



# La Jolla Symphony & Chorus

2016-2017 Season

## MUSIC FROM THE MIDDLE OF LIFE

October 29-30, 2016  
*Mandeville Auditorium*

**Steven Schick**  
Music Director

**David Chase**  
Choral Director



Frank and Marti Panarisi  
Residents since 2012

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**Steven Schick**  
Music Director



**David Chase**  
Choral Director

Saturday, October 29, 2016, 7:30pm  
Sunday, October 30, 2016, 2:00pm  
Mandeville Auditorium, UCSD

**Steven Schick conducting**

<b>THORVALDSDOTTIR</b>	<b>Aeriality</b>
<b>SCRIABIN</b>	<b>Poem of Ecstasy, Opus 54</b>
	<b>INTERMISSION</b>
<b>DESSNER</b>	<b>Lachrimae</b>
<b>BEETHOVEN</b>	<b>Symphony No. 5 in C Minor, Opus 67</b> <i>Allegro con brio</i> <i>Andante con moto</i> <i>Allegro</i> <i>Allegro</i>

Unauthorized photography and audio/video recording are prohibited during this performance.  
No texting or cell phone use of any kind allowed.

We gratefully acknowledge our underwriters for this concert  
**Eric & Pat Bromberger / Jeanne & Milton Saier Jr.**

# From the Conductor

So I was reading *The Inferno* late one night, momentarily putting down the latest “Jack Reacher” novel to admire the elegant and muscular *terza rima*, Dante Alighieri’s interlocking three-line rhyme scheme, when it hit me. Sure, *The Inferno* is about the punishment that awaits gluttony, braggadocio, and lechery, but it’s also a kind of crazy road trip, the search for an elusive pathway of redemption and truth, where surprise, horror, and fascination lie just around every corner.

The very first lines are classic suspense.

*Nel mezzo del cammin di nostra vita  
Mi ritrovai per una selva oscura  
Chè la diritta via era smarrita*

In the middle of the path of life  
I found myself in a dark woods  
Where the true path had been lost

The year is 1300. Dante himself is the narrator, a 35 year-old man half way through his Biblical allotment of 70 years. He is guided by the Roman poet Virgil, literally through Hell and back.

It could be a story by Stephen King or Quentin Tarantino.

It could also be about Beethoven or Luciano Berio or Igor Stravinsky. It could be about nearly anyone, who finds him or herself lost in the middle of life and, not seeing an easy way out, simply plunges ahead into new and uncharted territory. If the story has a happy ending, protagonists talk about “game-changing” moments or skillful pivots. The failures—and there are plenty—remain lost forever.

Dante writes of a precarious moment in the middle of life (*nel mezzo del cammin*), where risks are high and outcomes uncertain. We tell the same story in our 2016-17 season, “Music from the Middle of Life,” and examine, in musical terms, the risks and rewards of a mid-life pivot.

The classic example comes from Beethoven. In the years after he wrote his Heiligenstadt Testament, a heart-wrenching letter to his brother where he acknowledges his growing deafness and admits to considering suicide, his music grows more personal and complex. It’s as though, finding himself in an impossible situation with no easy way out, he decides to use his art to fight through a personal Hell. The game-changing pivot comes in late 1808 with an extraordinary concert that included the premieres of the *5th* and *6th Symphonies*, excerpts from the *Mass in C*, and the *4th Piano Concerto*. (All on the same concert; can you imagine?!) Oddly, the sleeper on the program was the *5th Symphony*, heard here tonight. Initial reviews failed to recognize its impact, but ETA Hoffmann’s 1810 essay, in which he writes that the music “sets in motion the machinery of awe, of fear, of terror...of infinite yearning,” forged our view of this symphony as one of the greatest masterpieces of all time.

But, what about the other composers on tonight’s program and throughout the season? Certainly not all of them found themselves in Beethoven’s tortured state!

Moments of reckoning come in many forms. Perhaps Bryce Dessner’s haunting *Lachrymae* is his pivot. It is the best known of his recent works that seek a bridge between his past as a rock guitarist and his recent career as an orchestral composer. And, certainly Anna Thorvaldsdottir, the extraordinary Icelandic composer, is not old enough for a mid-life crisis. Yet, as her *Aeriality* flexes its muscles in a way that connects the refinements of her compositional language with the raw power of her native landscape, I feel confident that years from now this will be judged her break-away moment. And those of us who knew Anna as a graduate student in UCSD’s music department are cheering her on with pride.

