

2011-2012 Season
La Jolla Symphony & Chorus

THE
**FRENCH
COMPOSER**
October 29-30, 2011
Mandeville Auditorium

**STRAVINSKY,
CIRCUS!**

A Season Survey of a 20th-Century Master

Cheers To Retirement



At La Costa Glen there is always reason to celebrate. Sip and savor a retirement beyond compare but never beyond your pocket book.

Enjoy fine cuisine in one of our four dining venues. Use of our 5 Star Health Center is also included, if ever needed. It's time to pop the cork on true peace of mind.

La Costa Glen is the perfect vintage for your golden years. Call us for your personal tour at 800-858-7016.



La Costa Glen
CARLSBAD

A CONTINUING LIFE® COMMUNITY

www.LaCostaGlen.com

1940 Levante St. ☼ Carlsbad, CA 92009 ☼ Phone 800-858-7016 ☼ lacostaglen.com



MUSIC DIRECTOR STEVEN SCHICK



CHORAL DIRECTOR DAVID CHASE

THE FRENCH COMPOSER

Saturday, October 29, 2011, 7:30pm | Sunday, October 30, 2011, 2:00pm
Mandeville Auditorium, UCSD

Steven Schick conducting

STRAVINSKY **Symphonies of Wind Instruments**

DEBUSSY **Danse sacrée et danse profane**

Charissa Barger, harp

RAVEL **Ma Mère L'Oye**

*Pavane of the Sleeping Princess
Hop O' My Thumb
Empress of the Pagodas
Beauty and the Beast
The Enchanted Garden*

INTERMISSION

STRAVINSKY **The Rite of Spring**

*The Adoration of the Earth
The Sacrifice*

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

We gratefully acknowledge our underwriters for this concert
Eric & Pat Bromberger / Gary & Susan Brown

2011-2012 BOARD OF DIRECTORS

OFFICERS

Stephen L. Marsh
President

Paul E. Symczak
Vice President

Jenny Smerud
Treasurer

Ida Houby
Secretary

Evon Carpenter
Gordon Clark
Frank Dwinnell Jr.
Peter Gourevitch
Eric McCall
Amee Wood

EX-OFFICIO

David Chase
Diane Salisbury
Steven Schick

HONORARY MEMBERS

Eloise Duff
Dr. Will Ogdon
David Parris
Miller Puckette
Jeanne Saier

HONORARY ARTISTIC BOARD

John Luther Adams
Claire Chase
Philip Glass
David Lang
Wu Man
Bernard Rands

MISSION STATEMENT

Rooted in San Diego for over 50 years, the La Jolla Symphony and Chorus enriches our lives through affordable concerts of ground-breaking, traditional and contemporary classical music.

FROM THE CONDUCTOR



How do you know whether to stay put or move on? Settle down or explore? Hold or fold? Questions of stability versus mobility lie at the root of life's most fascinating dilemmas. We all know the excitement and the uneasiness that attend fundamental life-change. Change is a source of anxiety for stockbrokers and of joy and trepidation for nearly-finished graduate students; it's the basis of Kenny Rogers' songs. Most of the time deep changes in life seem incremental—you evolve at an imperceptibly slow rate and then one day awoken to the realization, not that things *are changing*, but that they *have changed*. However, every once in a while we engage in a more abrupt recalibration, a conscious decision to move things along.

"Stravinsky Circus," the season of the La Jolla Symphony and Chorus that we embark upon this weekend, is a dual exercise in change and recalibration. On one hand we celebrate the early work of the seminal twentieth-century composer, Igor Stravinsky, and as such celebrate the very notion of change as it was heard, seen, and felt in one of the most revolutionary periods in the history of music. One needs only to recall the stories of scandalous premieres, and the shifting tectonic plates of geo-politics and culture to feel a little bit of what the poet Stefan George called, "the air of another planet."

But with this season we at the La Jolla Symphony and Chorus are also making a proposition of our own for change: that it is time to update the map of classical orchestral music. Let's start with the idea that the currently accepted historical midpoint of most orchestral programming is out-of-date. The current map is centered on the early to mid-nineteenth-century. For purposes of this discussion the completion of Beethoven's *Ninth Symphony* is a convenient marker. This means that a conventional orchestra normally feels free to program earlier works—from Bach through Haydn—and later works—in some cases even up to the present day—but that taken as a whole a given season balances on the fulcrum of late Beethoven. It's a convenient programming paradigm and a helpful marketing tool, since it assures a sense of decorum and aesthetic coherence to audiences that are used to the conventions of classical music. The problem is that if you take the early 19th century as a midpoint it means that the tone poems of Richard Strauss, composed nearly a hundred years later, are by comparison, new music. I know I am not the only one who has heard "all 20th century" programs consisting of Strauss, Rachmaninoff, and Sibelius!

