La Jolla Symphony & Chorus
2010-2011 Season

MISSA SOLEMNIS
December 4, 2010
December 5, 2010
Mandeville Auditorium, UCSD

FACE THE MUSIC
EXPERIENCES FOR THE EARS AND THE EYES
La Jolla Symphony & Chorus
2010-2011 Season

CHORAL DIRECTOR DAVID CHASE

MUSIC DIRECTOR STEVEN SCHICK

CHORAL DIRECTOR DAVID CHASE

FACE THE MUSIC
EXPERIENCES FOR THE EARS AND THE EYES

CONTRAST
Saturday, February 5 at 8:00 pm
Sunday, February 6 at 1:00 pm
Mandeville Auditorium, UCSD

Steven Schick conducting

CLAUD DEBUSSY
Jeux

PHIL KLINE
A Dream and Its Opposite
WORLD PREMIERE

IANNIS XENAKIS
Metastasis (Alpha Version)
U.S. PREMIERE

CLAUD DEBUSSY
Nocturnes: Nuages, Fêtes

SPECIAL GUEST: Real Quiet ensemble

SPONSORS: Ida Houby & Bill Miller

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

MISSA SOLEMNIS
Saturday, December 4, 2010, 8:00pm
Sunday, December 5, 2010, 3:00pm
Mandeville Auditorium, UCSD

Steven Schick conducting

LUDWIG VAN BEETHOVEN
Missa Solemnis in D Major, Opus 123

Kyrie
Gloria
Credo
Sanctus
Agnus Dei

Natalie Mann, soprano
Ava Baker Liss, mezzo-soprano
Thomas Oberjat, tenor
Tom Corbiel, bass-baritone
David Buckley, violin soloist

This program will be performed without intermission

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

Sponsor Support for the 2010-2011 Season:

We gratefully acknowledge our underwriters for this concert
Beda & Jerry Farrell/Drs. Joan Forrest & Michael Latz

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

No one really fights about grammar anymore. In fact nobody much thinks about grammar anymore. But it wasn’t so long ago that saying “disinterested” when you really meant “uninterested,” or using the simple future when the occasion called for the “future perfect” would earn you a quick rebuke from the local grammar police. In some countries people still throw down on account of an erroneous conjugation. I lived in Paris for a short time, in a beautiful little apartment on the Île St. Louis. When the local prefecture posted a notice outside my front door that mistakenly used the indicative mood instead of the correct form of the subjunctive a passer-by savagely crossed out est and scrawled soit. Later that day someone else came by and circled the change in red with an exclamation point. Oh, if the subjunctive were only so easy to understand. Today the finer points of grammar are arcane and frankly a little foppish. (Although I duly note that when a student of mine asks at the end of a sentence, “know what I mean?” then usually I don’t.) But grammar becomes relevant again in fine distinctions in communication. And these finer points have led me to think about Beethoven’s grand Missa Solemnis, which we are pleased to present to you here this weekend.

The Latin mass (with occasional contributions from the Greek) is a finely tuned study in grammar, which when read carefully, illuminates the often confusing relationship between God and His human flock. Take oremus (let us pray), for example. This verb is in the subjunctive signifying that prayer is special state. Its hortatory mood suggests that the act of prayer is an eternally desirable, if sometimes unattainable, state of mind. Then there are parts of the mass in the imperative. Beethoven starts with one of these in the beseeching cries of “Kyrie Eleison,” (Lord, forgive us.). This phrase is then followed by “Christe Eleison” (Christ, forgive us.) For ten minutes in the opening movement of Missa Solemnis Beethoven uses no other text, but he still manages to underline subtle distinctions. “Lord, forgive us” is a cry to the distant reaches of the universe. Here the music is implacable, and starting on the weak beat of the bar seems unbalanced as though music without its downbeat is the mirror of a people without the anchor of its God. The “Christe Eleison” phrase is humanized and flowing in an easy triple meter as though the imperative here is more a request than a demand.

