2013-2014 Season
La Jolla Symphony & Chorus
June 7-8, 2014 | Mandeville Auditorium

Life*
Celebrating Choral Director
David Chase’s 40th Anniversary!

Steven Schick
Music Director

David Chase
Choral Director
Doug Strole has always been driven to get more out of life. That’s why he’s a former marathon runner, it’s why he sold his first painting at 12 years old, and it’s why he chose La Costa Glen over any other retirement community. But he never expected so many opportunities to give back — now Doug leads the art studio on campus, teaching classes and bringing together students of all ages, including his granddaughter, Makayla. And since he’s erased any concerns about long-term care, Doug can focus on the art of living.

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From the Conductor
by David Chase

I've always been a fan of Garrison Keillor (Are my Midwestern roots showing?), and I recently ran into a quote of his that I wish had been at my fingertips all year, as lots of wonderful people congratulated me on the distinction of being with LJS&C for forty years. "...So I forgot about immortality and headed down the long dirt road of longevity." It's true: my contribution has been more that of the proverbial tortoise than the hare. But there's been so great a reward.

My fortieth anniversary has been a fabulous year. Steve Schick started it all with his concept to organize the season around his "Life"* poem, which has created a kind of delicious embarrassment for me. And like a kid's birthday party, the anniversary has given me license to do some things that I've been wanting to do, but needed others' indulgence to support; for example, inviting Maria Guinand from Venezuela to share a program of Latin American music in March, and now doing a reprise of Cary Ratcliff's Ode to Common Things, a setting of poetry by Chilean poet Pablo Neruda, for this last concert.

If you perceive a thread of Latin American influence in all this, you're right on. That culture has had a rejuvenating influence on me and on the ensembles.

Classical music programs these days are, thankfully, far more cosmopolitan than they used to be, combining styles of many more cultures and historical times than we heard fifty years ago. Since the days of Tom Neel (who was LJS&C Music Director and our spiritual leader from 1967 to 1998), LJS&C has made it its mission to combine the accepted "masterworks" with spunky new works of young and counter-culture composers. In the '70s, Tom declared his interest in non-European music by organizing a large festival of Latin American music. Furthermore, the first piece to be commissioned by the Thomas Neel Commission Endowment was Jeff Nevin's Concerto for Mariachi and Orchestra (1998).

It's in that context that Ratcliff's Ode to Common Things caught my imagination decades ago. When I first saw the score, I felt that something I'd been looking for had suddenly fallen into my lap. It was a sprawling, colorful setting of text that spoke to me as a choral musician trying to open new space in a repertory that was crowded with serious sacred works. This poetry was fun and sometimes self-deprecating; it bordered on the banal, but plumbed deep and meaningful metaphors; and it was innately musical.

Ratcliff’s setting of these poems is clever and nuanced, with memorable tunes and infectious rhythms. Those rhythms immediately spoke to my inner 18-year-old jazz-player... this, I felt, was “my piece.” And so it becomes my last offering of this anniversary year.

It was our conscious choice from the outset to have both conductors engaged in this season closer. It’s always a great honor for me to share the podium with Steve Schick, who has taken the tradition of Tom Neel's programming and respectfully updated it. In this concert, he has chosen to underscore our ongoing dedication to the classics conjointly with new and unusual works with the inclusion of a Haydn symphony.

Haydn, “Father of the Symphony” and heir to Handel’s oratorio legacy, represents the very foundation of what we do. The last of his 104 symphonies is the epitome of what we call “masterworks” and, as such, presents an interesting interpretation challenge. In our day, the concept of what is called “authenticity” is long-established. There exist whole ensembles and organizations whose work is focused on re-creating the music of long-dead composers just as it might have been heard when the composer wrote it. Those conscientious performers have done us all great service in peeling away misconceptions that accrued over centuries, but they have also precluded our modern-day re-conceptions of those works.

Rather than trying to re-create the 18th century, Steve prefers to look at this work with 21st century eyes (and ears)— and, more specifically, with “La Jolla Symphony eyes and ears.” The same can certainly be said of his interpretation of Janácek, whose Zázrivost Overture comes to us from almost exactly 100 years after the London Symphony. (By coincidence, that progression is continued with the Ode to Common Things: all three are nearly 100 years apart: Haydn—1795, Janácek—1894 and Ratcliff—1995!)

