



La Jolla Symphony & Chorus

2018-2019 Season

June 8-9, 2019
Mandeville Auditorium, UCSD









Lineage:
A MEMORY PROJECT

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Music Director

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Interim Choral Director

David Chase
Choral Director Emeritus

Remembrance of Things Past

Saturday, June 8, 2019, 7:30pm ■ Sunday, June 9, 2019, 2:00pm
Mandeville Auditorium, UCSD

Michael Gerdes conducting

MAURICE RAVEL

La valse

CHARLES IVES

**From Hanover Square North, at the End of a Tragic Day,
the Voice of the People Again Arose**

Andrew King, Ives' offstage orchestra conductor

SAMUEL BARBER

Adagio for Strings

INTERMISSION

RALPH VAUGHAN WILLIAMS

Dona Nobis Pacem

*Agnus Dei
Beat! Beat! Drums!
Reconciliation
Dirge for Two Veterans
The Angel of Death
Nation shall not lift up a sword*

*Eden Tremayne, soprano
Anthony Whitson-Martini, baritone*

GEORGE BUTTERWORTH

The Banks of Green Willow

Cover photos by Bill Dean, Gary Payne, Tom Peisch

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From the Conductor

As summer begins here in Southern California, the La Jolla Symphony and Chorus brings a close to our season with a program steeped in the past. It's a fitting end to a season entitled "Lineage—A Memory Project." The Treaty of Versailles was signed in June of 1919, exactly five years after the assassination of Archduke Franz Ferdinand. The entire planet was piecing itself back together after a conflict unlike any that had come before, and with no idea that another still lay ahead. One hundred years later, this program revisits the composers and soldiers of The Great War. This concert is a time for reflection, and we present the music together with words and poetry that were both inspired by and inspired the works that you will hear. We ask that you hold your applause to the end of each half of the concert.

Ravel's *La Valse* opens the program. It is an orchestral showpiece that demands virtuosity from every corner of the orchestra. Whether the composer intended it or not, the piece serves as a dazzling commentary on the state of Europe after the war. Ravel marks the beginning of the score "Mouvement de Valse viennoise" and, just like that, a listener emerges from a haze into a bright hall filled with whirling dancers. The energy of the dance becomes feverish, with outbursts from the brass and strange modulations that Johann Strauss would never dream of. The music rushes inexorably forward to its final bar, the only one not in three quarter time. Alex Ross put it this way, "This is a society spinning out of control, reeling from the horrors of the recent past toward those of the near future."

From Hanover Square North, is some of the most beautiful and poignant music that Charles Ives never heard in his own lifetime. It's a giant stew of tunes played in different keys and at different speeds. This is difficult music to understand on the page, but it makes perfect sense in the ear and the heart. The success of performance rests on the conviction that each musician brings to the song they've been given to sing. At its unmistakable climax, the voices sound together, performing an old hymn. In this performance, the chorus

will join us in this moment of unity, before the music fades into silence and only the memory remains.

The first half of the program closes with Barber's *Adagio*, a piece written when Barber was only 26 years old in 1936. I think it's the upward leap of the strings, a pleading, and the shattering climax, a cry to the heavens, that have given this simple music such a profound power over listeners. The piece is an arch, ending much like it begins, but with an emphatic final statement from the violins.

Ralph Vaughan Williams was a friend and student of Ravel before the war. The two of them shared correspondence and served in the military during the conflict. His *Dona Nobis Pacem* was written in the same year as Barber's *Adagio* and is as much a warning as it is a meditation. While Vaughan Williams was surely influenced by his wartime experience, the materials of his cantata are reflections on both recent and ancient horrors. The Latin Mass provides only the title phrase, literally "give us peace," and a brief setting of the "Gloria." Between the pleas for peace, we hear Whitman, the anti-war speeches of John Bright, and the lamentations of Jeremiah. This music is solemn, violent, mournful, and ultimately hopeful.

The program closes with the music of Vaughan Williams' dear friend George Butterworth. *The Banks of Green Willow* is a beautiful idyll for the symphony orchestra, filled with glorious solo playing from the winds and lush melodies in the strings. It is neither bold nor bombastic and may seem an odd choice to close the performance, but its power is undeniable. In a concert of works from the past, our final piece is one of the few works that survive by a composer who was robbed of a bright future.

