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*May 3-4, 2014 | Mandeville Auditorium*



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Saturday, May 3, 2014, 7:30pm | Sunday, May 4, 2014, 2:00pm  
Mandeville Auditorium, UCSD

**David Chase conducting**

**VILLA-LOBOS Fantasia for Soprano Saxophone and Chamber Orchestra, W490**  
*Animé*  
*Lent*  
*Très animé*

GUEST ARTIST: **Chika Inoue**, saxophone, 2012 Young Artists Winner  
SPONSOR: Joan Forrest Young Artists Performance Fund

**BERNSTEIN Chichester Psalms**  
*Psalm 108 (Verse 2) and Psalm 100 (complete)*  
*Psalm 23 (complete) and Psalm 2 (Verses 1-4)*  
*Psalm 131 (complete) and Psalm 133 (Verse 1)*

GUEST ARTIST: **Aaron Segal**, treble  
CHORUS SOLOISTS: Kristen Wiest, Rebecca Ramirez, Sean McCormac, Myles Mayfield

INTERMISSION

**Steven Schick conducting**

**PROKOFIEV Symphony No. 5 in B-flat Major, Opus 100**  
*Andante*  
*Allegro moderato*  
*Adagio*  
*Allegro giocoso*

*Chichester Psalms* by arrangement with Boosey & Hawkes, Inc.

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## From the Conductor by Steven Schick

We call this concert, “Life is bursting with promise.” But is it? Really?

Russian troops have pushed through the Crimean border. A weary American president is hounded by critics at home and embroiled in conflict abroad. The world seems poised on the brink of cataclysmic change.

I am talking about the summer of 1944. Sergei Prokofiev was holed up in the relatively peaceful confines of an artist’s colony at Ivanovo, near Moscow, putting the finishing touches on his Symphony No. 5, a work completed in a breathless month of work. Life looked grim then, but by the time the symphony was premiered in January of 1945, Soviet troops had crossed the Vistula and the tide of the war had turned. The Nazis were doomed.

Was Prokofiev prescient? Did he somehow see through the storm clouds of one of the 20th century’s darkest moments and see the coming of dawn? And how could he have conceived of a work, which was in his words the “ultimate expression of the grandeur of the human spirit,” at one of the least humane moments in the history of our species?

The response to these questions has much to do with the mysterious qualities of the symphony: more with what is hidden rather than what is revealed. A listener searching for an uncomplicated and uplifting narrative will be disappointed. It’s true the upwardly moving melodic lines of the first movement do seem to strive for spiritual high ground. And they would sound truly uplifting if only their harmonies were not so dark. And, the fast second and fourth movements do indeed generate a kind of euphoric electricity, but the music often seems to be spinning in place—a mechanical avatar of joy rather than real and unbridled joy itself. No. A listener searching for a simple story will not find it there. But a listener searching for deeper answers, someone who will dig into the piece, will eventually find in the tightly wound core of contradictory impulses, a kind of truth.

The contradictions in Prokofiev rub and spark. They urge us to dig deeper and fly higher. Happiness does not fall into our laps in Prokofiev’s world, but like the owl in John Haines’s great poem, we “soar above the Alder flats, searching with tawny eyes.” That’s why we call this concert “bursting with promise,” rather than “fat, happy and contented.”

Perhaps the same contradictions are also there in Leonard Bernstein’s *Chichester Psalms*. The piece is a setting of some of the most inspirational and joyous texts of the Bible. And the music—rhythmic and buoyant—follows suit. You know that Bernstein gets it when he sets the text from the twenty-third Psalm: “Surely goodness and mercy shall follow me all the days of my life and I will dwell in the house of the Lord forever.” But among Bernstein’s compositions *Chichester Psalms*, immediately follows his Third Symphony, (“Kaddish”), a work perched at the edge of the abyss of despair. The two works are rightly considered the composer’s most overtly Jewish statements, and they operate

very much like a pair. Merge them and you get close to the often-incongruous impulses that lie at the root of prayer: pleas and praise. I hear the exuberance of the *Chichester Psalms* and revel in its rhythmic vitality, just like a generation of listeners has. But I can’t forget that its spiritual twin is the “Kaddish.” Here, like Prokofiev, Bernstein leads us directly into the fickle heart of humankind, capable of the highest and lowest orders of thought and deed.