Certainly it's time to revisit this map, as the visual and literary arts have long since done. Our proposition is that the mid-line should be shifted ahead a hundred years or so to the first two decades of the 20th century. Again, we'll feel free to program before and after. This season, you'll hear works by Mozart, Brahms, and Verdi in addition to John Adams, David Lang, and Samuel Barber. Resting right in the middle as our new fulcrum is early Stravinsky and his glorious music of change and reconsideration.

We have chosen Stravinsky as the thread of this season's La Jolla Symphony and Chorus concerts for lots of reasons. It's music that is beautiful, breathtaking, often very moving, and always extremely provocative. It is also music that defined its age so strongly that its echoes continue to propagate to the present time. If the century of Beethoven was one marked by the nascent ideologies of democracy and the desire to enjoy a powerful universal vision of life, Stravinsky's world was fractured by the pull of multiple stylistic, cultural, and

political pathways. Today we live fully in just this world. I own a Swedish car, wear a Japanese suit to conduct in, and probably have eaten Persian, Thai, or Mexican food within the last few days. That this seems like a normal rather than a culturally schizophrenic aspect of life demonstrates the extent to which the cultural fault lines, first made widely evident in Stravinsky and the early 20th century, have permeated our daily existence.

We propose to you that by looking at early Stravinsky, we are also looking at ourselves, at this time and in this place. We don't claim that Stravinsky is the only mirror we could have used, but it is one that makes sense to us. And, we also don't claim that the world of Mozart and Beethoven; Bach and Berlioz is irrelevant. To the contrary! This is vital music that you will often hear us play. But join us as we look at the enormous invention, variety, and insight in the music of Igor Stravinsky. Look deeply into this music with us. We think you'll find that what it reflects is true. ■

STEVEN SCHICK conductor

For more than 30 years Steven Schick has championed contemporary music as a percussionist and teacher by commissioning and premiering more than 100 new works. Schick is a professor of music at the University of California, San Diego and in 2008 was awarded the title of Distinguished Professor by the UCSD Academic Senate.

Schick was one of the original members and percussionist of the *Bang on a Can All-Stars of New York City* (1992-2002). He has served as artistic director of the Centre International de Percussion de Genève in Geneva, Switzerland, and as consulting artist in percussion at the Manhattan School of Music. Schick is founder and artistic director of the acclaimed percussion group, *red fish blue fish*, a UCSD ensemble composed of his graduate percussion students that performs regularly throughout San Diego and has

toured internationally. He also is founding artistic director (June 2009) of "Roots & Rhizomes"—an annual international course for percussionists hosted by the Banff Center for the Arts in Canada.

As a percussion soloist, Schick has appeared in Carnegie Hall, Lincoln Center, The Royal Albert Hall (London), Centre Pompidou (Paris), The Sydney Opera House and Disney Hall among many other national and international venues.

Schick is a frequent guest conductor with the International Contemporary Ensemble (Chicago and New York City), and in 2011 he was appointed artistic director and conductor of the San Francisco Contemporary Music Players. Schick has been music director and conductor of the La Jolla Symphony & Chorus since 2007.



ADMINISTRATIVE STAFF

Diane Salisbury
Executive Director

Adam Perez
Patron Services Manager

Beth Julsonnet
Development Associate

Melinda Sylva
Bookkeeper

ARTISTIC STAFF

R. Theodore Bietz
Orchestra Manager

Mea Daum
Chorus Manager

Yeung-ping Chen
Orchestra Production Asst.

Ulrike Burgin
Orchestra Librarian

Marianne & Dennis Schamp
Chorus Librarians

OUTREACH

Victoria Eicher
Marty Hambright
Mary Ellen Walther

HOW TO REACH US

La Jolla Symphony & Chorus
9500 Gilman Drive
UCSD 0361
La Jolla, CA 92093-0361
Phone: 858.534.4637
Fax: 858.534.9947
www.LaJollaSymphony.com

PROGRAM NOTES

by Eric Bromberger

SYMPHONIES OF WIND INSTRUMENTS

IGOR STRAVINSKY

Born June 17, 1882, Oranienbaum
Died April 6, 1971, New York City



Stravinsky composed his *Symphonies of Wind Instruments* during the summer of 1920, which he spent in a fishing village in Brittany. The music was written as the result of a request from the *Revue Musicale*, which had asked a number of composers for short pieces in memory of Claude Debussy, who had died two

years before. Stravinsky had been friends with Debussy, although his own music had been a source of mixed pleasure to the older composer. Stravinsky noted that

While composing my *Symphonies* I naturally had in mind the man to whom I wished to dedicate them. I used to wonder what impression my music would have made on him, and what his reaction would have been. I had a distinct feeling that he would have been rather disconcerted by my musical idiom...