Each concert in our season will point to a turning point in a composer’s life. In December it will be the etched clarity of Stravinsky’s neo-classical *Symphony of Psalms*, so different from the effusions of his earlier ballets. We’ll also hear the other great Beethoven symphony from that fateful 1808 concert, the *6th*. In February you will hear more mid-period Beethoven in his *Violin Concerto*, really an anti-concerto that looks more towards the genre busting pieces of the late 20th century than back to the inherited forms of the classical concerto. The catalytic work on that program will be Luciano Berio’s extraordinary *Sinfonia*, a post-modern minestrone of texts by Levi-Strauss and Beckett, musical quotations from Mahler, and a touching tribute to the recently assassinated Martin Luther King.

We’ll pile on with Verdi’s mammoth *Requiem* and a 21st century tone poem by the young Canadian Vivian Fung. We’ll add Mussorgsky, and in David Chase’s final concert with the La Jolla Symphony and Chorus, Samuel Barber’s celebration of the eternal erotic in *The Lovers*.

And throughout, in one concert after another, we’ll listen to the music of transformation, of triumph over crisis, of personal and artistic agency. And as we do, we’ll hear not the dusty fixtures of a museum, but the burgeoning sounds of a living music: antidote to paralysis and firewall against conformity. We’ll be reminded, as our friend the naturalist and author Barry Lopez often says, that art is humankind’s principal means of discovery. “Let science verify the facts,” he is fond of saying, “but through art we will discover the truth.” ■

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# Program Notes by Eric Bromberger

## Aeriality ANNA THORVALDSDOTTIR Born 1977



Anna Thorvaldsdottir had her early training in Iceland, where she received her bachelor’s degree, and then completed her Ph.D. in composition at UCSD. She received the Nordic Council Music Prize in 2012, and in 2015 she was named recipient of the New York Philharmonic’s Kravis Emerging Composer Prize. Thorvaldsdottir’s music has been performed by a number of ensembles, including the

Oslo Philharmonic, Iceland Symphony, Los Angeles Philharmonic, Ensemble Intercontemporain, ICE, San Francisco Chamber Players, and the BBC Scottish Symphony. *Aeriality*, which has just been released on a new recording from Deutsche Grammophon, will also be performed by the New York Philharmonic in May 2017.

### The composer has supplied a note for *Aeriality*:

*Aeriality* is a work for a large instrumental force, written in 2010/2011, consisting of vast sound-textures combined—and contrasted with—various forms of lyrical material. The piece was commissioned by the Iceland Symphony Orchestra to be premiered November 24th 2011, conducted by Ilan

Volkov in Harpa, the new Concert and Conference Center in Reykjavik, Iceland.

*Aeriality* refers to the state of gliding through the air with nothing or little to hold on to—as if flying—and the music both portrays the feeling of absolute freedom gained from the lack of attachment and the feeling of unease generated by the same circumstances. The title draws its essence from various aspects of the meaning of the word ‘aerial’ and refers to the visual inspiration that such a view provides. ‘*Aeriality*’ is also a play with words, combining the words ‘aerial’ and ‘reality’, so as to suggest two different worlds; “reality”, the ground, and “aerial”, the sky or the untouchable.

*Aeriality* can be said to be on the border of symphonic music and sound art. Parts of the work consist of thick clusters of sounds that form a unity as the instruments of the orchestra stream together to form a single force—a sound-mass. The sense of individual instruments is somewhat blurred and the orchestra becomes a single moving body, albeit at times forming layers of streaming materials that flow between different instrumental groups. These chromatic layers of materials are extended by the use of quartertones to generate vast sonic textures. At what can perhaps be said to be the climax in the music, a massive sustained ocean of quartertones slowly accumulates and is then released into a brief lyrical field that almost immediately fades out at the peak of its own urgency, only to remain a shadow.

The piece is in one movement and is approximately 13 minutes in duration. ■



Photo: Bill Dean

## Steven Schick Conductor & Music Director

Percussionist, conductor, and author Steven Schick was born in Iowa and raised in a farming family. For forty years he has championed contemporary music by commissioning or premiering more than 150 new works. He was the founding

percussionist of the Bang on a Can All-Stars (1992-2002) and served as Artistic Director of the Centre International de Percussion de Genève (2000-2005). Schick is founder and Artistic Director of the percussion group, “red fish blue fish.” Currently he is Music Director of the La Jolla Symphony and Chorus and Artistic Director of the San Francisco Contemporary Music Players. In June 2015, he served as Music Director of the 2015 Ojai Music Festival.