This concert, including a lovely outlier in the form of Heitor Villa-Lobos’s *Saxophone Fantasia*, performed by 2012 Young Artists winner, Chika Inoue, is not about arrival but about struggle. It’s not about fulfillment but about the search for—and the promise of—fulfillment. That’s how Prokofiev could write a symphony of spiritual triumph at a time of despair.

Once again Russian troops are at the Crimean border. Once again the world seems poised on the precipice of chaos. And now, as before, our moment bursting with promise. ■

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**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.

# Program Notes

by Eric Bromberger

## Fantasia for Soprano Saxophone and Chamber Orchestra, W490

### HEITOR VILLA-LOBOS

Born March 5, 1887, Rio de Janeiro

Died November 17, 1959, Rio de Janeiro



Villa-Lobos's *Fantasia for Soprano Saxophone* had a rocky beginning. He composed it in Rio de Janeiro in 1948 and dedicated it to the great French saxophonist Marcel Mule, whom he had met during his years in Paris. But Mule (1901-2001) was not particularly attracted to the *Fantasia* and never performed it. And so

Villa-Lobos turned to Waldemar Szilman, who was interested in the *Fantasia*, but Szilman played the tenor saxophone and did not own a soprano sax. Anxious to have this music performed, Villa-Lobos recast the *Fantasia* for tenor sax, changing the key signature and the orchestration slightly in the process, and this was the version Szilman performed at the premiere in Rio de Janeiro on November 17, 1951, with the composer conducting. The *Fantasia* quickly became popular, and today it is most often performed in its original version for soprano saxophone, as it is at the present concert.

## Joan Forrest Young Artists Performance Fund

Chika Inoue's performance fee for this concert weekend is generously underwritten by the Joan Forrest Young Artists Performance Fund. This endowed fund is in memory of long-time LJS&C violinist Joan Forrest and dedicated to Joan's love of life, enthusiasm for young musicianship, and unwavering support of La Jolla Symphony and Chorus. We are honored and grateful that her family has provided this gift, which will fund, in perpetuity, the performance fee for our first-place winners who perform on our concert series.

Ms. Inoue is a first-place winner of the La Jolla Symphony and Chorus's 2012 Young Artists Competition, instrumental division. This is her debut performance with the orchestra.

The *Fantasia* is in three brief movements, and Villa-Lobos accompanies the soprano saxophone with an unusual orchestra made up of a string section plus three horns. The title *fantasia* implies a freedom from specified forms, and this music takes its character from the virtuosity of the solo part and the Latin American flavor generated by its unusual meters. The opening movement, marked *Animé*, gets off to a blistering start that features brisk writing for the orchestra, octave leaps from the soloist, and long runs that take the soprano saxophone throughout its range; a rocking, languorous second theme offers momentary relief from all this busy energy. The second movement, marked *Lent*, begins with a long and wistful viola solo. The saxophone takes up this idea and plays throughout the movement, which leads without pause into the finale, marked *Très animé*. This is the most virtuosic of the movements, and it races along its asymmetric 7/4 meter (the basic pulse is 3/4 + 4/4). Things settle briefly into 4/4 in the central episode, but Villa-Lobos goes back to his original meter for the rush to the raucous concluding chord. ■



Chika Inoue, a native of Osaka, Japan, spent most of her youth in Frankfurt, Germany, and San Diego, California. She is a prize-winner in many competitions, including First Place at the La Jolla Symphony and Chorus's 2012 Young Artists Competition, Special Adjudicators Award and Honorable Award at the Japan International League of Artists, the Bell T. Ritchie Fresno Musical Award, and official selection of the Beverly Hills Recital Series. She attended the 4th International China Clarinet and Saxophone Music Festival in Taiyuan, China, as an invited artist where she gave recitals and taught master classes. Ms. Inoue has given

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## Chika Inoue Saxophone

concerts at Walt Disney Concert Hall and Sumida Triphony Hall in Tokyo, and been featured as recitalist at international festivals including the Idyllwild Arts Summer Program, the Yamaha Saxophone Festival in Japan, and the Faenza International Saxophone Festival in Italy. She has studied with Douglas Masek, Alan Durst, James Rotter, Mario Marzi, Yasuto Tanaka, Bruno Totaro, and Marco Albonetti.