According to my idea, the homage that I intended to pay the memory of the great musician ought not to be inspired by his musical thought; on the contrary, I desired to express myself in a language which should be essentially my own.

What emerged from Stravinsky's wish to remember Debussy was a brief (nine-minute) piece for wind instruments only. The *Symphonies of Wind Instruments* remains one of Stravinsky's less-known works, as the composer knew it would be:

I did not, and indeed I could not, count on any immediate success for this work. It is devoid of all the elements which infallibly appeal to the ordinary listener and to which he is accustomed. It would be futile to look in it for any passionate impulse or dynamic brilliance. It is an austere ritual which is unfolded in terms of short litanies between different groups of heterogeneous instruments.

Stravinsky's choice of title should be understood carefully, for it does not denote a series of small symphonies in the formal sense of that term. Rather, *symphonies* should be understood in its literal sense: the playing together of a

group of instruments. Stravinsky said that what he meant by the title was "the togetherness of wind instruments."

This music is scored for what might be called a symphony orchestra minus its strings and percussion: the 23-member ensemble consists of three flutes, alto flute, two oboes, English horn, clarinet, alto clarinet, three bassoons (the third doubling contrabassoon), four horns, two trumpets in C, trumpet in A, three trombones, and tuba. The work divides into three sections played without a break, and the opening and closing sections are built on a slow chorale. Stravinsky's description of the *Symphonies* as "an austere ritual" is accurate: throughout, the music is somber and subdued, its gravely ceremonial tone appropriate to its function as a memorial.

Stravinsky revised the *Symphonies* in 1947, making some small changes that involve instrumentation and metrical notation. At these concerts, the original version of 1920 is performed. ■

Save the Date!

Saturday, April 28, 2-5pm

ANNUAL WINE TASTING

"The Grapes of Bordeaux"

Held at the private estate of Fallbrook Winery



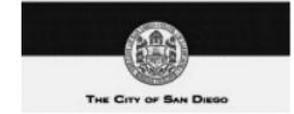
A Special Thanks to
Robert Whitley
Syndicated Wine Columnist
Publisher of
www.winereviewonline.com
for his generous donation of fine wines for LJS&C events this season.

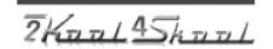


Transforming Lives through Music
An education outreach program of
LA JOLLA SYMPHONY & CHORUS

"...the more I sing, the happier I feel. I have also experienced different emotions in every song, which somehow helps me figure out myself and people." Hoover High 12th grader







www.cityheightsmusicschool.com   @cityhtsmusic

DANSE SACRÉE ET DANSE PROFANE CLAUDE DEBUSSY

Born August 22, 1862, Saint-Germain-en-Laye
Died March 25, 1918, Paris



The Pleyel company of Paris had long been famous for its pianos (Chopin particularly admired the Pleyel piano), and in 1897 the firm introduced a new instrument, the chromatic harp. Previous harps had been able to manage only seven notes in an octave and had to use pedals to create the other notes, but the chromatic harp dispensed with pedals and instead offered strings tuned to all twelve notes of the chromatic scale. The company naturally wanted to show off its new instrument, and Pleyel and the Brussels Conservatory jointly commissioned a new work for chromatic harp from Debussy in 1904.

That year was one of the most important, productive, and turbulent in the composer's life. Deep in work on *La Mer*, Debussy left his wife

that year for Emma Bardac, the estranged wife of a wealthy banker; under the spell of this new affair, Debussy composed one of his finest pieces for piano, *L'isle joyeuse*. But Debussy's distraught wife attempted suicide, and during the resulting scandal many of his friends angrily deserted him. Doubtless the commission for the new harp piece was welcome to the composer, who was almost destitute at this point—he stopped work on *La Mer* to write it.

The *Danse sacrée et danse profane* are scored for chromatic harp and string orchestra. This is music of delicacy and understatement, and Debussy keeps the harp firmly in the spotlight: the string accompaniment is lean (and in fact the *Danses* are sometimes performed as chamber music, with the harp accompanied by string quartet). Listeners should be a little wary of Debussy's title, which is intentionally vague and probably meant simply to be evocative. There is nothing distinctly sacred about the first, while the second evokes no images of pagan ritual. Instead, this is intimate and sometimes haunting music, well-calculated to show off the new instrument and to please audiences. The somber *Danse sacrée*—based on a melody by Debussy's friend, the Portuguese

composer-conductor Francisco de Lacerda—is poised and formal in its lean-lined melodies. The music flows without pause—and with an almost imperceptible quickening of pace—into the *Danse profane*, which is brighter, more relaxed, and more animated. Sparkling runs show off the possibilities of the new instrument and finally drive the dance to its emphatic concluding pizzicato.