In the second movement, the “Gloria,” Beethoven turns to the uncompromised present indicative. “Glificamus te.” We are glorifying you. It’s simple. Easy to grasp. And by extension, as the mass would imply, something that we are or should be doing all the time. Beethoven combines this straightforward language with extraordinary music—his Gloria rivals the flights of emotion that we find in the Ninth Symphony. It’s an interesting message: playing a role in the most thrilling and glorious music is, at least from the standpoint of grammar, a simple thing and well within the grasp of each of us merely for the asking. Scattered throughout any mass are other interesting twists of language. For example, in the “Agnus Dei” (the Lamb of God), there is a softer use of the imperative in “misere,” a petition for mercy rather than a demand. But the part that always moves me in any setting of the mass is the “Credo.” It is the only title of a movement in the mass that is a verb—in this case the first-person singular of the verb “to believe.” When you sing, “credo,” you are singing, “I believe.” What’s fascinating is that Credo is almost always sung by a group. Is Beethoven telling us that no matter how large and potent the group, it still consists fundamentally of individuals? Or perhaps he is saying that an individual creed gains strength through the resonance of a community. In any event the “Credo” of the Missa Solemnis is a fascinating and troubling movement. It begins as a straightforward march tempo with voices at full strength (think “Onward Christian Soldiers”) but soon alternates with soaring fugal writing in many voices. So, there are moments of certainty where the group speaks as one and gives no hint of doubt, but these are cast into doubt by means of meandering vocal pathways where individual voices are launched on long outward paths. In this latter music getting lost is both the metaphorical and actual fear. So in Beethoven’s world “credo,” the simplest utterance of the Missa Solemnis, is also the most charged. How difficult it is, Beethoven seems to be saying, for an individual simply to stand and say what he or she believes.

The Missa Solemnis is astounding. Much has been made of its grandeur, and rightly so. It is a magnificent and mighty piece of music. But look closely at its language and you will see that at its root it is not grandness but the story of individuals trying to find their places in the world. The sharpness of human relations, reflected in language as people reach out to each other and the universe around them, is at the core. And while the words themselves have great strength, they are amplified by Missa Solemnis to an extraordinary force and power. How fortunate we are to have this music, this mirror in words and sounds of our deepest thoughts and desires!

Know what I mean?  

Shaping the Future

A passionate faculty and a 9-1 student-teacher ratio allow every child at The Bishop’s School to excel. Now in its second century, the School’s mission remains unchanged – making a difference in the lives of young people.

The Bishop’s School is a 6-12 coeducational college preparatory independent day school. Founded in 1909, the School is located in the center of La Jolla and affiliated with the Episcopal Church.

Testing & Application Deadlines
(858) 459-4021, Ext. 244
www.bishops.com
**NATALIE MANN** soprano

Natalie Mann hails from the Midwest, but her singing career has taken her on numerous performance opportunities to Europe and Australia. A recipient of a Metropolitan Opera Encouragement Award and other prizes, she made her debut as a soloist with the Chicago Symphony Orchestra in November 2006. Ms. Mann recently performed in the Chicago area as the soprano soloist in J.S. Bach’s *Magnificat* and Mendelssohn’s *Elijah*, under the baton of Sherrill Milnes. Her Carnegie Hall debut concert will be February 20, 2011, featuring music by American women composers to benefit the American Heart Association’s “Go Red for Women” campaign.

**AVA BAKER LISS** mezzo-soprano

A native of Baltimore, Ava Baker Liss has been performing for San Diego audiences for 20 years. She has been associated with San Diego Opera since 1992 as a chorister, ensemble alumna and bilingual artist-in-residence. She made her main stage debut with SDO as Zulma in Rossini’s *L’italiana in Algeri*, and more recently, was seen as Fisherwoman in the company’s 2009 performance of *Peter Grimes*.