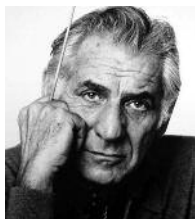
Ms. Inoue began her university saxophone studies at UCLA's Herb Alpert School of Music. She is currently pursuing her doctoral degree at USC's Thornton School of Music. Though her focus has been on the classical saxophone, she also enjoys performing jazz, rock, electronic, film music, and ethnic folk music.

# Chichester Psalms

## LEONARD BERNSTEIN

Born August 25, 1918, Lawrence, MA

Died October 14, 1990, New York City



During the 1964-65 season, Leonard Bernstein took a much-needed sabbatical from his duties as Music Director of the New York Philharmonic. It was a time to rest and recuperate, and he devoted much of that year to composition. Bernstein had received a commission from the Dean of the Cathedral of Chichester, the Very Reverend Walter Hussey, for a piece to be performed at a music festival during the summer of 1965 that would feature the combined choruses of the Chichester, Winchester, and Salisbury Cathedrals. The work was to be for chorus and orchestra, and the commission specified the exact instrumentation: three trumpets, three trombones, two harps, percussion, and strings. The combination of brass, percussion, and strings suggests music that is festive, dramatic, and lyric, and

*Chichester Psalms* fits that description perfectly. Bernstein chose to set three complete psalms and parts of others, and the score is full of the trademarks of his music: unabashedly romantic melodies, jazzy and bouncy rhythms, the sound of varied percussion, and brilliant writing for brass. Bernstein completed the *Psalms* on May 7, 1965, and led the premiere with the New York Philharmonic on July 15; the first performance in Chichester followed on July 31. Nearly half a century after its premiere, *Chichester Psalms* remains one of Bernstein's finest—and most frequently performed—scores.

*Chichester Psalms* is also one of Bernstein's most tightly-focused scores. Despite the wide range of expression in this music—from the dramatic beginning to the peaceful close—the entire score is built on a simple five-note motif that recurs in various guises throughout the work. The motif is heard in the first instant as the chorus sings it to the five syllables: "Urah, hanevel." This figure is audible throughout the *Psalms*: in the surging rhythms of the first movement, in the smashing conclusion to that movement,

in the introduction to the third, and at many other points.

The music explodes to life on a biting dissonance as the chorus sounds the "Awake" from Psalm 108, and this movement embodies the spirit of the opening line of Psalm 100: "Make a joyful noise unto the Lord of all ye lands." Built on a tricky 7/4 meter, the music bounces along energetically, full of the affirmation of that psalm. The second movement features a boy alto, who sings the complete Psalm 23. The atmosphere of acceptance that marks this text and music is ripped apart by an eruption from the chorus—"Why do the nations rage?"—but the voice of the boy completes the 23rd Psalm on a note of faith. The final movement opens with an intense introduction for strings, which are then joined by the chorus in a peaceful setting of Psalm 131. This leads to the closing section on verses from Psalm 133, sung by the *a capella* choir. *Chichester Psalms* concludes on a note of utter affirmation and peace, a vision of the unity of all humankind, and as choir and strings hold the long final *Amen*, high above them a solo trumpet sings the five-note motif one final time. ■



**Aaron Segal**  
treble

Aaron Segal is 12 years old and a sixth grader at Aviara Oaks Middle School in Carlsbad, CA. Aaron has been singing with the North Coast Singers in north San Diego County for five years and currently performs with their advanced treble choir, Caprice, under the direction of Sally Dean, and with their all-boy choir, Ragazzi, under the direction of David Chase. Aaron has most recently been seen in productions of *Alice in Wonderland* and in *Honk Jr.* where he played the lead role of 'Ugly'.



## David Chase conductor

Choral Director of the La Jolla Symphony Chorus since 1973, David Chase serves as a lecturer in the UCSD Music Department. Under his leadership

the 130-voice ensemble performs a mixture of musical styles that combine standard repertory with new or rarely performed works on the LJS&C subscription series and at community venues.