The *Danse sacrée et danse profane* were first performed in November 1904 at one of

MA MÈRE L'OYE MAURICE RAVEL

Born March 7, 1875, Ciboure, Basses-Pyrennes
Died December 28, 1937, Paris



Ravel was a very strange mixture as a person. A man of enormous sophistication and intelligence, he nevertheless felt throughout his life a stinging longing for the world of the child: he collected

toys and was fascinated by the illustrations in children's books. Not surprisingly, he made friends easily with children and sometimes abandoned the adults at parties to go off and play games with their children.

Ravel's fascination with the world of the child found expression in his art: he wrote music for children to hear (such as his opera *L'Enfant et les Sortilèges*) and music for them to play. His *Ma Mère l'Oye* ("Mother Goose Suite") for piano-four hands dates from 1908. Ravel wrote it for Jean and Mimi Godebski, aged 8 and 10, the son and daughter of some of his friends, though it was two other children—aged 7 and 10—who played the premiere in Paris in 1910. Each of the five movements was inspired by a scene from an old French fairy tale; the suite, however, should be understood as a collection of five separate scenes rather than as a connected whole. In an oft-quoted remark, Ravel described his aim and his technique in this music: "My intention of awakening the poetry of childhood in these pieces naturally led me to simplify my style and thin out my writing." This may be music for children

the Concerts Colonne in Paris by the harpist Mme. Wurmser-Delcourt. Reviewers, still outraged by Debussy's domestic scandal earlier that year, gave it only a lukewarm welcome. Debussy, still pressed for money, may have worried that the music would have few performances in its harp version, and that same year he arranged it for two pianos; it is still sometimes performed (and recorded) in this arrangement. The dedication, however, is to Gustave Lyon, the inventor of the chromatic harp. ■

to hear—and for very talented children to play—but it is also music for adults: it evokes the freshness and magic of something long in the past. In 1911, Ravel orchestrated *Ma Mère l'Oye*, slightly expanding the music in the process.

The very gentle *Pavane of the Sleeping Princess* depicts the graceful dance of the attendants around the sleeping Princess Florine. *Hop O' My Thumb* tells of one of the most famous figures in children's tales—the little boy who leaves a trail of breadcrumbs behind in the woods, only to become lost when birds eat the crumbs. The music itself seems to wander forlornly as the lost boy searches for the path; high above him, the birds who ate his crumbs cry out tauntingly. *Empress of the Pagodas* tells the story of the empress who is made ugly by a spell, only to be transformed to beauty at the end. When she steps into her bath in the garden, bells burst out in happy peals. Ravel's use of the pentatonic scale—the music is played mostly on black notes—evokes an oriental atmosphere. *Beauty and the Beast* brings another classic tale. Ravel depicts Beauty with a gentle waltz, Beast with a lumpish, growling theme in the contrabassoon's low register. A delicate glissando depicts his transformation, and Ravel skillfully combines the music of both characters. *The Enchanted Garden* brings the suite to a happily-ever-after ending. The opening—for strings alone—is simple, almost chaste, but gradually the music assumes a broad, heroic character and—decorated with brilliant runs—drives to a noble close in shining C major. ■

CHARISSA BARGER harp, 2010 Young Artists Winner



San Diego native Charissa Barger, 25, has established herself as an inspiring performing artist and dedicated arts educator in Southern Cali-

fornia. Her technical mastery and expressive playing keep her in high demand as a soloist, chamber and orchestral musician. As an ambassador for new music, she has premiered numerous works, collaborated with composers and performed for innovative concerts and recordings. She is passionate about arts education and community outreach and is the founder of Harp for Little Hearts, a creative

approach to music education that will launch a concert series for families in Spring 2012.

Ms. Barger currently lives in Los Angeles where she is a candidate for the Master of Music degree at the University of Southern California. She received an Artist Diploma from the prestigious Colburn Conservatory of Music and a Bachelor of Music degree from the University of Michigan, where she was a Rogel Scholar.

In 2010, Ms. Barger won first-place instrumental in the La Jolla Symphony & Chorus Young Artists Competition. This is her debut performance with the orchestra, and she is thrilled to be performing one of her favorite pieces, Claude Debussy's *Danse sacrée et danse profane*.