So this, it seems, is my “long dirt road:” an anniversary season that has included daughter Claire Chase and ICE; the premiere of an exciting choral commission; our Venezuelan guest conductor; then the beloved Chichester Psalms; and now Ode. How fortunate can I be? I hope the road will still stretch a good distance more!

See you next season.■

*Life is fresh, sometimes a little scary, utterly ecstatic, sometimes hidden (in plain sight), made for sharing, for celebrating.

To David on his 40th year with the La Jolla Symphony & Chorus.
— Steve Schick

When in Rhône Wine Tasting Success!

LJS&C’s 13th annual wine tasting was held on April 26, hosted at the Rancho Santa Fe home of Don and Julie MacNeil. County Supervisor Dave Roberts surprised the more than 80 guests by making a special appearance to present David Chase with a signed Proclamation, naming the day “David Chase Day” in honor of David’s 40 years as LJS&C Choral Director. Special thanks to Don and Julie MacNeil for hosting, to syndicated wine writer Robert Whitley for leading the tasting, and to all who donated wine for the wine raffle.
Program Notes
by Eric Bromberger

Žárlivost (Jealousy)
LEOS JANÁČEK
Born July 3, 1854, Hukvaldy, Moravia
Died August 12, 1928, Moravská Ostrava

Janáček struggled for years before achieving success as a composer. The premiere of his first great opera, Jenufa, did not take place until 1904, when the composer was 50, and even that was a modest performance in the provincial city of Brno, where the orchestra had only 29 players. Not until Jenufa was produced in Prague in 1916 did it attract worldwide attention and help prepare the way for the unbelievably prolific final decade of Janáček's life, when he wrote four operas, two string quartets, the Sinfonietta, the Glagolitic Mass, and many other works.

But the composition of Jenufa was slow and painful. He began work in March 1893 and completed the score in March 1904, after eleven years of work. The shocking events of the opera did not help its popularity; the heroine Jenufa is loved by two young men—Steva (by whom she is pregnant when the opera begins) and Laca, who slashes her cheek in a fit of jealousy at the end of Act I. Jenufa gives birth to a son, but the infant is drowned by Jenufa's stepmother, who hides the crime. Steva abandons Jenufa, who eventually marries Laca after her stepmother's confession of the murder.

Early in the composition of Jenufa, Janáček wrote an overture for the opera, but he omitted this at the premiere in 1904, for he had decided that the powerful overture deflected attention from the opera itself. This detached overture received its premiere as an orchestral work entitled Žárlivost (“Jealousy”) in 1906 and has had a separate life in the concert hall since then. Several recent productions of Jenufa, however, have used Žárlivost as the opera’s overture; these include Charles Mackerras’ pioneering 1982 recording with the Vienna Philharmonic, which tried to reflect Janáček’s original intentions as accurately as possible.

Heard as either opera overture or concert work, Žárlivost is striking music, full of color, swirling energy, and a haunting lyricism. It opens and closes with the same rhythmic fanfare and this figure rings out repeatedly, sometimes stamped out by full orchestra, sometimes used as subtle accompaniment. It is easy to imagine that this figure might represent the sudden, fiery stab of jealousy, but such an association must remain conjectural. Some Janáček scholars have been at pains to find thematic relations between the music of Žárlivost and Jenufa, though the connections they have made are tenuous at best. A century after its composition, Žárlivost remains powerful music, a vivid promise of the passionate works Janáček would create in his final years.

Symphony No. 104 in D Major “London”
FRANZ JOSEPH HAYDN
Born March 31, 1732, Rohrau
Died May 31, 1809, Vienna

On September 28, 1790, Prince Nikolaus Esterházy died, and his successor Prince Anton did not share the family passion for music. Anton disbanded the Esterházy’s professional orchestra, and Haydn—who had been music director to the Esterházy family for thirty years—suddenly found himself without a job. He was given a generous pension, and at age 58 he looked forward to a quiet retirement. But suddenly his life changed. The impresario Johann Peter Salomon appeared in Vienna and invited the composer to come to London to put on a series of concerts of his own music. Haydn set off for new territory—and triumphed. His first visit, during the years 1791-92, was so successful that he returned for a second in 1794-95. For each visit he composed six symphonies, and the Symphony No. 104 was the last of the twelve. In fact, it would be his final symphony, for he would turn his attention to vocal music over the remaining years of his life. There is no particular reason to call No. 104 the “London”—that name might apply with equal accuracy to all twelve of the symphonies Haydn wrote for his visits to that city.