Ms. Liss was part of the grand opening of the Stephen and Mary Birch North Park Theater with Lyric Opera San Diego’s production of *The Mikado* in the role of Pitti Sing. Prior to that she performed the role of Mrs. Peachum in *The Beggar’s Opera*, also with Lyric Opera. She has essayed Mrs. Noye in *Noye’s Fludde* and Baba the Turk in Stravinsky’s *The Rake’s Progress* with Opera San Jose. In addition, she has been featured in many presentations with La Jolla Symphony and Chorus, Grossmont Symphony, San Diego Chamber Orchestra, PACEM, Tifereth Israel Community Orchestra, San Diego Festival Chorus and Orchestra, and San Diego Symphony. Ms. Liss continues this year as a chorister with San Diego Opera.
Tom Corbeil has recently garnered attention across North America for his vocal presence and stagecraft. In the 2009 season, he made his New York debut with Gotham Chamber Opera singing the role of Enrico in Haydn’s *L’isola disabitata*, a performance for which he was praised for his “robust, manly bass-baritone and physical prowess.” Also in 2009, he received plaudits for his interpretation of Colline in *La bohème* with both Opera Omaha and Sacramento Opera.

As a member of the Merola Opera Center at San Francisco Opera, Mr. Corbeil created the role of Tom Carter in the world premiere of Thomas Pasatieri’s *The Hotel Casablanca*. During his tenure in the studio at Florida Grand Opera, he performed as Colline in *La Bohème*, Angelotti in *Tosca*, and Curio in *Giulio Cesare*.

In the 2010-11 season, Mr. Corbeil sings the roles of the English Clerk in *Death in Venice* with the Canadian Opera Company, Leporello in *Don Giovanni* with Florida Grand Opera, and Colline in *La bohème* with Eugene Opera. Mr. Corbeil is a LJS&C Young Artists winner from 2004 and was a featured “alumni” performer at the Young Artists 50th Anniversary concert in January 2010.

With the exception of *Fidelio*, the Missa Solemnis cost Beethoven more time and work than any other composition, but he was confident of what he had created: he described the Missa Solemnis as “the greatest work which I have composed so far.”

The Missa Solemnis makes its character clear from its first moments. Ringing D-major chords for full orchestra establish the granitic strength of this music, but instantly its expression changes: the music softens and turns tender, and within just a few measures Beethoven’s marking is dolce. Beethoven asks that this opening be performed Mit Andacht (“With devotion”), and in a unique instruction he specifies “From the heart—may it return to the heart”: he meant for this to be powerful, gentle, and moving music. The chorus makes its entrance at the “Kyrie eleison” with the same D-major chords from the beginning, and chorus and orchestra together present this opening section. The tempo increases slightly at the central section where soloists intone the “Christe eleison,” followed by the chorus. Beethoven rounds off this movement with a return of the music from the very beginning, now altered on its reappearance, and the movement closes on a cadence that combines strength with the gentleness of the opening.

After the devotion of the *Kyrie*, the *Gloria* explodes to life in a flurry of racing strings, ringing trumpet calls, and some extremely vigorous singing from the chorus. The ecstatic energy of the “Gloria” gives way to the sudden calm of “et in terra pax” (an example of Beethoven’s sensitivity to both language and music in this score), and the pattern for this movement is set—moments of quiet reflection, often sung by the soloists, alternate with great outbursts from the chorus. The movement reaches a sort of climax at the *Quoniam* (“for you alone are the Holy One”—Beethoven marks this Allegro maestoso), and the *Gloria* concludes with a tremendous fugue on “In gloria Dei patris” that hurrs this racing music to its close. The very ending is striking: the chorus shouts out its final “Gloria” after the orchestra’s concluding chord.