Dr. Chase is a graduate of Ohio State University, and received his doctorate at the University of Michigan. While living in Ann Arbor, he served as conductor of the Grand Rapids Symphonic Choir. In 2009, he retired from Palomar College in San

Marcos, California, where he taught music since 1974. In addition to his academic and choral duties, Dr. Chase has performed and recorded with the Robert Shaw Festival Chamber Chorus in Souillac, France and at Carnegie Hall. He also has been a fellow in the Melodious Accord Fellowship with Alice Parker in New York City. His compositions are published by Shawnee Press and Concordia Music Publishers.

Dr. Chase and members of the chorus have made four European tours, a tour of Mexico, and in 2001 were the first Western chorus invited to perform in the Kingdom of Bhutan. In spring 2012, the chorus traveled to Carnegie Hall to perform Britten's *Spring Symphony*.

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# Chichester Psalms Leonard Bernstein

## Introduction Psalm 108, vs. 2

Urah, hanevel, v'chinator!  
A-irah shaḥar!

Awake, psaltery and harp!  
I will rouse the dawn!

## First Movement Psalm 100

Hariu l'Adonai kol haarets.  
Iv'du et Adonai b'simḥa  
Bo-u l'fanav bir'nanah.  
D'u ki Adonai Hu Elohim.  
Hu asanu, v'lo anahnu.  
Amo v'tson mar'itō.  
Bo-u sh'arav b'todah,  
Ḥatseivotav bit'hilah,  
Hodu lo, bar'chu sh'mo.  
Ki tov Adonai, l'olam ḥas'do,  
V'ad dor vador emunato.

Make a joyful noise unto the Lord all ye lands.  
Serve the Lord with gladness.  
Come before His presence with singing.  
Know ye that the Lord, He is God.  
It is He that hath made us, and not we ourselves.  
We are His people and the sheep of His pasture.  
Enter into His gates with thanksgiving,  
And into His courts with praise.  
Be thankful unto Him, and bless His name.  
For the Lord is good, His mercy is everlasting,  
And His truth endureth to all generations.

## Second Movement Psalm 23 – Psalm 2, vs 1-4

Adonai ro-i, lo eḥsar.  
Bin'ot deshe yarbitseini,  
Al mei m'nuḥot y'na ḥ aleini,  
Naf'shi y'shovev,  
Yan'heini b'ma'aglei tsedek,  
L'ma'an sh'mo.

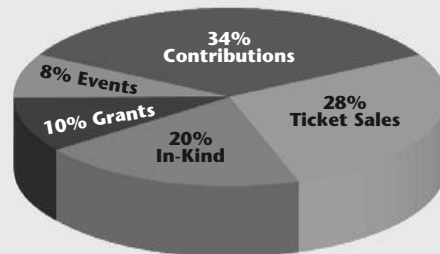
The Lord is my shepherd, I shall not want.  
He maketh me to lie down in green pastures,  
He leadeth me beside the still waters,  
He restoreth my soul,  
He leadeth me in the paths of righteousness,  
For His name's sake.

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Gam ki eilech  
B'gei tsalmavet,  
Lo ira ra,  
Ki Atah imadi.  
Shiv't'cha umishan'techa  
Hemah y'naḥamuni.

Ta'aroch l'fanai shulchan  
Neged tsor'rai  
Dishanta vashemen roshi  
Cosi r'vayah.

Ach tov vaḥesed  
Yird'funi kol y'mei ḥayai  
V'shav'ti b'veit Adonai  
L'orech yamim.  
Lamah rag'shu goyim  
Ul'umim yeh'gu rik?  
Yit'yats'vu malchei erets,  
V'roznim nos'du yaḥad  
Al Adonai v'al m'shiḥo.  
N'natkah et mos'roteimo,  
V'nashlichah mimenu avoteimo.  
Yoshev bashamayim  
Yis'ḥak, Adonai  
Yil'ag lamo!

## Third Movement Psalm 131

Adonai, Adonai,  
Lo gavah libi,  
V'lo ramu einai,  
V'lo hilachti  
Big'dolot uv'niflaot  
Mimenu.  
Im lo shiviti  
V'domam'ti,  
Naf'shi k'gamul alei imo,  
Kagamul alai naf'shi.  
Yaḥel Yis'rael el Adonai  
Me'atah v'ad olam.

Yea, though I walk  
Through the valley of the shadow of death,  
I will fear no evil,  
For Thou art with me.  
Thy rod and Thy staff  
They comfort me.