Sir William Golding once wrote, "My yesterdays walk with me. They keep step, they are gray faces that peer over my shoulder." As we look back into the eyes of these gray faces, we find meaning for our lives today, and we still plead for peace. *Dona Nobis Pacem*. ■

Gerdes is an eager collaborator with other San Diego ensembles, most recently conducting the La Jolla Symphony & Chorus with Steven Schick as soloist, and leading Westwind Brass Ensemble. Serving in his fourth year as Assistant Conductor of the La Jolla Symphony orchestra, Gerdes will work with the orchestra and chorus in subscription concerts next season on performances of Britten's *War Requiem* and will collaborate with the San Diego Master Chorale in the West Coast Premiere of *Seven Last Words of the Unarmed*.

Committed to the performance of music by living composers, Gerdes has commissioned or conducted premieres of works by Vivian Fung, Jocelyn Hagen, Richard Thompson, Liviu Marinescu, Brent Dutton, Joseph Waters, Jason Haney, Cory Hibbs, John Hilliard, Daniel Breedon, Russell Peterson, Tina Tallon, and Nkeiru Okoye as well as performances of new works by student composers at San Diego State University each season. He is currently Director of Orchestras for the Bravo International Music Academy and the San Diego Summer Music Institute, and he lectures as the prelude speaker for the La Jolla Music Society's visiting orchestra series.



Michael Gerdes guest conductor

Michael Gerdes is Director of Orchestras at San Diego State University, where he conducts the San Diego State Symphony Orchestra, Chamber Orchestra, and Opera Orchestra. His performances with the San Diego State Symphony have been hailed as "highly sensitive and thoughtfully layered," and his conducting proclaimed "refined, dynamically nuanced" and "restrained but unmistakably lucid" by the *San Diego Story*. The premiere of *Suite Noir* by the San Diego State Symphony received a "Bravo" award as one of the six significant musical events in San Diego during 2015. Selected by the *San Diego Union Tribune* as one of three "Faces to Watch in Classical Music" during his first year as Director of Orchestras, his performances during the 2018-2019 Bernstein Centenary season have focused on symphonic, choral, and stage works of Leonard Bernstein and culminated with a sold-out run of Bernstein's rarely-heard "Mass".

Program Notes

by Eric Bromberger

La valse

MAURICE RAVEL

Born March 7, 1875, Ciboure, Basses-Pyrennes

Died December 28, 1937, Paris



Though Ravel, like many French composers, was profoundly wary of German music, there was one German form for which he felt undiluted affection—the waltz. As a young piano student in Paris, Ravel fell under the spell of Schubert's waltzes for piano, and this led him in 1911 to compose his own *Valses nobles et sentimentales*, a set of charming waltzes modeled on the Schubert dances he loved so much.

Somewhat earlier—in 1906—Ravel had planned a great waltz for orchestra. His working title for this orchestral waltz was *Wien* (Vienna), but the piece was delayed and Ravel did not return to it until the fall of 1919. This was the year after the conclusion of World War I (Ravel had served as an ambulance driver in the French army during the war), and the French vision of the Germanic world was quite different now than it had been when Ravel originally conceived the piece. Nevertheless, he still felt the appeal of the project, and by December he was madly at work. To a friend he wrote: "I'm working again on *Wien*. It's going great guns. I was able to take off at last, and in high gear." The orchestration was completed the following March, and the first performance took place in Paris on December 12, 1920. By this time, perhaps wary of wartime associations, Ravel had renamed the piece *La valse*.

If *La valse* is one of Ravel's most opulent and exciting scores, it is also one of his most troubling. Certainly the original conception was clear enough, and the composer left an exact description of what he was getting at: "Whirling clouds give glimpses, through rifts, of couples waltzing. The clouds scatter little by little. One sees an immense hall peopled with a twirling crowd. The scene is gradually illuminated. The light of chandeliers bursts forth fortissimo. An Imperial Court, about 1855." The music gives us this scene exactly: out of the murky, misty beginning, we hear bits of waltz rhythms; gradually these come together and plunge into an animated waltz in D major. *La valse* offers dazzling writing for orchestra. Some of this is the result of the music's rhythmic energy, some the result of Ravel's keen ear for instrumental color—the waltzes can glide along the most delicate writing for solo strings, then suddenly rocket ahead on important solo parts for such unlikely instruments as trumpet and tuba. If *La valse* concluded with all this elegant vitality, our sense of the music might be clear, but instead it drives to an ending full of frenzied violence, and we come away not so much exhilarated as shaken. Ravel made a telling comment about this conclusion: "I had intended this work to be a kind of apotheosis of the Viennese waltz, with which was associated in my imagination an impression of a fantastic and fatal sort of dervish's dance."