Longest of the movements, the *Credo* is in many ways the core of the Missa Solemnis. Tracing Christ’s path on earth, this movement is a massive declaration of belief, and Beethoven presents it in a vast three-part form. It opens with a powerful statement of the movement’s basic four-note theme, and the chorus—rising from the depths—sings these four notes to the words “Credo, credo.” Here (and throughout the entire work) one should pay attention to Beethoven’s careful scene-painting with words: the plunging vocal lines on the word “descendit” will be matched by the vigorous upward rush later on the words “Et ascendit.” The emphatic opening section gives way suddenly to the central episode, an *Adagio* that begins with the tenor soloist’s hushed “Et incarnatus.” This tells of Christ’s coming to earth, and as it reaches a moment of triumph, Beethoven recalls the powerful opening “Credo” motif. At one of the most exciting moments in the Missa Solemnis, tenors shout out the triumphant “Et Resurrexit,” and the movement concludes with a tremendous fugue on the words “et vitam venturi saeculi” (“and the life of the world to come”). This fugue offers some of the most brilliant and powerful music Beethoven ever wrote, and at the end he propels it forward at an even faster tempo. There is a long “Amen” and—after so much power—the *Credo* comes to a delicate close.

The fourth movement, *Sanctus*, falls into three sections. The opening (once again marked Mit Andacht) proceeds solemnly on subdued colors—Beethoven holds flutes, oboes, and violins out of this section as the soloists sing the “Sanctus.” The music erupts in celebration at the “Pleni sunt coeli,” and the opening section is rounded off with a further celebration at the “Osanna,” now marked Presto. The *Praeludium* is a quiet interlude. In the celebration of mass in a church, this interlude accompanied the transformation of the Host, and it was often played by an organ. Beethoven tries to give the orchestra (once again without violins) some of the rich, deep sonority of an organ here. At the transition to the Benedictus, the sound of a solo violin breaks in high overhead in a moment that is invariably compared to a ray of light piercing the darkness. Soloists and chorus sing “Blessed is he who comes in the name of the Lord” as the violin’s long solo—dignified yet always soaring—takes wing far above. Beethoven offers one further grand “Osanna,” and the Sanctus fades into silence on rapt final chords.

The *Agnus Dei* traditionally closes out the mass with a quiet prayer to take away the sins of mankind and to bring peace, but Beethoven makes some changes that significantly alter the character of his concluding movement—these emphases proved controversial in his own day and remain striking today. The slow, heartfelt beginning is expected, but when he reaches the words “Dona nobis pacem” (“Grant us peace”), Beethoven marks the score “Prayer for inner and outer peace.” The music eases ahead on its rocking 6/8 meter, but suddenly this gentle mood is violated by a great outburst of martial music as brass calls and stern timpani figures invade the music and threaten its calm. This episode, which seemed out of place to early listeners, represents one of the

---

**THOMAS OBERJAT tenor**

Thomas Oberjat is a singing actor well known to San Diego audiences. His appearances with San Diego Lyric Opera have included the roles of Ernest in *The Grand Duke*, Alfredo in *Die Fledermaus*, and Mr. Bumble in *Oliver*. With San Diego Vantage Theater, he has performed the role of the Priest in *Man of La Mancha*.

Mr. Oberjat has been a frequent solo performer with Orchestra Nova, including their Pops concerts and popular performances of Handel’s *Messiah*. He has also appeared as soloist with the San Diego Symphony Pops series. His many solo performances with the La Jolla Symphony and Chorus include Beethoven’s Symphony No. 9 and Mass in C.

In addition to his many local performances, the tenor has sung both lead and supporting roles with Hawaii Opera, Portland Opera, Orange County Lyric Opera, and Pacific Repertory Opera. He also appeared in the Hollywood Bowl as a soloist with the Los Angeles Philharmonic.

Mr. Oberjat is currently tenor soloist at Village Presbyterian Church in Rancho Santa Fe and a member of the San Diego Opera chorus.

---

**TOM CORBEIL bass-baritone**

Tom Corbeil has recently garnered attention across North America for his vocal presence and stagecraft. In the 2009 season, he made his New York debut with Gotham Chamber Opera singing the role of Enrico in Haydn’s *L’isola disabitata*, a performance for which he was praised for his “robust, manly bass-baritone and physical prowess.” Also in 2009, he received plaudits for his interpretation of Colline in *La bohème* with both Opera Omaha and Sacramento Opera.