Schick founded and is Artistic Director of “Roots and Rhizomes,” a summer course on contemporary

percussion music held at the Banff Centre for the Arts. In 2017 he will also serve as co-artistic director with Claire Chase of the Centre’s Summer Music Program. He maintains a lively schedule of guest conducting including appearances with the BBC Scottish Symphony Orchestra, the Saint Paul Chamber Orchestra, the Nova Chamber Ensemble and the Asko/Schönberg Ensemble. Among his acclaimed publications are a book, “The Percussionist’s Art: Same Bed, Different Dreams,” and numerous recordings of contemporary percussion music including the complete percussion music of Iannis Xenakis (Mode). Mode released a companion recording on DVD of the early percussion music of Karlheinz Stockhausen in September of 2014.

Schick has been named Champion of New Music by the American Composers Forum, and in 2014 was inducted into the Percussion Hall of Fame. Steven Schick is a Distinguished Professor of Music at the University of California, San Diego, and in 2015 was named the inaugural holder of the Reed Family Presidential Chair in Music.

# La Jolla Symphony & Chorus

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www.LaJollaSymphony.com

## Poem of Ecstasy, Opus 54

ALEXANDER SCRIBIN

Born January 6, 1872, Moscow

Died April 27, 1915, Moscow



As a composer, Alexander Scriabin had two distinct careers. He graduated from the Moscow Conservatory and set out to make his reputation as a virtuoso pianist, performing

throughout Russia and Western Europe. Scriabin also wished to compose, and his early music was very much in the manner of Chopin—he wrote preludes, waltzes, mazurkas, impromptus, and etudes. But in the first years of the twentieth century Scriabin's life and art underwent a profound change. Falling under the influence of Nietzsche and the theosophism of Madame Blavatsky, Scriabin came to believe that the entire universe was straining toward a mystical unity and that his role as an artist was to bring order to a fragmented world. He began to create a series of visionary works suited to this mission, based on single-movement forms, chromatic harmonies, and sometimes daring ideas about presentation. These include his *Divine Poem*, *Poem of Ecstasy*, *Prometheus* (scored for orchestra and "color organ"), and the projected-but-never-written *Mysterium*, which would bring about the actual transformation. Scriabin envisioned a performance of *Mysterium* in India in which the audience and performers would be garbed in white, all the arts—including "the art of perfume"—would be fused, and in the course of the performance mankind would be elevated to a state of ecstatic consciousness.

About 1905, during the earliest years of his own spiritual journey, Scriabin wrote a long poem that described the longing of a human soul for this transformation. This poem became the inspiration for Scriabin's *Fifth Piano Sonata* and for his *Poem of Ecstasy*. In the score to the sonata, Scriabin quoted four lines that might apply equally to the *Poem of Ecstasy*:

I call you to life, O mysterious forces  
Submerged in depths, obscure!  
O thou creative spirit, timid of life,  
To you I bring courage!

Scriabin composed the *Poem of Ecstasy* between 1905 and 1908, and it was first

performed on December 10, 1908, by the Russian Symphony Orchestra under the direction of Modest Altschuler in New York City.

Scriabin described the *Poem of Ecstasy* as a symphony—his *Fourth*—and others have described it as a sonata-form movement, but neither of those statements is correct. Instead, the *Poem of Ecstasy* is a sort of tone poem, about twenty minutes long, that mirrors the progress of a soul (or of an artist) from uncertainty to fulfillment. Scriabin scores *Poem of Ecstasy* for a large orchestra (one that includes eight horns, five trumpets, two harps, and a vast percussion section, as well as an optional organ) and introduces all his themes in the first few minutes. These themes then evolve across the course of the work, moving from the uncertain harmonic suspension of the beginning to an overpowering and triumphant conclusion. Listeners should not search for a literal depiction of a soul's progress but instead take the music as a generalized mirror of that journey. The *Poem of Ecstasy* has produced numerous interpretations, some of them encouraged by the composer himself. One observer has made out a three-part structure: "the first relates to the soul in an orgy of love, the second to the realization of a fantastic dream, and the third to the glory of music as an art." Another describes the music as "the joy of creative activity." Still another sees it as explicitly sexual, much like the poem that helped inspire it.