Official Caterer
for the
2011-2012 Season

THE RITE OF SPRING

IGOR STRAVINSKY

Born June 17, 1882, Oranienbaum

Died April 6, 1971, New York City

In the spring of 1910, while completing the orchestration of *The Firebird*, Igor Stravinsky had the most famous dream in the history of music: "I saw in imagination a solemn pagan rite: wise elders, seated in a circle, watching a young girl dancing herself to death. They were sacrificing her to propitiate the god of spring." This idea became *The Rite of Spring*, which Stravinsky began composing in the summer of 1911, immediately after the premiere of *Petrushka*. For help in creating a scenario that would evoke the spirit of pagan Russia, Stravinsky turned to the painter-archaeologist-geologist Nicholas Roerich, who summarized the action:

The first set should transport us to the foot of a sacred hill, in a lush plain, where Slavonic tribes are gathered together to celebrate the spring rites. In this scene there is an old witch, who predicts the future, a marriage by capture, round dances. Then comes the most solemn moment. The wise elder is brought from the village to imprint his sacred kiss on the new-flowering earth. During this rite the crowd is seized with a mystic terror. After this uprush of terrestrial joy, the second scene sets a celestial mystery before us. Young virgins dance on the sacred hill amid enchanted rocks; they choose the victim they intend to honor. In a moment she will dance her last dance before the ancients clad in bearskins to show that the bear was man's ancestor. Then the greybeards dedicate the victim to the god Yarilo.

This story of violence and nature-worship in pagan Russia—inspired in part by Stravinsky's boyhood memories of the thunderous break-up of the ice on the Neva River in St. Petersburg each spring—became a ballet in two parts, *The Adoration of the Earth* and *The Sacrifice*.

In the music, Stravinsky drew on the distant past and fused it with the modern. His themes (many adapted from ancient Lithuanian wedding

tunes) are brief, of narrow compass, and based on the constantly-changing meters of Russian folk music, yet his harmonic language can be fiercely dissonant and "modern," particularly in the famous repeating chord in *Dance of the Adolescents*, where he superimposes an E-flat major chord (with added seventh) on top of an F-flat major chord. Even more striking is the rhythmic imagination that animates this score: Stravinsky himself confessed that parts were so complicated that while he could play them, he could not write them down. And beyond all these, *The Rite of Spring* is founded on an incredible orchestral sense: from the eerie sound of the high solo bassoon at the beginning through its use of a massive percussion section and such unusual instruments as alto flute and piccolo trumpet (not to mention the eight horns, two tubas, and quadruple woodwind), this score rings with sounds never heard before. The premiere may have provoked a noisy riot, but at a more civilized level it had an even greater impact: no composer writing after May 29, 1913, would ever be the same.

Stravinsky came to prefer *The Rite of Spring* as a concert piece rather than a ballet, but some reference to the events of the ballet may be useful in following this music. *The Introduction* is scored almost exclusively for woodwinds: from the famous opening bassoon solo through its intricately twisting woodwind figures, the music is Stravinsky's effort to suggest the wriggling of insects as they unfold and come to life in the spring thaw. This is suddenly interrupted by *Dance of the Adolescents*, driven along by stamping, dissonant chords and off-the-beat accents. The *Mock Abduction*, full of horn calls and furious rhythmic energy, rides a quiet trill into *Rounds of Spring*, where together the E-flat and bass clarinets outline the haunting principal melody, another of the themes Stravinsky derived from ancient folk music. Deep string chords (which in the ballet accompany the male dancers' lifting the girls onto their backs) soon build to a cataclysmic climax full of the sound of tam-tam and trombone glissandos. The return of the wistful opening melody rounds this section off quietly, but that calm is annihilated by the timpani salvos and snarling low brass of *Games of the Rival Cities*. The

eight horns ring out splendidly here, and the music rushes ahead to the brief *Procession of the Wise Elder* and then to one of the eeriest moments in the score, *Adoration of the Earth*. Only four measures long, this concludes with an unsettling chord for eleven solo strings, all playing harmonics, as the Wise Elder bends to kiss the earth. At that kiss, the music explodes—without the faintest relaxation of tension or tempo, *Dance of the Earth* races to the conclusion of the ballet's first half.

The second part, *The Sacrifice*, might be thought of as a gradual crescendo of excitement as it moves from a misty beginning (which has been an inspiration to generations of film composers) to the exultant fury of the concluding *Sacrificial Dance*. Along the way come such distinctive moments as the solo for alto flute in *Mysterious Circles of Young Girls*, where the sacrificial maiden will be chosen; the violently pounding 11/4 measure that thrusts the music into *Glorification of the Chosen One*; the nodding, bobbing bassoons that herald *Evocation of the Ancestors* (another folk-derived theme of constricted range yet of great metric variety); and the shrieking horns of *Ritual of the Ancestors*. A solitary bass clarinet

plunges us into the *Sacrificial Dance*, whose rhythmic complexity has become legendary: this was the section that Stravinsky could play but at first not write down, and in 1943 (thirty years after composing this music) he went back and rebarred it in the effort to make it easier for performers. This music is dauntingly "black" on the page, with its furious energy, its quite short (and constantly changing) bar lengths, and its gathering excitement. It dances its way to a delicate violin trill, and *The Rite of Spring* concludes with an upward sweep of sound and the brutal chord that marks the climactic moment of sacrifice.