As a member of the Merola Opera Center at San Francisco Opera, Mr. Corbeil created the role of Tom Carter in the world premiere of Thomas Pasatieri’s *The Hotel Casablanca*. During his tenure in the studio at Florida Grand Opera, he performed as Colline in *La Bohème*, Angelotti in *Tosca*, and Curio in *Giulio Cesare*.

In the 2010-11 season, Mr. Corbeil sings the roles of the English Clerk in *Death in Venice* with the Canadian Opera Company, Leporello in *Don Giovanni* with Florida Grand Opera, and Colline in *La bohème* with Eugene Opera. Mr. Corbeil is a LJS&C Young Artists winner from 2004 and was a featured “alumni” performer at the Young Artists 50th Anniversary concert in January 2010.
Lord, have mercy.
Christ, have mercy.
Lord, have mercy.

Glory to God in the highest
And on earth peace to men of goodwill.
We praise You. We bless You.
We adore you. We glorify You.
We give you thanks for Your
great glory.

Lord God, Heavenly King,
Almighty God the Father,
Lord Jesus Christ, only Son of the Father;
Lord God, Lamb of God, Son of the Father;
You take away the sins of the world;
have mercy on us;
You sit at the right hand of the Father;
have mercy on us.

For you alone are holy,
You alone are the Lord,
You alone are the Most High, Jesus Christ,
with the Holy Spirit, in the glory of God
the Father.
Amen.
SANCTUS

Holy, holy, holy Lord, God of power and might;
Heaven and earth are full of your glory.
Hosanna in the highest.
Blessed is he who comes in the name of the Lord.
Hosanna in the highest.

AGNUS DEI

Lamb of God, you take away the sins of the world; have mercy on us.
Lamb of God, you take away the sins of the world; grant us peace.

CREDO

I believe in one God, the Father, the Almighty, maker of heaven and earth,
Of all that is seen and unseen.
I believe in one Lord Jesus Christ, the only Son of God,
eternally begotten of the Father.
God from God, Light from Light, True God from true God;
begotten, not made; of one being with the Father; through Him all things were made.
For us men, and for our salvation, He came down from heaven;
by the power of the Holy Spirit He became incarnate from the Virgin Mary
and was made man.
for our sake He was crucified under Pontius Pilate, He suffered death and was buried.
On the third day He rose again in accordance with the Scriptures;
He ascended into heaven, and is seated at the right hand of the Father.
He shall come again in glory to judge both the living and dead,
and His kingdom shall have no end.
I believe in the Holy Spirit, the Lord, the giver of life,
Who proceeds from the Father and the Son;
with the Father and the Son He is worshipped and glorified;
He has spoken through the prophets.
I believe in one holy, catholic and apostolic Church,
I acknowledge one baptism for the forgiveness of sins,
and I look for the resurrection of the dead,
And the life of the world to come. Amen.
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, Czech Republic, 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 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
Stewart Shaw, Chorus Facilities

SOPRANO
Young Ju Danbi Ahn
Reine Lea Barna
Judy Bocchi-Manuchu
Anna Busija
Frances Castle*
Theresa Clearman
Sally Dean
Madison Donoghue
Clare Friedman
Genevieve Gonzalez
Meryl Gross
Marianne & Dennis Schamp,
Ida Houby
Anita Ip
Donna Johnson
Hima Joshi
Joan Jungk
Karen Kakazu
Kathryn Kinslow
Constance Lawthers
Allison Lee
Jung Lee
Mona McGorvin
Rachel Millstein
Nancy Moore
Sheeva Mostoufi
Amy Schick
Mitzi Sobash
Jeanne Stutzer
Julie Sullivan
Mary Ellen Walther
Joyce Yin

ALTO
June Allen
Kathy Archibald
Diane Bushman
Marguerite Cass
Peggy Clapp

TENOR
Joseph Allen
George Anderson
Walter Desmond*
Nathan Daum
Kirk Garner
David Horstman
David Jorstad
Krit Krantranasuit
Anthony Leonard
James Macemon
Kyle Malone
Marty Marion