Scriabin's own performance markings in the score (in both Italian and French) are often the clearest indication of his own sense of the music. The quiet beginning of *Poem of Ecstasy*, full of inchoate theme-shapes, is marked with a *languid desire*, and this is quickly answered by a strident trumpet marked *imperious* (the solo trumpet will play an increasingly prominent role as this music unfolds). Other markings include *moderate and with delight*, *highly perfumed*, *almost delirious*, *with a noble and joyous emotion*, *softly expressive and caressing*, *charming*, *voluptuous*, and (as the music nears its climax) *with a voluptuousness more and more ecstatic*. In the final section, the music races to its concluding chord in a section marked both *majestic* and *flying*. Scriabin believed that in some senses his music was always straining toward the light, and the conclusion of the *Poem of Ecstasy* demonstrates this perfectly. After all the harmonic uncertainties of this journey, after all its subtle thematic evolutions, the *Poem of Ecstasy* concludes with a blazing chord in C major—that purest of keys—shouted out triple *forte* by the entire orchestra. ■

## Lachrimae

BRYCE DESSNER

Born 1976, Cincinnati, Ohio



Bryce Dessner is one of the most sought-after composers of his generation, with a rapidly expanding catalog of works commissioned by leading ensembles. Known to many as a rock guitarist with The National, he is also active as a curator—a vital force in the flourishing realm of new creative music.

Dessner's music—called "gorgeous, full-hearted" by NPR and "vibrant" by *The New York Times*—is marked by a keen sensitivity to instrumental color and texture. Propulsive rhythms often alternate with passages in which time is deftly suspended. Bridging musical languages and communities comes naturally to him. After early training on the flute, he switched to classical guitar in his teens. While in high school he started a band with his twin brother Aaron, also a guitarist. "I was playing classical guitar recitals, and people said, 'You know, you can't really do both things,'" recalled Dessner. "My intuition told me they were wrong...Someday that diversity of experience would be more enriching or rewarding than just going down one path."

Dessner earned his bachelor's and master's degrees from Yale University.

*Lachrimae* is written for string orchestra. It was commissioned by the Amsterdam Sinfonietta, the Scottish Ensemble, and the Norwegian Chamber Orchestra, and premiered on June 16, 2012 by Amsterdam Sinfonietta.

The composer has supplied a note for *Lachrimae*:

*Lachrimae* is inspired by a piece with the same title of the English renaissance composer John Dowland. Dowland himself composed his 'Lachrimae', which means tears in Latin, for viol consort based on one of his beautiful songs 'Flow my Tears'. As a music student many years ago I performed a lot of Dowland's music and when asked to write a string orchestra work for the amazing Amsterdam Sinfonietta, an ensemble equally versed in early music and contemporary works, I chose to base my composition on the Dowland. There are faint traces or echoes of the original *Lachrimae* in my work, which you hear slowed down in the strings at the beginning and middle of the work. My work also takes inspiration from one of the great masterpieces of string writing, Bartok's *String Divertimento*. I also employ aleatoric or quasi-improvised string techniques in this work primarily in the cellos throughout the beginning of the piece. Last year the film director Alejandro Gonzales Inarritu chose to score most of the end of his Oscar-winning film *The Revenant* using the Deutsche Grammophon recording of my *Lachrimae*. ■

2016-2017 Season

# La Jolla Symphony & Chorus

Symphony  
of Psalms

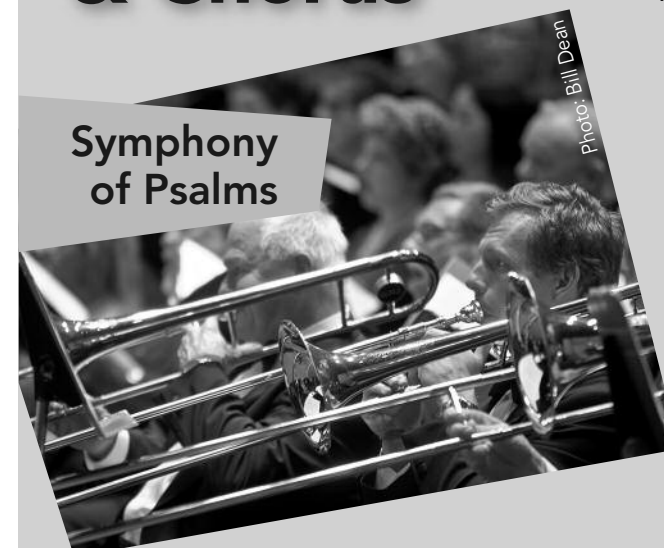


Photo: Bill Dean

MUSIC FROM  
THE MIDDLE OF LIFE

LA JOLLA  
SYMPHONY  
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Affiliated with UC San Diego