The first performance took place on May 4, 1795, at the King’s Theatre at Haymarket in London. Haydn was delighted by the quality of the orchestra, by the enthusiasm of the large audience, and by the profits: “The room was full of select company... The whole audience was very pleased and so was I. I made four thousand gulden on this evening. Such a thing is possible only in England!”

Some have suggested that Haydn, released from his service to a refined aristocratic family and now faced with writing to please a middle-class audience, simplified his musical language to give it more immediate appeal, but this is not to suggest that there is anything condescending or compromised about this music. Quite the opposite. All of Haydn’s English symphonies show him at the height of his powers as a symphonist, and these twelve symphonies demonstrate a technical mastery, grand sonority, and breadth of scope that would

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 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.
The author has written a detailed and insightful exploration of common objects and their significance. The text is set in its original Spanish. Aside from its semantic meaning, the musical meaning of its language. The rhythm and rattle of consonants, and the patterned flow of vowels, the sumptuous sound of Neruda's phrases generate much of the rhythm of the work, which is, after all, a mess of people making music with their mouths.

The opening movement, Ode to Things, cavorts through lists of favorite objects, playfully spanning the "unstopable river of things," but ends with Neruda's confession of deep connection: "not only did they touch me, or my hand touched them: they were so close that they were a part of my being, they were so alive with me that they lived half my life and will die half my death."

The journey "from bed to bed to bed (de cama en cama...)" puts Ode to the Bed immediately into motion. Common to "the newborn, the afflicted, the dreamer alike," the bed is an emblem of the "eternal struggle of death and life." "The earth is a bed blooming for love," but also, eventually, "into our bed comes death with rusted hands and iodine tongue." Neruda likens its sheets to the tempestuousness of the sea, final resting place, home of "celestial ashes of dying meteor." Echoes and Doppler shifts fill out the tumultuous three-dimensional musical space.

Ode to the Guitar: Born in the jungle, "you left your nest like a bird... From you poured song... thus was the entire night transformed... its infinite strings tuned, sweeping toward the ocean a pure tide of scents and regrets." From the marriage of man and guitar. At the end of the movement, we hear "the untamed heart take to the roads on horseback" over the buzzing of the guitar, played by the "woman who plays the earth and the guitar, bearing the sorrow and the joy of the deepest hour."

"A long-lost pair of scissors cut your mother's thread from your navel and handed you for all time your separate existence. Ode to Scissors parodies the opening wail at Fortuna (fate) which opens Orff's Carmina Burana: Scissors were the tool of the Greek Fate Atropos, with which she cold snip the thread of life. Neruda's lighthearted scissors, however, are busily snipping everywhere, "exploring the world cutting off switches of joy and sadness in equal measure." Rhythms get cut up, yielding Hispanic syncopations; singers cut words into syllables, and the poet edits himself "with the scissors of good sense" so the poem "won't drag out."

The soprano solo that opens Ode to Bread grows to a duet and heats to "the hot blast of fertility;" the "joining of seed and fire" that transforms into life-giving bread. Neruda's vision of "earth and the planets" sown with wheat, bread made "of sea and earth, bread for every mouth" is chanted by the chorus. Then follows a hymn to what will be held in common when bread is shared "open-handedly": "the earth, beauty, love." The closing drama of the movement comes from Neruda's urgent call against those forces of hardship and greed that prevent every being from its "rightful share of soil and life."