A NOTE ON THE TITLE: Stravinsky gave this music the Russian title *Vesna svyashchennaya*, which the painter Leon Bakst (who had designed some of the costumes for *Firebird*) rendered in French as *Le sacre du printemps*. This in turn has been translated literally into English as *The Rite of Spring*, a title that did not wholly please the composer. Stravinsky felt that *The Consecration of Spring* or *The Coronation of Spring* would be more accurate; Stravinsky's biographer Eric Walter White suggests either *Sacred Spring* or *Holy Spring*. ■



UC San Diego | Extension

LEARN MORE

Classes, programs and events for San Diego's workforce and arts communities.

From art to life sciences, explore 600 courses, 80 certificate programs, and four master's degrees.

FA11-2032

extension.ucsd.edu



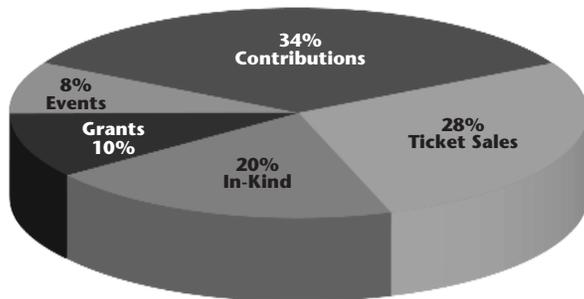
About La Jolla Symphony & Chorus

MISSION:

Rooted in San Diego for over 50 years, the La Jolla Symphony and Chorus enriches our lives through affordable concerts of ground-breaking, traditional and contemporary classical music.

DID YOU KNOW?

- LJS&C 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.
- LJS&C 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.
- LJS&C 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, and Ireland, and was proclaimed official cultural ambassador of San Diego in 2003 when it was the first Western chorus to perform in Bhutan.
- LJS&C has performed over 800 concerts in San Diego County and Baja California, premiered new works, commissioned pieces and made recordings.
- LJS&C 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!**

LA JOLLA SYMPHONY ORCHESTRA

Founded in 1954 by Peter Nicoloff

Steven Schick, *Music Director*

Nicholas Deyoe, *Assistant Conductor*

R. Theodore Bietz, *Orchestra Manager* | **Ulrike Burgin**, *Orchestra Librarian*
Yeung-ping Chen, *Production Assistant*

VIOLIN I

Peter Clarke,
Co-Concertmaster
David Buckley,
Co-Concertmaster
Deborah Ahn
Carol Bietz
Evon Carpenter
Pat Gifford
Gudrun Noe
Ina Page
Wendy Patrick
Allison Roush
Jeanne Saier
Natalie Schenker
Lavinia Scherf
Heidi Thomas
Alexander Wang

VIOLIN II

Susanna Han-Sanzi,
Principal
Marit Chrislock-Lauterbach,
Asst. Principal
Aram Akhavan
Angelo Arias
Eric Bromberger
Susan Brown
Carolyne Chen
David Cooksley
Rachel Emmons
Judy Gaukel
Andy Helgerson
Vivian Hur
Igor Korneitshouk
Brad Peters
Stephanie Shin
Phillip Wu

VIOLA

Daniel Swem, *Principal*
Nancy Swanberg,
Asst. Principal
James Bell
Andrew Chen
Loie Flood
Anne Gero-Stillwell
Ashley Knutson
Roark Miller
Sheila Podell
Euki Sawada

Rachel Simpkins
Cynthia Snyder
Cheryl Swem
Brian Tang

CELLO

Eric Moore, *Principal*
Caitlin Fahey, *Asst. Principal*
Katharina Brandl
Ulrike Burgin
Bryan Cassella
Curtis Chan
Rebekah Dyer
Peter Farrell
Max Fenstermacher
Jonathan Ho
Andrew Ling
Carolyn Sechrist
Clifford Thrasher
Carol Tolbert
Janet White
Timothy Wu

CONTRABASS

Christine Allen, *Principal*
Tyler Eaton, *Asst. Principal*
Darrell Cheng
Bill Childs
Pat Fitzpatrick
Stephen Gentillalli
Lance Gucwa
Antar Martin
Martin Pham