Saturday, December 3 at 7:30 pm  
Sunday, December 4 at 2 pm  
Mandeville Auditorium, UCSD

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STEVEN SCHICK  
conducts

LUDWIG VAN BEETHOVEN  
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## PROFILES IN GIVING



### Elena Yarritu & Ehud Kedar

"In June of 2007, we had just arrived in San Diego. I came to the La Jolla Symphony as a way of getting integrated in to the music community. As a professional musician, I thought this was going to be a temporary thing. After a few seasons, it became very clear that this was an organization to stay close to! Where else can one find such innovative programming, dedicated musicians and extraordinary leadership in one place? In the last 10 years, after being involved with LJS&C on many levels (musician, audition support, Young Artist Competition, Gala, and wine tasting events), we have witnessed the generous contributions of its members and the steadfast dedication of its staff and directors. We wanted to encourage that by donating to the Endowment Fund, and watch the La Jolla Symphony & Chorus continue on a steady course for many years to come!"

Elena, co-principal flute, is a professional recording artist and teacher. Her husband, Ehud, is a senior program director at Qualcomm and amateur pianist.

# Sostenuto

*Sustaining Our Musical Future*

## The Endowment Campaign That Could (a drama in three acts)

### ACT I: THE NEED

Times had changed. Six years ago, we could see the future, and it was a little bit scary: La Jolla Symphony & Chorus was receiving less institutional support and taking on more financial responsibility. Up ahead was the need to be able to cover the salaries of Steven Schick and David Chase. But how? We decided to build a \$1.5 million endowment that would earn enough income to pay these salaries and gave ourselves five years to accomplish the task.

We hired a consultant. We established a budget. We found a Campaign Chair (me).

And our fledgling Development Committee, with little-to-no fundraising experience, went to work.

### ACT II: THE CHASE

We listened to our consultant.  
We developed a case statement and beautiful brochure.  
We researched Foundations to manage our hoped-for wealth.  
We made videos to educate our patrons and our musicians.  
We made lists and lists and lists of potential donors.  
We met with individual contributors.  
We informed our audiences and filled a box in the lobby with "funny money" to show our progress.

We experienced a thrill when donors contributed.  
We experienced the disappointment of rejection.

We worried and fretted and felt frustrated.

And lo! Due to a dedicated and intrepid Committee and the generosity of 120 families and individual donors, we watched in amazement as our endowment grew.

### ACT III: THE FINAL STRETCH

This weekend, we launch the Public Phase of our Endowment Campaign, the campaign's fifth and final year. We have amassed \$1,060,000. Our consultant is amazed. We are very proud and grateful to our donors! BUT, we still need to raise \$440,000 to complete the campaign by June 2017.

The end is in sight, but we need your help to reach the finish line and meet our financial obligation to our artistic directors. The clock is ticking! Donate any amount meaningful to you to the Sostenuto Endowment Campaign today. I guarantee your money will be well used.

Sincerely,

*Amee Wood*

Amee Wood  
Endowment Chair

## Sostenuto Endowment Gifts

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\*orchestra or chorus musician  
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### Mission Statement

Rooted in San Diego for over 60 years, the La Jolla Symphony and Chorus enriches our lives through affordable concerts of ground-breaking, traditional and contemporary classical music.

## Symphony No. 5 in C Minor, Opus 67

LUDWIG VAN BEETHOVEN

Born December 16, 1770, Bonn

Died March 26, 1827, Vienna



None of us can remember the first time we heard Beethoven's *Fifth Symphony*—this music is so much a part of us that we seem to be born knowing it. The *Fifth* surrounds us: as background music for

chocolate and motor oil commercials, as the symbol for Victory in World War II, as the stuff of jokes. Even children who know nothing about classical music sing its opening four notes on playgrounds. Those four notes are the most famous in classical music, and Beethoven's *Fifth* is certainly the most famous symphony ever written.