The work calls for chorus with the men and women split into three divisions each. Tenors and altos, naturally outnumbered, here relax into equal partnership with baritones and basses, and high and low sopranos. The six-part harmonies, in the third movement, grow quietly out of the tuning of the guitar's six strings. At the other end of the dynamic spectrum are three trumpets and three trombones, which line up exactly with the vocal registers, and are the only single instruments capable of matching the sheer unleashed force of oratorio sound. There are six other wind instruments: a pair of french horns and one each of the individualist colors of the woodwinds. A harp, two pianos and synthesizer add their magic to the sound. Three busy percussionists invoke sound from all manner of wood things, metal things and skin-covered voids, and three vocalists add the intimacy of the solo human voice. Finally, the multi-textured beauty of the string family weaves all together into a rich fabric of sound.

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Ode to Common Things
CARY RATCLIFF
Born 1953, Santa Clara, California

The composer has supplied a program note for this piece:

Between 1954 and 1959, Chilean poet Pablo Neruda (1904-1973) wrote four volumes of odes to ordinary objects, common things. “I have a crazy love of things. I like pliers, and scissors. I love cups, rings, thimbles... each bloodless rebirth of gold, eyeglasses, carpenter’s nails, clocks, compasses... all bear the trace of someone’s fingers on their handle or surface, the trace of a distant hand lost in the depths of forgetfulness.”

Neruda’s exploration of commonplace objects enriches our everyday interactions with taken-for-granted things: their feel, texture, simplicity, function, beauty, humor. The levels of meaning drawn from them create moments of insight and wonder, and point to the commonality of our lives. We are reminded by the poet of beauty, pleasure and purpose shared across cultures and times in things of the ordinary. This theme seems especially appropriate for a large group that holds song ‘common’.

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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 LJ&S&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.
Ode to Common Things (1995)
Music by Cary Ratcliff (b. 1953)
Poetry by Pablo Neruda (1904 – 1973)

Ode to Things
I have a crazy love of things: crazy,
I like pliers, scissors;
I adore cups, rings,
bowls, to say nothing, of course,
of hats.
I love all things, not only
the greatest,
but the infinitely small things:
thimbles, plates, spurs,
flower vases.
Ah yes, my soul,
the planet is beautiful,
full of tobacco pipes leading hands
through their own smoke, full of keys,
salt shakers,
ultimately, all that has been made
by human hands, each thing:
shoes with their curves, woven fabrics,
the latest bloodless rebirth
of gold,
spectacles, nails,
brooms, clocks, compasses,
coins, the softness of chairs.
There are so many perfect things
built by human hand:
from wool, from wood, from glass,
from rope, marvelous tables,
boats, stairs.
I love all things,
not because they are
ardent or fragrant
but because, I don’t know, because
this ocean is yours, it’s mine:
the buttons, the wheels,
the tiny
forgotten treasures,
fans in whose feathers
love has hidden
its orange-blossoms, glasses, knives,
scissors, all have
on their handle, along the outline of their shape,
the trace of someone’s fingers,
of a distant hand lost
in layers of forgottenness.
I pass through houses,
streets, elevators,
touching things, singling out objects
that I secretly covet,
one because it rings, another for the
soft smoothness that is
the smoothness of a woman’s hip,
and the dying.

Ode to the Bed
From bed to bed to bed
is this journey, this journey of life
The newborn, the wounded,
and the dying,
the lover and the dreamer:
all have come and will go, from bed to bed.
we have come and will go
on this train, this boat, this
river common to all life,
common to all death.
The earth is a bed

SAVE THE DATE!
60th Anniversary Gala
October 11, 2014 / The Westgate Hotel
floría por amor, sucia de sangre, las sábanas del cielo / se secan desplegando el cuerpo de septiembre y su blanca, el mar / crue / golpeando por la / cúpula / verde / del /abismo y mueve ropa blanca y rosa negra. Oh mar, cama terrible, agitación perpetua de la muerte y la vida, del aire encarnizado y de la espuma, duermen en ti los peces, la noche, /las sábanas, yace en ti la ceniza centrifuga y celeste de los agonizantes meteoros: palpitas, mar, con todos tus dormidos, / construyes y destruyes palpitas, mar, con todos tus dormidos, / construyes y destruyes el tálamo incesante de los sueños. El mar / cruje / golpeando las sábanas del cielo / se secan florida por amor, sucia de sangre, como estandartes claros de azucena a suaves sábanas y te muestra el sendero centrífuga y celeste de los agonizantes meteoros: la noche, /las ballenas, duermen en ti los peces, del aire encarnizado y de la espuma, de la muerte y la vida, Luego / viene a la cama por donde resbalamos / al enlace. De pronto salte un rayo con dos ojos de puro nomeolvides, con nariz de marfil o de manzana, con dos ojos de puro nomeolvides, con nariz de marfil o de manzana, con dos ojos de puro nomeolvides, con nariz de marfil o de manzana, y te muestra el sendero a suaves sábanas como estandartes claros de azucena por donde resbalamos / al enlace. Luego / viene a la cama con tus manos oxidadas y su lengua de yodo y levanta su dedo largo como un camino mostrándonos la arena, y su lengua de yodo y levanta su dedo largo como un camino mostrándonos la arena, la puerta de los últimos dolores.