Is this music a celebration of the waltz—or is it an exploration of the darker spirit behind the culture that created it? Many have opted for the latter explanation, hearing in *La valse* not a *Rosenkavalier*-like evocation of a more graceful era, but the snarling menace behind that elegance. Ravel himself was evasive about the ending. He was aware of the implications of the violent close, but in a letter to a friend he explained them quite differently: "Some people have seen in this piece the expression of a tragic affair; some have said that it represented the end of the Second Empire, others that it was postwar Vienna. They are wrong. Certainly, *La valse* is tragic, but in the Greek sense: it is a fatal spinning around, the expression of vertigo and the voluptuousness of the dance to the point of paroxysm." ■

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much as they have us!

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project.

From Hanover Square North, at the End of a Tragic Day, the Voice of the People Again Arose

CHARLES IVES

Born October 20, 1874, Danbury, CT

Died May 19, 1954, New York City



Over the last century we have grown so accustomed to violence against civilian populations and to massive civilian casualties that we have become almost numb to them. The Holocaust, the bombing of cities, ethnic cleansing, terrorism—all have served to make attacks on innocents almost the norm rather than the outrage and horror they should be. This was not always the case, as an incident almost

exactly a century ago makes clear. On May 7, 1915, the British passenger liner *Lusitania*, on its way from New York to Liverpool, was torpedoed by a German submarine off the southern coast of Ireland. The ship sank in eighteen minutes, and almost 1200 of the 1962 people on board were killed.

The *Lusitania* sank about 2:30 in the afternoon, which was morning in New York, and the appalling news quickly spread through the city. Charles Ives, then 40 years old, was working at his insurance firm in lower Manhattan, and as he left work that afternoon, he encountered an unexpected and moving scene at the Hanover Square elevated train station. A hurdy-gurdy player on the platform began to play the old hymn tune “In the Sweet By and By,” gradually the crowd on the platform began to sing along with him, and soon everyone on the platform—shattered by the news of what had happened earlier in the day—joined in. Ives himself described the scene:

A workman with a shovel over his shoulder came on the platform and joined in the chorus, and the next man, a Wall Street banker with white spats and a cane, joined in it, and finally it seemed to me that everybody was singing this tune... as a natural outlet for what their feelings had been going through all day long. There was a feeling of dignity all through this. The hand-organ man seemed to sense this and wheeled the organ nearer the platform and kept it up fortissimo (and the chorus sounded out as though every man in New York must be joining in it). Then the first train came in and everybody crowded in, and the song gradually died out, but the effect on the crowd still showed. Almost nobody talked—the people acted as though they might be coming out of a church service. In going uptown, occasionally little groups would start singing or humming the tune.

That moment—a sudden fusion of grief, anguish, and community spirit—became the inspiration for *From Hanover Square North*, which Ives composed over the course of 1915. But Ives was Ives, and he did not set out to render the scene in the realistic way that Richard Strauss might have. Instead, the scene on the railway platform became the starting point for a musical meditation by Ives in which he registered the emotional impact of what he had witnessed.

Like much of Ives’ music from these years, *From Hanover Square North* is multi-layered. It begins with the sound of an off-stage ensemble—chorus, horn, chimes, piano, strings—which creates a distant haze of sound, through which the chorus sings (in English) the first lines of the *Te Deum*: “We praise Thee, Oh God.” Gradually the main orchestra enters with entirely different music, and bits of familiar tunes begin to emerge from this complex texture: “Massa’s in de Cold, Cold Ground,” “My Old Kentucky Home,” “In the Sweet By and By,” and

others. There are multiple layers here, with different instruments playing different music in different rhythms. Tensions increase, and at the climax winds and percussion stamp out “In the Sweet By and By.” Ives’ meaning is clear: out of chaos, the voice of the people emerges, rough and clear and strong, in a statement of faith. That sturdy tune concluded, the complex textures dissolve, and the music drifts into silence.

