**IV. Dirge for Two Veterans**

The last sunbeam
Lightly falls from the finished Sabbath,
On the pavement here, and there beyond it is looking,
Down a new-made double grave.

Lo, the moon ascending,
Up from the east the silvery round moon,
Beautiful over the house-tops, ghastly, phantom moon, immense and silent moon.

I see a sad procession,
And hear the sound of coming full-keyed bugles,
All the channels of the city streets they are flooding,
As with voices and with tears.

I hear the great drums pounding,
And the small drums steady whirring
And every blow of the great convulsive drums,
Stikes me through and through.

For the son is brought with the father,
(On the foremost ranks of the fierce assault they fell,
Two veterans, son and father, dropped together,
And the double grave awaits them.)

And nearer blow the bugles,
And the drums strike more convulsive,
And the daylight o’er the pavement quite has faded,
And the strong dead-march enwraps me.

In the eastern sky up-buoying,
In heaven brighter growing.)

O strong dead-march you please me!
O moon immense with your silvery face you soothe me!
O my soldiers twain! o my veterans passing to burial!
What I have I also give you.
The moon gives you light,
The bugles and the drums give you music,
My heart gives you love.

—Walt Whitman

**V. The Angel of Death**

The Angel of Death has been abroad throughout the land;
you may almost hear the beating of his wings.
There is no one as of old…
to sprinkle with blood the lintel and the two side-posts of our doors,
that he may spare and pass on.

—John Bright

Dona nobis pacem. Grant us peace.

We looked for peace, but no good came;
and for a time of health, and behold trouble!
The snorting of his horses was heard from Dan;
the whole land trembled at the sound of the neighing of his strong ones;
for they are come, and have devastated the land and those that dwell therein…
The harvest is past, the summer is ended, and we are not saved?

Is there no balm in Gilead?
Is there no physician there?
Why then is not the health of the daughter of my people recovered?

—Jeremiah VIII:15-22

O man greatly beloved, fear not,
peace be unto thee, be strong, yea, be strong.

—Daniel X:19

The glory of this latter house shall be greater than the former and in this place will I give peace.

—Haggai II:9

**SAVE THE DATE**

**La Jolla Symphony & Chorus**

**Gala 2019**

**September 28th, 2019, 6pm**

The Westgate Hotel

**A Special Thanks to Robert Whitley**

Syndicated Wine Columnist
Publisher of www.wineresviewonline.com

For his generous donation of fine wines for LJS& C events this season.
VI. Nation shall not lift up a sword

Nation shall not lift up a sword against nation, neither shall there be war any more. And none shall make them afraid, neither shall the sword go through the land. Mercy and truth are met together, righteousness and peace have kissed each other. Truth shall spring up out of the earth, and righteousness shall look down from heaven. Open to me the gates of righteousness, I will go into them. Let all the nations be gathered together, and let the people be assembled, and let them hear, and say, it is the truth. And it shall come, that I will gather all nations and tongues. And they shall come and see my glory. And I will set a sign among them, and they shall declare my glory among the nations. For as the new heavens, and the new earth, which I will make, shall remain before me, so shall your seed and your name remain for ever. Glory to God in the highest, and on earth peace, good-will toward men.

—Adapted from Micah IV.3; Leviticus XXVI.6; Psalms LXXIX.10; and CXVIII.19; Isaiah XLIII.18-22; and Luke II.14.

Dona nobis pacem.
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.

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La Jolla Symphony & Chorus
9500 Gilman Drive
La Jolla, CA 92037-0981
Phone: 858.534.4657
Fax: 858.534.9947
www.LaJollaSymphony.com
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For more information about making a gift to the endowment fund, please contact Executive Director Diane Salisbury at 858-822-3774.

For Concert video:
These videos will be posted on our YouTube channel for educators and the public to access free of charge as part of our music education and outreach effort. The videos also will be broadcast by UCSD-TV to all of the UC campuses and by satellite and cable to over 100,000 viewers.

With ongoing support, we can turn LSUCF’s unique commitment to performing new music and lesser-known works into an invaluable educational resource through videotaping and archiving of our concerts. If you are interested in joining the Family of Joan Forrest in supporting this effort, please contact Diane Salisbury at dsalisbury@laajollasymphony.com for details.
We regret if we missed your name. Please accept our heartfelt thanks for all you do!