Mónica Ábrego soprano

Mónica Ábrego is considered one of the most important singers to come out of Northwestern Mexico. She began her studies at the Baja California Music Conservatory, and later studied with Mary McKenzie at San Diego State University before earning her bachelor’s degree at the Manhattan School of Music. Now living in New York, she is a member of the Pacific Opera Company. She has received awards from the Mexican National Fund for Art and Culture, the Musical Merit Foundation of San Diego, the National Association of Teachers of Singing, La Jolla Symphony and Chorus Association, and the International Rotary Club. In 2003, she made her solo debut at Carnegie Hall with Pacific Opera. Her operatic roles include “Narcissa” from La Clemetina in Lucca, Italy, “Serpina” from La Serva Patrona at the Tijuana Bach Festival, “Norina” from Don Pasquale with Opera de Tijuana, among others, and she has soloed with numerous many orchestras. She also performs Mexican folk and classical music throughout Mexico and the U.S. with Mariachi Champaña Nevin, Mariachi San Francisco de Guadalajara and Mariachi Real de Mexico in New York City.

Guadalupe Paz mezzo-soprano

Born in Mexico, Ms. Paz received her bachelor’s of music in voice performance at the Conservatory Arrigo Pedrollo in Vicenza, Italy. She has been a finalist of the international singing competition “Toti dal Monte,” a second-place winner of the National Singing Competition “Carlo Morelli” in Mexico, and first-place winner of the Musical Merit Foundation of San Diego competition in 2011 and 2012. Since her debut in 2007 at Palacio de Bellas Artes, she has performed the roles of “Olga” in Eugene Onegin, “Suzuki” in Madam Butterfly, “Angelina” in Cenerentola, “Rosina” in Barber of Seville and “Hänsel” in Hänsel und Gretel. Paz has performed concerts, operas and oratorios at renowned stages such as Teatro Rossini in Pesaro, Teatro Olimpico in Vicenza, Teatro Malibran in Venice, Teatro Pergolesi in Jesi, Italy; in the U.S. at The Harris Hall, and The Wheeler Opera Theater in Aspen Colorado; and in Mexico at Sala Nezahualcoyotl, Teatro Bicentenario and Teatro Degollado. She is currently preparing for performances of Leos Janáček’s Glagolitic Mass during the international “Festival Cervantino” that takes place in Guanajuato, Mexico.
en estrellada caja de guitarra, temblando el firmamento con su copa sonora y el rio sus infinitas cuerdas afinaba arrastrando hacia el mar una marea pura de aromas y lamentos. Oh soledad sabrosa con noche venidera, soledad como el pan terrestre, soledad con un rio de guitarras! El mundo se recoge / en una sola gota de miel, en una estrella, todo es azul entre las hojas, toda la altura temblorosa canta. Y la mujer que toca la tierra y la guitarra lleva en su voz / el duelo / y la alegría de la profunda hora. El tiempo y la distancia caen a la guitarra: somos un sueño, un canto / entrecortado: el corazón campes tre y el firmamento en estrellada caja de guitarra, se va por los caminos a caballo: el corazón campestre un canto / entrecortado: somos un sueño, caen a la guitarra:

El tiempo y la distancia lleva en su voz / el duelo / y la alegría de la profundidad. El mundo se recoge / en una sola gota de miel, en una estrella, todo es azul entre las hojas, toda la altura temblorosa canta. Y la mujer que toca la tierra y la guitarra lleva en su voz / el duelo / y la alegría de la profunda hora. El tiempo y la distancia caen a la guitarra: somos un sueño, un canto / entrecortado: el corazón campes tre y el firmamento