Ives eventually joined *From Hanover Square North* (as the third movement) to two other orchestral movements he had composed earlier to form his *Orchestral Set No. 2*. This music remained in manuscript throughout the rest of his life and was not performed until Morton Gould led the premiere with the Chicago Symphony Orchestra in February 1967, thirteen years after Ives’ death. Ives never heard a note of it. ■

From Hanover Square North, at the End of a Tragic Day, the Voice of the People Again Arose

(voices heard from off stage)

We Praise Thee O God
We acknowledge Thee to be the Lord
All the Earth doth worship Thee

From Hanover Square North (full chorus)

In the sweet by and by we will meet on that beautiful shore.

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Adagio for Strings

SAMUEL BARBER

Born March 9, 1910, West Chester, Pennsylvania

Died January 23, 1981, New York City



Barber spent the summer and fall of 1936 in the small village of St. Wolfgang in the Tyrol. The 26-year-old composer had just completed a symphony, and now his thoughts turned to chamber music. The Curtis String Quartet, made up of friends from the Curtis Institute, was planning a European tour that fall, and they had invited Barber to compose a quartet for them to play on the tour. Barber struggled with it, however, and the *Quartet in B Minor*—as the three-movement quartet was called—was not ready for the Curtis to play; the Pro Arte Quartet gave the first performance in Rome on December 14, 1936. Even before the quartet had been played, though, Barber knew that there was something extraordinary about its central movement, an *Adagio*. On September 13, 1936, he wrote to the cellist of the Curtis Quartet: “I have just finished the slow movement of my quartet today—it is a knockout!”

During the summers of these years, Barber and his friend Gian-Carlo Menotti had been visiting Arturo Toscanini at the conductor’s summer home at a villa on Lake Maggiore. In the summer of 1937, the conductor—who had just heard Barber’s *First Symphony* performed at the Salzburg Festival—asked to see some of his music, and the young composer sent Toscanini the manuscript scores of an *Essay for Orchestra* and of an arrangement for string orchestra he had made of the quartet’s slow movement. But then Barber heard nothing, and the scores were returned by mail, without comment. Stung, Barber refused to accompany Menotti when his friend went to say goodbye to the maestro at the end of the summer. Toscanini recognized what had happened and said to Menotti: “Tell him not to be mad. I’m not going to play one of his pieces, I’m going to play them both.” The conductor had memorized both scores and—not needing them—had simply sent them back; he did not ask to see them again until rehearsals were about to begin. Toscanini led the premiere of what had now come to be known as the *Adagio for Strings* on November 5, 1938. He liked this music well enough that he took it on the NBC Symphony’s tour of South America in 1940 and recorded it shortly after the beginning of World War II.

The *Adagio for Strings* takes the form of a long arch. It is built on only one theme, a slow and sinuous melody initially heard in the first violins. There is an “archaic” quality about this music that is easy to sense but difficult to define—Barber’s noble melody almost has something in common with medieval choral music (in fact, late in life Barber made a choral arrangement of the *Adagio for Strings*, setting the *Agnus Dei* text). The theme develops with slow but inexorable power, passing from section to section and gathering force with each repetition until finally it builds to a climax of great intensity. Here the music breaks off suddenly, falls away, and concludes on nearly inaudible fragments of the original theme.

The restrained and solemn character of the *Adagio* has led to its frequent use as mourning music, much to Barber’s distress. It was broadcast in both the United States and England immediately following the announcement of President Roosevelt’s death in 1945, and—ironically—it was performed by the New York Philharmonic to mark Barber’s own death in 1981. More recently, the *Adagio* has almost become a victim of its own success: it seems fated to be used whenever someone needs music that sounds both “ceremonial” and “American,” and its obsessive use as part of the sound track of the motion picture *Platoon* is only one example. Perhaps the best way to hear this familiar music is to try—as much as possible—to scrape it free of these cultural accretions and to listen to the skill with which its young creator takes his solemn melody—still beautiful after countless hearings—and builds it to that powerful climax, then leads it through a long descent into silence. ■

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Dr. Stephen Sturk interim choral director

Juggling careers as conductor, composer, tenor, and teacher, Stephen Sturk has been a fixture on the San Diego music scene for nearly three decades. He has been conductor/music director of several important churches and community choirs in Southern California. After serving on the

faculty of the University of San Diego (1993-1998), where he was director of the Choral Scholars Program, he became the Founding Director of the Pacific Academy of Ecclesiastical Music (PACEM). He is a nationally recognized composer of church music with works published by Arista Music, C.F. Peters Corporation, Associated Music Publishers, and Oregon Catholic Press (Trinitas Series). He was composer-in-residence at St. Paul’s Episcopal Cathedral in San Diego from 2000 through 2016.