FLUTE

Elena Yarritu, *Principal*
Rachel Beetz
Erica McDaniel
Angela Rowland

ALTO FLUTE

Cathy Blickenstaff

PICCOLO

Rachel Beetz
Erica McDaniel

OBOE

Carol Rothrock, *Principal*
Gene Kang
Heather Marks
Brendi Rawlin

ENGLISH HORN

Ron Fox
Heather Marks

CLARINET

Jenny Smerud, *Principal*
Laura Gross
Steve Shields
Fran Tonello

E-FLAT CLARINET

Laura Gross
Curt Miller

D-CLARINET

Curt Miller

BASSET HORN

Steve Shields

BASS CLARINET

Steve Shields
Laura Gross

BASSOON

Tom Schubert, *Principal*
Jennifer Bleth
Daniel Freilich
Jim Swift

CONTRABASSOON

Jennifer Bleth
William Propp

HORN

Ryan Beard, *Co-Principal*
Cynthia McGregor,
Co-Principal
David Ryan, *Asst. First*
R. B. Anthony
Buddy Gibbs
Nicolee Kuester
John Lorge
Monica Palmer
Jonathan Rudin

WAGNER TUBA

John Lorge
Cynthia McGregor

TRUMPET

Ken Fitzgerald, *Principal*
Rachel Alan
Tim Brandt
Allan Gutierrez
Bruce Mills

TRUMPET IN D

Ken Fitzgerald

BASS TRUMPET

Eric Starr

TROMBONE

R. Theodore Bietz, *Principal*
Joseph Moore
Eric Starr

BASS TROMBONE

Andrew Moreau

TUBA

Kenneth Earnest, *Principal*
Wayne Rice

TIMPANI

Jonathan Hepfer
Kjell Nordeson

PERCUSSION

Jonathan Hepfer, *Principal*
Kjell Nordeson
Ayaka Ozaki
Eleasa Sokolski
Stephen Solook

HARP

Laura Vaughan

CELESTE

Loie Flood

CONTRIBUTORS

The La Jolla Symphony & Chorus Association is deeply grateful to the Department of Music at UC San Diego for its generous support and assistance. The association would also like to acknowledge the generosity of its chief benefactress Therese Hurst, who upon her death in 1985 left her estate to the association providing an endowment. LJS&C thanks the following contributors for their support of the 2011-2012 season.

LEADERSHIP CIRCLE

MAJOR SPONSOR \$25,000+
City of San Diego, Commission
for Arts & Culture
Department of Music, UCSD

**SEASON
UNDERWRITER** \$15,000+
Anonymous

ANGELS 10,000+
Nancy & Michael Kaehr
Amee Wood & Eric Mustonen

UNDERWRITER \$5,000+
Ida Houby & Bill Miller
Diane Salisbury & Robert Whitley
Steven & Brenda Schick

SPONSOR \$2,500+
Maxine Bloor
Eric & Pat Bromberger
Gary & Susan Brown
Dr. Robert Engler & Julie Ruedi
Beda & Gerry Farrell
Drs. Joan Forrest & Michael Latz
Dr. & Mrs. Paul Friedman
Rexford & Joan Kastner
Donald & Julie MacNeil
Steve & Janet Shields

BENEFACTOR \$1,500+
J. Lawrence Carter
Dr. & Mrs. Curtis Chan
Dr. & Mrs. Frank Dwinell
Jeanne & Milton Saier

PATRON \$1,000+
Gayle Barsamian & David Clapp
Gordon & Lauren Clark
Sonya Hintz
Ted & Beverly Kilman
Monique Kunewalder
Tom & Barbara Peisch

SUSTAINER \$500+
George & Sarilee Anderson
Judy & Robert Gaukel
Rochelle Kline-Casey &
Glenn Casey
Walter & Ann Desmond
Dr. James & Lois Lasry
J. Eric McCall
Mary Nee
Catherine & Bob Palmer
Carol Plantamura & Felix Prael
Richard & Glenda Rosenblatt
Alex & Valerie Rubins
David Smith
Joe & Julie Snyder
Richard Stern
Paul E. Symczak

AFICIONADO \$250+
Richard & Catherine Ball
Janice & Nelson Byrnie
Mea & Gaelen Daum
Thomas & Julia Falk
Bonnie Hubbard
Jim & Sally Mowry
Dr. Margaret Schoeninger
Carol & Stuart Smith
Capt. & Mrs. W.T. Stutzer
Henry & Irene Weber