Music so white-hot in intensity, so universal in appeal, cries out for interpretation, and over the last two centuries many have been ready to tell us what this symphony "means." To some, it is Fate knocking at the door. To one nineteenth-century critic, it told the story of a failed love affair. Others see it as the triumph of reason over chaos and evil. Still others have advanced quite different explanations. But engaging as such interpretations are, they tell us more about the people who make them than about the music itself. The sad truth is that this music is so over-familiar that we have almost stopped listening to it: the opening rings out, and our minds go on automatic pilot for the next thirty minutes—we have lost the capacity to listen to the *Fifth* purely as music, to comprehend it as the astonishing and original musical achievement that it is.

Beethoven made the first sketches for his *Fifth Symphony* in 1804, soon after completing the *Eroica*, but did not begin work in earnest until after finishing the *Fourth* in 1806. Most of the composition took place in the summer of 1807, and the score was completed that fall. The first performance took place on December 22, 1808, six days after Beethoven's 38th birthday.

The stark opening of the *Allegro con brio*, both very simple and charged with volcanic fury, provides the musical content for the entire movement. That (seemingly) simple figure saturates the first movement, giving it extraordinary unity. Those four notes shape the

main theme, generate the rhythms, and pulse insistently in the background—they even become the horn fanfare that announces the second theme. One of the most impressive features of this movement is how short it is: of Beethoven's symphonies, only the Haydnesque *First* has a shorter first movement. The power unleashed at the beginning is unrelenting, and this movement hammers to a close with the issues it raises still unresolved.

The *Andante con moto* contrasts two themes. Violas and cellos sing the broad opening melody in A-flat major; Beethoven reportedly made eleven different versions of this theme before he got the one he wanted. The second subject, in heroic C major, blazes out in the brass, and Beethoven simply alternates these two themes, varying each as the movement proceeds. The third movement returns to the C-minor urgency of the beginning. It seems at first to be in scherzo-and-trio form, with lower strings introducing the sinuous opening idea. But horns quickly sound the symphony's opening motto, and the movement never quite regains its equilibrium; the trio, with lumbering fugal entries in the strings, subtly incorporates the opening rhythm as well. At just the point where one anticipates a return to the scherzo comes one of the most famous—and original—moments in music.

Instead of going back, Beethoven pushes ahead. Bits of the scherzo flit quietly over an ominous pedal, and suddenly the final movement—a triumphant march in C major—bursts to life: this dramatic moment has invariably been compared to sunlight breaking through dark clouds. Beethoven's scoring here reminds us of something easy to overlook—his concern with instrumental color. The march theme is announced by a full orchestra that includes three trombones (their first use in a symphony), and Beethoven employs a piccolo and contrabassoon to good effect here as well. Near the middle of this movement, Beethoven brings back some of the scherzo, which briefly—and darkly—slows progress before the triumphant march bursts out again to drive the symphony to its close. The coda itself is extremely long, and the final cadence—extended almost beyond reason—is overpowering.

No matter how familiar this symphony is, no matter how overlain it has become with extra-musical associations, the music remains extraordinary. Heard for itself, free of the cultural baggage it has acquired over the years, Beethoven's *Fifth Symphony* is as original and powerful and furious today as it was when it burst upon an unsuspecting audience on a cold winter night in Vienna two centuries ago. ■

# La Jolla Symphony Orchestra

Founded in 1954 by Peter Nicoloff

Steven Schick, Music Director

R. Theodore Bietz, Orchestra Manager • Ulrike Burgin, Orchestra Librarian • Celeste Oram, Production Assistant

### Violin I

Peter Clarke, *Concertmaster*  
David Buckley, *Asst. Concertmaster*  
Aram Akhavan  
Angelo Arias  
Daniel Gao  
Pat Gifford  
Susanna Han-Sanzi  
Marianne Laleuf-Thom  
David Medine  
Ina Page  
Jeanne Saier  
Ted Tsai  
Alexander Wang  
Michelle Wong

### Violin II

Andy Helgerson, *Principal*  
Gary Brown, *Asst. Principal*  
Susan Brown  
Catherine Chyi  
David Cooksley  
Savanna Dunaway  
Judy Gaukel  
Anne Gero-Stillwell  
Narae Han  
Igor Korneitchouk  
Clarence Mah  
Dejana Roth

### Viola

Daniel Swem, *Principal*  
Nancy Swanberg, *Asst. Principal*  
Byron Chow  
Alexis Constantino  
Loie Flood  
Betsy Faust  
Christine Lee  
Roark Miller  
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Laurie Smith