### John Russell tenor

John Russell, DMA, is assistant professor of music and director of choral activities at California State University, San Bernardino, where he conducts two choral ensembles, serves on the voice faculty and teaches courses in choral conducting, choral literature and music education. He is a professional tenor soloist and chorister with the Los Angeles Master Chorale and during the summer serves on the conducting faculty at Westminster Choir College in Princeton, New Jersey and the San Diego Summer Choral Festival. His recent solo performances include Carl Orff’s *Carmina Burana* with the Lisbon Summer Choral Festival Chorus and Orchestra, G.F. Handel’s *Israel in Egypt* with the Westminster Chamber Choir and Orchestra, and W.A. Mozart’s *Litaniae de venerabili altaris Sacramento* with the Hollywood Master Chorale. In December he made his Walt Disney Concert Hall debut as the tenor soloist in two performances of G.F. Handel’s *Messiah* with the Los Angeles Master Chorale. Russell is a regular member of several professional choral ensembles including Pacific Bach Project (San Diego), the Bach Collegium San Diego and the Horizon Music Group Chamber Choir (Los Angeles). He is a native of Kalamazoo, Michigan and is a graduate of Western Michigan University and Columbia University. He received his Doctorate of Musical Arts in Choral Music from the University of Southern California. Russell was recently announced as the music director of the San Diego Master Chorale.

### Pablo Gomez guitar

Original, distinctive, and unconventional, Pablo Gomez’s guitar is one of the most remarkable sounds of today’s music scene. Decidedly different and away from all conventions, his repertoire includes various aesthetic tendencies: from classics of the twentieth century and contemporary pieces to works written expressly for him by renowned Mexican and international composers. His repertoire includes solo guitar; electro-acoustic music; duets with vocalist, percussion, and violin; and concerts with chamber ensembles and orchestras. This musical diversity has taken him to performances in concerts in the United States, Sweden, France, London, Germany, Austria, Spain, Canada, Argentina, Chile, Venezuela, Iceland and in several cities in Mexico.

### Ode a las tijeras

Prodigiosas / tijeras (parecidas / a pájaros. / a peces), brújulas sois como las armaduras de la Caballería. De dos cuchillos largos / y aleosos, casados y cruzados / para siempre, de dos / pequeños ríos amarrados, resultó una cortante criatura, un pez que nada en tempestudo lienzos, un pájaro que vuelva/ en / las peluquerías. Tijeras / olorosas / a / mano de la tía / costurera, cuando con su metálico / ojo blanco miraron / nuestra / anuencia infancia / cortando / a los vecinos nuestros robos de besos y ciruelas Y / en la casa / y dentro de su nido tijeras cruzaron / nuestras vidas y luego / cuanta / tela cortaron y cortaron para novias y muertos, para recién nacidos y hospitales cortaron y cortaron pelo / campesino duro / como planta en la piedra, las banderas / que luego fuego y sangre / mancharon y horandaron, y el tallo / de las viñas en invierno, el hilo / de la / voz / en el teléfono. Unas tijeras olvidadas cortaron en tu ombligo el hilo / de la madre y entregaron para siempre separada parte de existencia: otras, no necesariamente / oscuras, cortarán algún día / tu traje de difunto Las tijeras / fueron / a todas partes:

### Ode to a Pair of Scissors

Prodigious scissors (appearing like birds, like fish), burnished as if you were armor of a knight. From two long and treacherous knives crossed and married for all time, from two tiny rivers meeting to make love, comes a creature that cuts, a fish that swims in tempestuous linens, a bird that flies through barbershops. Scissors have that smell of the hands of my seamstress aunt, when their blank metallic eye stared upon our neglected childhood, reporting to the neighbors our thefts of kisses and plums. There, in the house, and inside their nest, the scissors crossed our lives, and soon such a quantity of fabric they began cutting for weddings and funerals, for newborns, and for those in hospital cutting the peasant farmer’s hair, tough as plants growing from stone, flags that soon enough became stained with blood, scorched with fire, tendrils of the vine in winter, the thread of voices connected by telephone. A long-forgotten pair of scissors cut from your navel your thread back to your mother and delivered to you forevermore your separate existence. Another pair, not necessarily somber, shall one day cut out your funeral suit. Scissors have travelled to all parts,
exploraron / el mundo / cortando de tijeras.
todo fue paño / para las tijeras: titánicas / tijeras / de sastrería bellas como cruceros, minúsculas / que cortan uñas dándoles forma de menguante luna, del cirujano / que cortan el enredo delgadas, / submarinas tijeras de sastrería / como/ un par para que / pueda / caber en tu bolsillo
todo fue paño / para las tijeras: exploraron / el mundo / cortando minúsculas / que cortan uñas o el nudo equivocado en tu intestino. del cirujano / que cortan el enredo delgadas, / submarinas tijeras dándoles forma de menguante luna, bellas como cruceros,

Oh pan de cada boca,

I will cut short this ode with the scissors of good sense, or the lump growing in your bowel by mistake.

exploring the world, cutting off swatches of joy and sadness in equal measure: everything is material for scissors. Gigantic tailor's scissors, beautiful as an ocean liner, minuscule scissors that cut fingernails into crescent moon shapes, slender submarine scissors of the surgeon that cut through the tangle, or the lump growing in your bowel by mistake.

With the scissors of good sense, I will cut short this ode so that it won't drag out and irritate you, so that it will fit in your pocket, folded and ready, like a pair of scissors.

men are not beggars of vague gods or obscure angels: we shall make our bread of sea and earth, we shall sow with wheat the earth and the planets, bread for each and every mouth, for each person, for each day; we will sow the seeds and bring to pass this legacy: enough for not just one man, but for all. Bread, bread for all the peoples. And with it we will be sharing with all that has the shape and the flavor of bread: the earth, beauty and love: all these have bread's taste and bread's contour, the germination of wheat. All things were created to be shared, open-handedly, to multiply. And so, bread, if you flee from the houses of mankind, if you are hidden away or denied, if the greedy become your pimps if the rich hoard you, if the wheat does not seek furrow and soil, bread, we will not pray, we will not to beg for you. Together we will fight for you with the others, with all those who hunger. In the rivers and the air we will search you out. We will divide the whole earth so that you might germinate, and with us the earth will go forward: water, fire, mankind joining in the struggle.

Bread, with wheat, water and fire you rise.

Dense and light, reclining and rounded, in you is mirrored the mother's rounded belly, equinoxial germination of the earth.

Bread, how simple and profound you are: on the bakery's floured trays stretched in lines like silverware or plates or papers and all at once, life washes over you, the joining of seed and fire, growing, growing suddenly like hips, mouths, breasts, hills of earth, lives.

The heat intensifies: you're overcome by totality, the hot blast of fertility, and suddenly you're transfixed the color of gold.

And when your tiny wombs were us peignérate the brown scar left its burn all along the join of your golden globes.

Now, whole, you are action of mankind, ever-present miracle, the will to live. O bread of every mouth, we will not implore 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 | Marty Marion, Chorus Facilities

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<tr>
<th><strong>Soprano</strong></th>
<th><strong>Alto</strong></th>
<th><strong>Tenor</strong></th>
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<td>Y. Danbi Ahn</td>
<td>June Allen</td>
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<td>Satomi Saito</td>
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<td>Marianne Schamp</td>
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<td>Janet Shielids*</td>
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*Section Leader
**Asst. Section Leader
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

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<td>Michael Matsuno</td>
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<td>Brandon Jagow</td>
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**Violin II**  
Andy Helgerson, Principal  
Carolyn Chen, Asst. Principal  
Carol Bietz  
Gary Brown  
Peter Cheng  
David Cooksley  
Judy Gaukel  
Vivian Han  
Igor Korneitchouk  
Karen Leung  
Clarence Mah  
Brad Peters  
Arielle Straus  
Timothy Wong

**Viola**  
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Tong Cheng  
Loi Fei Flood  
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Ari Le  
Roark Miller  
Rachel Simpkins  
Sheila Podell  
Thaddeus Witkor

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Buddy Gibbs  
Jonathan Rudin  
David Ryan  

**Harp**  
Donna Vaughan  

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