ASSOCIATE \$100+
Daniel and June Allen
Jaqueline Allen
Paul Black & Evelyn Truitt
Dr. Duane & Denise Blickenstaff
George & Ulrike Burgin
R.A. & C.A. Clarke
Nathan Daum
Robert & Christina Dilworth
Nancy & Joel Dimsdale
Russ & Eloise Duff
Dr. Zofia Dziewanowska
Darrell & Dorothy Fanestil
Jerry & Barbara Fitzsimmons
Edwin & Wita Gardiner
J.M. & Barbara Gieskes
James Goode

Robert & Mary Jean Hardy
Nancy & Bill Homeyer
Karen Kakazu
G.F. & Aleta Kerth
David Kimball
Ray & Jan Kociencki
Edith Kodmur
Carl & Claudia Lowenstein
Robin & Charles Luby
Dr. & Mrs. Warren Marsh
Dr. Marianne McDonald
Roy & Barbara Moreau
Charles Joe Mundy
Wolfgang & Gudrun Noe
Peet's Coffee & Tea, La Jolla
Gordon & Ingrid Perkins
Kedar Pyatt
Sue B. Roesch
Barbara Rosen
Murray Rosenblatt
Carol Rothrock
Amy Schick
Katharine Sheehan &
Fred Walker
Brian & Sherri Schottlaender
David & Kathleen Scott
Joyce Cutler-Shaw &
Gerome Shaw
Dr. & Mrs. Jack Sipe
William & Georgiana Simmons
Dr. & Mrs. Hans Spiegelberg
Joseph & Elizabeth Taft
Susan & Mark Taggart
Arlene & Irving Tashlick
Helen Wagner
Ellen Warner-Scott
David & Elke Wurzel
Elena Yarritu

**THERESE HURST
MUSICAL HERITAGE SOCIETY**
Colin & Maxine Bloor
Sue & James Collado
Ida Houby & Bill Miller
Stephen Marsh
Amee Wood & Eric Mustonen
Richard & Glenda Rosenblatt
David Smith



Giving to the Future of Music

"When Bill and I recently made our plans for full retirement, we knew that we wanted La Jolla Symphony & Chorus to be a part of that plan. Our attorney discussed several options, and we decided that a Charitable Remainder Trust was best for us. It allows us to take a charitable tax deduction now, draw an income for life, and leave a lasting gift to an organization that has meant much to us personally."

The LJS&C welcomes chorus members Ida Houby and Bill Miller into the Therese Hurst Musical Heritage Society. Thanks in part to a planned gift received 25 years ago from the estate of Therese Hurst, we've been able to ride out tough economic times and continue sharing our music with the community.

A planned gift can provide a wide range of benefits to donors too. It may enable you to make a larger gift than you'd thought possible, fulfill your philanthropic goals, or honor a loved one. Planned gifts can be as simple as naming LJS&C as a beneficiary on a life insurance policy or structured in a way to offer living benefits.

Please consider LJS&C in your long-term plans and help keep community music-making vibrant for future generations. To receive a brochure on planned giving, please contact Diane Salisbury at **858-822-3774** or dsalisbury@lajollasympphony.com.

LJS&C thanks the growing membership of the Therese Hurst Musical Heritage Society:
Colin & Maxine Bloor, Sue & James Collado, Ida Houby & Bill Miller, Stephen Marsh,
Amee Wood & Eric Mustonen, Richard & Glenda Rosenblatt, David Smith

La Jolla Symphony & Chorus is a 501(c)3 non-profit corporation.

The La Jolla Symphony & Chorus Association is a 501(c)3 non-profit corporation. Contributions to the LJS&C are tax-deductible. Those wishing to support the Association may send donations to the LJS&C at 9500 Gilman Drive, UCSD 0361, La Jolla, CA 92093-0361 or call (858) 534-4637.

The LJS&C makes 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.

This list is current as of October 7, 2011.

La Jolla Symphony & Chorus 2011-2012 Season

STRAVINSKY, CIRCUS!

A Season Survey of a 20th-Century Master

ANCIENT NOISES

Saturday, December 3 at 7:30pm

Sunday, December 4 at 2:00pm

Mandeville Auditorium, UCSD



Steven Schick / David Chase
Conducting

DAVID LANG

Grind to a Halt

LOCAL PREMIERE

BÉLA BARTÓK

Cantata Profana

GYÖRGI LIGETI

Poème Symphonique

LOCAL PREMIERE

IGOR STRAVINSKY

Les Noces

SPECIAL GUESTS:

red fish blue fish, Allyson Green
and Lux Boreal dancers, Aleck Karis,
Jessica Aszodi, Martha Jane Weaver,
Chad Frisque, Phil Larson

SPONSORS:

Michael & Nancy Kaehr

Tickets: 858-534-4637 or www.lajollasympphony.com

Sponsor Support for the 2011-2012 Season:



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