Thou preparest a table before me  
In the presence of mine enemies,  
Thou annointest my head with oil,  
My cup runneth over.

Surely goodness and mercy  
Shall follow me all the days of my life,  
And I will dwell in the house of the Lord  
Forever.  
Why do the nations rage,  
And the people imagine a vain thing?  
The kings of the earth set themselves,  
And the rulers take counsel together  
Against the Lord and against His anointed.  
Saying, let us break their bands asunder,  
And cast away their cords from us.  
He that sitteth in the heavens  
Shall laugh, and the Lord  
Shall have them in derision!

Lord, Lord,  
My heart is not haughty,  
Nor mine eyes lofty,  
Neither do I exercise myself  
In great matters or in things  
Too wonderful for me.  
Surely I have calmed  
And quieted myself,  
As a child that is weaned of his mother,  
My soul is even as a weaned child.  
Let Israel hope in the Lord  
From henceforth and forever.

## Finale Psalm 133, vs. 1

Hineh mah tov,  
Umah nayim,  
Shevet aḥim  
Gam yaḥad

Behold how good,  
And how pleasant it is,  
For brethren to dwell  
Together in unity.

# Symphony No. 5 in B-flat Major, Opus 100

SERGE PROKOFIEV

Born April 23, 1891, Sontsovka

Died March 5, 1953, Moscow



The premiere of Prokofiev's *Fifth Symphony* on January 13, 1945, in Moscow, was one of those storybook tales, almost too good to be true. As Prokofiev mounted the podium, the sound of distant artillery rumbled through the hall. The news had just arrived that the Russian army had smashed across the Vistula River in Poland and was preparing for its final assault on Nazi Germany. After four horrific years of war, the end was in sight—that artillery barrage was the sound of the garrison in Moscow celebrating the now-inevitable victory. And so it was that Prokofiev's *Fifth Symphony* was heard for the first time with a prelude of artillery thunder. This music made an overwhelming impression on audiences, both that night in Moscow and around the world in the following months, and it remains today one of the most frequently performed of twentieth-century symphonies.

Prokofiev composed this music in the space of one month during the summer of 1944 at the Composer's House in Ivanovo, an artists retreat 150 miles northeast of Moscow. Shostakovich was also there that summer, composing two works that many have felt were touched by the war, the *Trio in E Minor* and *Second String Quartet*. Prokofiev refused to make a connection between the war and his new work, saying only that he “conceived it as a symphony of the grandeur of the human spirit.”

Like Stravinsky and Copland, Prokofiev was not by nature a symphonist, finding himself more comfortable with dance scores and smaller forms—his *Third* and *Fourth Symphonies* are based on material he drew from his ballets *The Fiery Angel* and *The Prodigal Son*. Now, however—in the face of a defining national moment—Prokofiev turned

to the most serious of orchestral forms and wrote with vision and force. His *Fifth Symphony* builds across an effective sequence in its four movements: a broad-scaled and conflicted first movement gives way to a propulsive scherzo, which is in turn followed by a painful *Adagio*; the symphony concludes with an almost happy-go-lucky finale that takes themes from the first movement and transforms them to suit its mood of celebration. The symphony's themes are simple, even singable, its orchestration masterful. Some of Prokofiev's early scores had been brutal in their impact (the young composer had taken delight in outraging audiences), but now at age 53 he handles the orchestra with distinction: the scoring here ranges from the most delicate effects (the majority of the themes are introduced by solo woodwinds) to some of the loudest music ever written. The combination of dramatic content, attractive themes, skillful orchestration, and formal control makes this music almost unique among Prokofiev's works, and one observer has gone so far as to describe Prokofiev's *Fifth* as “Shostakovich's finest symphony,” a remark that—however witty—is unfair to both composers.

The very beginning is deceptively innocent: Prokofiev's *Fifth Symphony* opens with the pastel sound of two flutes and a bassoon playing the simple opening idea, and the other themes—all introduced quietly and lyrically—appear quickly. This movement is an *Andante* rather than the expected *Allegro*, but while the pace may be measured, it is also inexorable, and the music gathers force as it proceeds. In its closing moments, skies blacken over what had been a generally serene landscape, and the climax is shattering, one of the most impressive in all symphonic music: tunes that had seemed genial on their first appearance now explode as the strength pent up in those simple figures is unleashed.