Colleen Weatherwax  
Nan Yi

### Cello

Caitlin Fahey, *Principal*  
Max Fenstermacher, *Asst. Principal*  
Alana Borum  
Uli Burgin  
Curtis Chan  
Valerie Chen  
Melissa Chu  
Toriana Dabkowski  
Elijah Grote  
Carolyn Sechrist  
Carol Tolbert

### Contrabass

Christine Allen, *Principal*  
Scott Steller, *Asst. Principal*  
Camellia Aftahi  
Darrell Cheng  
Bill Childs  
Pat Fitzpatrick  
Lance Gucwa  
Jessica Kovach  
Bryan Lowe  
Marc Olsher  
William Pierce

### Flute

Joey Payton, *Principal*  
Rachel Beetz  
Erica Gamble

### Piccolo

Erica Gamble  
Michael Matsuno

### Alto Flute

Rachel Beetz

### Oboe

Carol Rothrock, *Principal*  
Jessica Branham  
Juliana Gaona  
Heather Marks-Soady

### English Horn

Heather Marks-Soady

### Clarinet

Jenny Smerud, *Principal*  
Ian Martin  
Gabe Merton

### Bass Clarinet

Steve Shields

### Bassoon

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In Memory of  
*John Carpenter*

La Jolla Symphony & Chorus lost a valued friend in September with the passing of chorus member John Carpenter. John and his wife, Evon, were the quintessential LJS&C couple: he a baritone in the chorus, she a violinist in the orchestra. We will miss his voice, his humor, and his friendship.

Major Sponsor Support  
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# Contributors

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

The La Jolla Symphony & Chorus Association is a 501(c)3 non-profit corporation, making your donation tax-deductible. LJS&C thanks the following contributors for their support of the 2016-2017 season. We make 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.

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## May We Hear From You?

If you have provided for La Jolla Symphony & Chorus in your estate plans, please tell us about it so that we can include you in Planned Giving events and recognize your gift. If not, let us show you how.

Through a bequest you can:

- Provide a future for LJS&C
- Possibly reduce the tax burden on your estate
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**For information about planned gifts, contact Diane Salisbury at [dsalisbury@lajollasympphony.com](mailto:dsalisbury@lajollasympphony.com) or 858-822-3774**



## Luncheon Honors Planned Giving Donors

On a sunny afternoon this past September members of the Therese Hurst Society for Planned Giving gathered for the Society's first thank-you luncheon. The event was held on the newly remodeled UCSD Faculty Club patio overlooking the Sun God lawn and Mandeville Auditorium. Guests enjoyed camaraderie through their shared passion for music and La Jolla Symphony & Chorus, and heard remarks by Steven Schick and David Chase.

The Planned Giving Society is named after chorus member Therese Hurst, who left her home to the Association upon her death in 1985. This estate gift funded a cash reserve and started our endowment—both provide a source of financial stability that we continue to build upon today. If you've included LJS&C in your estate planning, please contact Diane Salisbury at [dsalisbury@lajollasympphony.com](mailto:dsalisbury@lajollasympphony.com).



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# “Latin Nights” Sizzles!

Annual Gala raises \$46,000 for LJS&C

On Saturday, October 1, La Jolla Symphony & Chorus supporters gathered at The Westgate Hotel for the kick-off event of the 2016-2017 season. This year’s Gala, themed “Latin Nights,” began with a silent auction and reception where guests bid on over 50 auction items, while enjoying champagne and hors d’oeuvres. Our 2016 Arts Angel was classical music reviewer James Chute, formerly of the *San Diego Union-Tribune*, who was duly celebrated during the dinner hour and presented with the 2016 Arts Angel award. The winning raffle ticket for the Instant Wine Cellar was picked by Gala Honorary Chair Molli Wagner. Gala attendee Bill Walker was the happy (and surprised) winner, and took home a 42-bottle wine cellar. The evening ended with guests dancing to the music of *Trio de Janiero*. Thank you to our Honorary Gala Committee, Gala Auction Committee, donors, event sponsors, auction donors, and guests, and to Robert Whitley for donating all of the fine wine for this event!



James Chute accepts 2016 Arts Angel award from Steven Schick.



Honorary Gala Chair Molli Wagner picks Instant Wine Cellar winner as Ann Chase (L.) and Meg Engquist assist.



Diane Salsbury, Molli Wagner, Steven and Brenda Schick, Kate Sheehan



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Ron and Mona Kuczenksi check out Halloween auction basket.