BASS
John Beresford
Roland Blantz
C. Peter Brown
John Carpenter
Charles Carver
Paul Chen
Les DeLashmutt
Paul Engel
Paul J. Friedman
Peter Gourevitch
Bryan Heard
David Hertzler
Michael Kaehr
Sunwoo Kwon
Marc Madison
Steve Marsh
Lawrence Mayer
William Miller
Morgan Miyazono
John Noyes
Gilbert Omens
Ray Park
Rich Parker
Saul Propp
William Propp
Dennis Schamp
Stewart Shaw*
Steve Shields
Richard Tilles
Mark Walters
Robert Wennerholt

*Section Leader
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
Jacob Sudol, Production Assistant

VIOLIN I
David Buckley, Co-Concertmaster
Peter Clarke, Co-Concertmaster
Carol Bietz
Pat Bromberger
Evon Carpenter
Pat Gifford
Sherman Ku
Gudrun Noe
Ina Page
Wendy Patrick
Jeanne Saier
Natalie Schenker
Wendell Su
Ted Tsai
Phillip Wu

VIOLIN II
Gary Brown, Principal
Susanna Han, Assistant Principal
Aram Akhavan
Angelo Arias
Eric Bromberger
Susan Brown
Mark Chang
Daniel Chiou
Marit Chrislock-Lauterbach
David Cooksley
Rachel Emmons
Judy Gaukel
Vivian Hur
Igor Korneitchouk
Susan Park
Catherine Thompson

VIOLA
Daniel Swem, Principal
Nancy Swanberg, Assistant Principal
Loie Flood
Anne Gero-Stillwell
Ashley Knutson
Sheila Podell
Euki Sawada
Rachel Simpkins
Andrea Sayoc
Cheryl Swem

OBUE
Carol Rothrock, Principal
Heather Marks

CLARINET
Jenny Smerud, Principal
Fran Tonello

BASSOON
Tom Schubert, Principal
Jim Swift

CONTRABASSOON
Jennifer Bleth

HORN
Cynthia McGregor, Principal
Buddy Gibbs, Assistant Principal
Nicokee Kuester
Jonathan Rudin
David Tuggle

TRUMPET
Ken Fitzgerald, Principal
Ted Kocher

TROMBONE
Andrew Moreau

TIMPANI
Bonnie Whiting Smith

Join Us in Creating a Lasting Legacy

Have you ever wondered how the La Jolla Symphony and Chorus (LJS&C) has been able to ride out tough economic times and continue sharing great music with our community? No, we have not been given a free ride. Mandeville Auditorium rental, music costs, guest artist fees, office rent, phone bills, postage, advertising, staff – we have bills to pay just like any other business.

Thanks to Therese Hurst, a former chorus member who bequeathed her house to the LJS&C in 1985, we have had the benefit of a modest cash reserve to help tide us over the lean times when belt tightening wasn’t enough. This cash reserve will not last forever. That is why we created the Therese Hurst Musical Heritage Society for those fans of LJS&C who want to ensure that our music-making continues.

We fully expect to live long and healthy lives. But when our time is up, the four of us have included the LJS&C among our beneficiaries so that there is always a home for passionate musicians and music lovers alike in San Diego.

Won’t you join us?

Steve Marsh, Eric Mustonen, Amee Wood, David Smith

Please contact Diane Salisbury at 858-822-3774 for a brochure and more information on naming the LJS&C in your will or trust.

La Jolla Symphony & Chorus is a 501(c)3 non-profit corporation.
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 2010-2011 season.

**CONTRIBUTORS**

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 November 10, 2010.
Top of the Sands Skilled nursing with a better outlook.

Atop The White Sands of La Jolla is a special place where residents who need skilled nursing receive the best in care with a positive point of view. Both private and semi-private apartments provide soothing panoramas and a full calendar of activities. We currently have availability for people from the general public seeking long-term care, rehabilitation, respite or hospice care for a loved one.

Take a personal tour. Call Carla Pineda at (877) 890-3727.

7450 Olivetas Ave.  •  La Jolla, CA 92037
www.WhiteSandsLaJolla.com

DHS #080000109  DSS #372000641
COA #056