The ticking accompaniment heard at the very beginning of the *Allegro marcato* continues throughout—this near-demonic *tick-tock-tick-tock* is so pervasive that the ear seems to hear it even when it is not there. Solo

clarinet leads the way in this music, full of rhythmic energy and instrumental color. Much of this color comes from Prokofiev's imaginative handling of percussion, particularly snare drum, woodblock, piano, and tambourine. The piercing sound of oboe and clarinet herald the arrival of the good-natured trio, but the return of the opening material brings a surprise: over the halting (almost suppressed) sound of staccato trumpets, timpani, and pizzicato strings, the opening theme now sounds lugubrious. Gradually the tempo accelerates, and the *Scherzo* smashes its way to the close.

While Prokofiev would not make a specific connection between this symphony and the war that had raged across Russia for three years when it was written, it is hard not to feel that the *Adagio* is touched by the events of those years. This grieving music opens with a simple clarinet melody that quickly turns impassioned, and a range of melodic material follows, including a broadspanned theme that rises up over a span of four octaves and a grotesque march that sounds

like something straight out of a Mahler symphony. Much of the writing here, particularly for the strings, is very high, yet for all this movement's pain, its quiet closing moments are among the most beautiful in the symphony.

The concluding *Allegro giocoso* is well named, for this truly is fast and happy music. Prokofiev re-introduces several themes from the first movement here, but now he transforms them—ideas that had sounded poised in the first movement become rollicking in this finale. Violas lead the way into the main section, full of sweep and high spirits—it takes little imagination to hear the sound of laughter at moments in this music of celebration. The ending is particularly effective. With the music racing along, Prokofiev suddenly reduces his forces to just a handful of players, and for a few moments this mighty symphony becomes chamber music. In the last seconds, the entire orchestra leaps back in for the ear-splitting rush up the scale that drives Prokofiev's *Fifth Symphony* to its exultant close. ■



## 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.

# La Jolla Symphony Chorus

Founded in 1965 by Patricia Smith

**David Chase**, *Choral Director*

**Kenneth Bell**, *Assistant Conductor* | **Victoria Heins-Shaw**, *Accompanist*

**Mea Daum**, *Chorus Manager* | **Marianne & Dennis Schamp**, *Chorus Librarians* | **Marty Marion**, *Chorus Facilities*

## Soprano

Y. Danbi Ahn  
Anna Busija  
Sumner Caesar  
Frances Castle\*  
Sally Dean  
Beda Farrell  
Susanna Fenstermacher  
Vivi Gonzalez  
Meryl Gross\*\*  
Agata Habas  
Marty Hambricht  
Martha Hamilton  
Ida Houby  
Karen Johns  
Donna Johnson  
Hima Joshi  
Karen Kakazu  
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Mary Ellen Walther  
Kirsten Wiest  
Sharon Willoughby  
Gloria Xefos  
Allison Yunghans

## Alto

June Allen  
Kathy Archibald  
Sue Brown  
Sonja Brun  
Peggy Clapp  
Ellie Elphick  
Karen Erickson  
Cathy Funke  
Brooke Gorin  
Victoria Heins-Shaw  
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Jil Stathis  
Pamela Surko  
Melissa Troyer  
Susan Taggart\*\*  
Amee Wood

## Tenor

Joseph Allen  
George Anderson  
Nathan Daum  
Walter Desmond\*\*  
Shay Hamblin  
Shannon Johnson  
Andrew King  
Anthony Leonard  
Marty Marion  
Myles Mayfield  
Sean McCormac\*  
Joe Mundy  
Samuel Rohrbach  
Nathan Samskey  
Dennis Turner  
Gerry Whitney  
Bill Ziefle