Before settling in California in 1991, Sturk was active in New York City where his principal positions were music director of The New York Motet Choir, associate conductor of the choirs at the Cathedral Church of St. John the Divine, and director of The Juilliard Singers at the Juilliard School of Music. He was also a consultant and music copyist for the major New York publishing firms and for a host of composers, including Leonard Bernstein and Steve Reich.

Sturk appears as conductor or singer on more than 60 recordings, most notably the soundtrack of the Disney animated feature “Beauty and the Beast.”

Sturk was educated at North Central College in Naperville, Illinois (B.A. in Classics), which awarded him the college’s prestigious Fine Arts Medal in October 2008. He received the M.A. degree in music history and literature from San Diego State University, where his specialty was music of the California Missions. He earned the Doctor of Musical Arts degree in choral conducting from North Dakota State University.

Dona Nobis Pacem

RALPH VAUGHAN WILLIAMS
Born October 12, 1872, Down Ampney
Died August 26, 1958, London



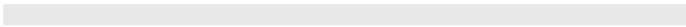
In 1936 the Huddersfield Choral Society, one of England's most distinguished choruses, invited Ralph Vaughan Williams to compose a large-scale piece for their centenary celebration that year. But the work he wrote for them—a cantata for soprano, baritone, chorus, and orchestra titled *Dona Nobis Pacem*—was anything but a celebration piece. By 1936 the clouds were gathering over Europe, and *Dona Nobis Pacem* ("Give Us Peace") was the composer's protest against war and a cry for peace at a time of growing international tension. Three years later, his worst fears would be realized.

Vaughan Williams assembled his own text for the cantata, drawing from quite varied sources: the Latin Mass, Walt Whitman's collection of Civil War poems titled *Drum Taps*, excerpts from an anti-war speech by John Bright, and the Bible. Some have charged that this range of texts keeps the work from achieving a unity of statement; the fact that Vaughan Williams incorporated into *Dona Nobis Pacem* music that he had written nearly thirty years earlier has its effect on the cantata's stylistic unity as well. Nevertheless, *Dona Nobis Pacem* remains an effective work. A heartfelt protest against a war that daily seemed more inevitable, it offers some compelling music, and certainly its interweaving modern war poems with ancient liturgical texts caught the attention of Benjamin Britten when he composed his *War Requiem* in 1961.

Vaughan Williams is usually thought a conservative among twentieth-century composers, but the harmonic language of *Dona Nobis Pacem* is remarkable. Much of the writing is intensely chromatic, with melodic lines stinging off each other to produce music that sounds full of "wrong" notes. *Dona Nobis Pacem* came two years after Vaughan Williams' savage *Fourth Symphony*, and while the cantata does not reproduce the abrasive sonority of that symphony, it can have an unsettling sound appropriate to its message.

The cantata divides into six interconnected sections. The soprano's opening appeal for peace—"Dona nobis pacem"—floats with a silvery purity above rumblings far below. Her plea will return throughout *Dona Nobis Pacem*, but now it is suddenly shouldered aside by the sound of war. A military march, full of trumpets and drums, introduces Whitman's "Beat! Beat! Drums!", which shows war ripping apart everyday human activity as it smashes across the countryside. The sounds of battle trail off, and we are left with its aftermath, "Reconciliation." Whitman had worked as a hospital orderly during the Civil War, caring for the wounded, and the baritone's text tells of his encountering the body of an enemy soldier and gradually accepting their joint humanity; Vaughan Williams creates a particularly lovely falling cadence here on the repeated three-word phrase: "this soiled world." The fourth section, "Dirge for Two Veterans," has become the best-known music from *Dona Nobis Pacem* and is sometimes performed separately (this is the section Vaughan Williams had written earlier—he made a first draft of this music in 1911). The orchestra's grim opening march is suddenly recognized as a funeral procession: a father and son—both casualties of the same battle—are to be buried together, and now their caskets are laid side by side in the moonlight. The solemn funeral march, which is soon violated by the sounds of battle, rises to a powerful climax, then falls back as the dead men receive blessing and moonlit burial, and the march trails into silence.

The fifth section—"The Angel of Death"—sets part of a speech given before the House of Commons in 1855 by the Quaker John Bright protesting England's involvement in the Crimean War. The music seems lost in darkness as Vaughan Williams introduces Biblical texts bewailing the vulnerable state of humankind. And—finally—comes hope: a string tune very much like a ground bass rises from the depths of the orchestra, and basses open the final section by singing a vision of peace: "Nation shall not lift up a sword against nation." This rises to a grandiose climax, and all seems set for a conventional ending, full of triumph and ringing bells. But Vaughan Williams undercuts this happy fervor at the end. The sounds of triumph fade away, the soprano's opening "Dona nobis pacem" floats ethereally above the chorus' "Good will toward men," and the music subsides into silence on Vaughan Williams' final prayer for peace. ■



Eden Tremayne soprano

Canadian soprano Eden Tremayne is recognized for her heartfelt singing and dynamic stage portrayals. She has been an Apprentice Artist with San Diego Opera for the past two seasons, where she sang the role of Countess Ceprano and understudied the role of Gilda in Verdi's *Rigoletto*, Susanna in Mozart's *Le Nozze di Figaro* and Frasquita in Bizet's *Carmen*. Notable operatic performances include touring Central and Eastern Canada performing the role of Violetta in Verdi's *La Traviata* as part of Jeunesses Musicales du Canada's Emerging Artists. She was also a member of the Yulanda M. Faris Young Artist Program at Vancouver Opera, where her roles included Kate Pinkerton in *Madam Butterfly*, Countess Ceprano, the Page in Verdi's *Rigoletto*, and Lucinda in the Canadian premiere of Nico Muhly's *Dark Sisters*. She made her Bodhi Tree Concerts debut as Rowan in Benjamin Britten's *The Little Sweep* and will sing with them again this fall as Mabel in *The Pirates of Penzance*.



Anthony Whitson-Martini baritone

Anthony Whitson-Martini has appeared with San Diego Opera, Lambs Players Theatre, and Utah Festival Opera & Musical Theatre. He recently completed his residency at the prestigious Academy of Vocal Arts in Philadelphia, where he performed leading roles in *Così fan tutte*, *Rusalka*, *Don Giovanni*, *Ariadne auf Naxos* & *Die Zauberflöte*. Concert work includes appearances with the Philadelphia Orchestra, Lyric Fest, San Diego Master Chorale, and La Jolla Symphony & Chorus in their 2016/17 Season. Whitson-Martini is a Regional Finalist of the Metropolitan Opera National Council Auditions, among other awards from the Lotte Lenya Competition, Burbank Philharmonic, and Musical Merit Foundation of San Diego.

Dona Nobis Pacem

Ralph Vaughan Williams

I. Agnus Dei

Agnus Dei, qui tollis peccata mundi,
dona nobis pacem.

Lamb of God, you take away the sins of
the world, grant us peace.

II. Beat! beat! drums!

Beat! beat! drums!—blow! bugles! blow!
Through the windows—through doors—burst like a ruthless force,
Into the solemn church, and scatter the congregation,
Into the school where the scholar is studying;
Leave not the bridegroom quiet—no happiness must he have now with his bride,
Nor the peaceful farmer any peace, ploughing his field or gathering his grain,
So fierce you whirr and pound, you drums—so shrill you bugles blow.

Beat! beat! drums!—blow! bugles! blow!
Over the traffic of cities—over the rumble of wheels in the streets;
Are beds prepared for sleepers at night in the houses? No sleepers must sleep in those beds,
No bargainers' bargains by day—no brokers or speculators—would they continue?
Would the talkers be talking? would the singer attempt to sing?
Then rattle quicker, heavier drums— you bugles wilder blow.

Beat! beat! drums! —blow! bugles! blow!
Make no parley—stop for no expostulation,
Mind not the timid—mind not the weeper or prayer,
Mind not the old man beseeching the young man,
Let not the child's voice be heard, nor the mother's entreaties,
Make even the trestles to shake the dead where they lie awaiting the hearses,
So strong you thump O terrible drums—so loud you bugles blow.