## Bass

Kenneth Bell  
Dorian Bell  
Jack Beresford  
Roland Blantz  
John Carpenter  
Charles Carver  
Paul Chen  
Paul Engel  
Julian Haddad  
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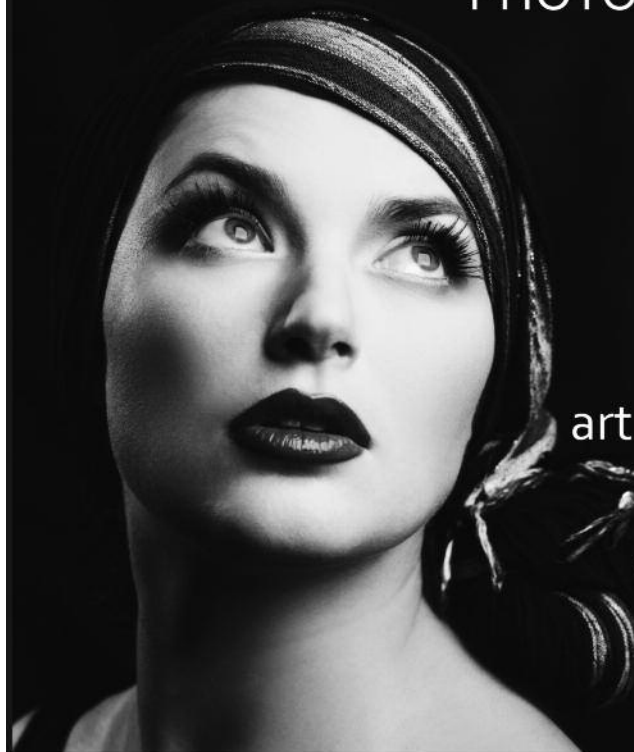
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# La Jolla Symphony Orchestra

Founded in 1954 by Peter Nicoloff

**Steven Schick**, *Music Director*

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  
Natalie Schenker-Ahmed

Evon Carpenter

Amy Darnell

Pat Gifford

Susanna Han-Sanzi

Jonathan Ma

Ina Page

Jeanne Saier

Catherine Shir

Heidi Thomas

Ted Tsai

Alexander Wang

## Violin II

Andy Helgerson,  
*Principal*

Marit Chrislock-Lauterbach,  
*Assistant Principal*

Gary Brown

Carolyn Chen

Peter Cheng

David Cooksley

Judy Gaukel

Vivian Han

Stephanie Kim

Igor Korneitchouk

Karen Leung

Clarence Mah

Brad Peters

Arielle Straus

Timothy Wong

## Viola

Daniel Swem,  
*Principal*

Nancy Swanberg,  
*Assistant Principal*

Andrew Chen

Tong Cheng

Loie Flood

Anne Gero-Stillwell

Jun Heo

Ari Le

Roark Miller

Rachel Simpkins

Cynthia Snyder

Sheila Podell

Thaddeus Wiktor

## Cello

Caitlin Fahey,  
*Principal*

Max Fenstermacher,  
*Assistant Principal*

Alana Borum

Ulrike Burgin

Curtis Chan

Melissa Chu

Toriana Dabkowski

Jonathan Ho

Carolyn Sechrist

Clifford Thrasher

Carol Tolbert

## Contrabass

Christine Allen,  
*Principal*

Scott Steller,  
*Assistant Principal*

Darrell Cheng

Bill Childs

Pat Fitzpatrick

Lance Gucwa

Jessica Kovach

## Flute

Joey Payton,  
*Principal*

Eugene Mortison

## Piccolo

Erica McDaniel

## Oboe

Carol Rothrock,  
*Principal*

Heather Marks

## English Horn

Tim Martin

## Clarinet

Jenny Smerud,  
*Principal*

Fran Tonello

## E♭ Clarinet

Gabe Merton

## Bass Clarinet

Steve Shields

## Bassoon

Tom Schubert,  
*Principal*

Jim Swift

## Contrabassoon

Jennifer Bleth

## Horn

Ryan Beard,  
*Principal*

David Ryan,  
*Assistant Principal*

Buddy Gibbs

Jonathan Rudin

Dave Tuttle

## Trumpet

Ken Fitzgerald,  
*Principal*

Tim Brandt

Nick Hansinger

## Trombone

R. Theodore Bietz,  
*Principal*

Devin Burnworth

## Bass Trombone

Brandon Jagow

## Tuba

Kenneth Earnest,  
*Principal*

## Timpani

Daniel Pate

## Percussion

Daniel Pate,  
*Principal*

Anthony Derris

David Han-Sanzi

Sandra Hui

Kengo Itu

Ryan Nestor

Stephen Solook

Robert Wishner

## Piano

David Han-Sanzi

## Harp

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La Jolla Symphony & Chorus | 2013-14 Season

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