—*Walt Whitman*

III. Reconciliation

Word over all, beautiful as the sky,
Beautiful that war and all its deeds of carnage must in time be utterly lost,
That the hands of the sisters Death and Night incessantly softly wash again
and ever again, this soiled world;
For my enemy is dead, a man divine as myself is dead,
I look where he lies white-faced and still in the coffin—I draw near,
Bend down and touch lightly with my lips the white face in the coffin.

—*Walt Whitman*

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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.

Diane Salisbury, LJS&C's Executive Director, Retires



Diane Salisbury is retiring June 30 at the end of this concert season. She has been a huge part of the LJS&C for more than two decades. Diane joined the Board of Directors in 1993, ultimately serving as Board President and for the past 13 years has been our Executive Director. Those who have known and appreciated her work might say she has been the heartbeat of the LJS&C.

And they would be absolutely right.

Through her dedication and creativity, Diane has steadfastly upheld the LJS&C's mission and artistic vision. Having formerly owned her own businesses in advertising and retail, Diane was perfectly poised to lead our organization. She managed the artistic, logistical, marketing, legal, financial, and personal relations aspects of the LJS&C without missing a step.

Diane has been a tireless fundraiser. In addition to the holiday fund drive, she organized our two major fundraising events each year: the annual Wine Tasting (with the expertise and generosity of her husband, wine critic Robert Whitley) and our Gala dinner and auction. Diane brought financial stability to the LJS&C, nearly doubling the annual budget to \$650,000, giving Music Director Steven Schick the ability to accomplish artistic goals and pursue cutting-edge projects that would not have been possible otherwise. She also ensured the future sustainability of the LJS&C by successfully establishing our \$1.5 million endowment and launching our Planned Giving initiative.

Diane facilitated many innovations to our organization: the highly successful Young People's Concerts, open dress rehearsals, donor appreciation events, collaboration with other community organizations, and videotaping of all concerts. Diane met all challenges with pluck, aplomb and an open mind to new ideas; welcomed all patrons with a smile; and smoothed over rough times and people.

We will miss Diane, and thank her profusely for her 13 years of unflagging energy and love. We wish her well on the golf course, hiking trails, wine excursions, and especially, in her favorite easy chair with a good book and a kitty on her lap.

Adieu, with appreciation and love, the La Jolla Symphony and Chorus family.

Join Us in Honoring Diane

To commemorate Diane's impact and many contributions to LJS&C, the Board of Directors has established, and personally contributed to, a special fund in her honor toward next year's concert season. We invite you to join us by making an additional gift this year in honor of Diane. We cannot think of a better way to set the capstone on her remarkable tenure.

For details about making a gift in Diane's honor, please contact Melanie Intrieri, marketing@lajollasympphony.com, 858-822-2166. Or donate online at lajollasympphony.com

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IV. Dirge for Two Veterans

The last sunbeam
Lightly falls from the finished Sabbath,
On the pavement here, and there beyond it is looking,
Down a new-made double grave.

Lo, the moon ascending,
Up from the east the silvery round moon,
Beautiful over the house-tops, ghastly, phantom moon,
Immense and silent moon.

I see a sad procession,
And I hear the sound of coming full-keyed bugles,
All the channels of the city streets they are flooding,
As with voices and with tears.

I hear the great drums pounding,
And the small drums steady whirring
And every blow of the great convulsive drums,
Strikes me through and through.

For the son is brought with the father,
(In the foremost ranks of the fierce assault they fell,
Two veterans, son and father, dropped together,
And the double grave awaits them.)

And nearer blow the bugles,
And the drums strike more convulsive,
And the daylight o'er the pavement quite has faded,
And the strong dead-march enwraps me.

In the eastern sky up-buoying,
The sorrowful vast phantom moves illumin'd,
(Tis some mother's large transparent face,
In heaven brighter growing.)

O strong dead-march you please me!
O moon immense with your silvery face you soothe me!
O my soldiers twain! O my veterans passing to burial!
What I have I also give you.

The moon gives you light,
And the bugles and the drums give you music,
And my heart, O my soldiers, my veterans,
My heart gives you love.

—Walt Whitman

V. The Angel of Death

The Angel of Death has been abroad throughout the land;
you may almost hear the beating of his wings.
There is no one as of old...
to sprinkle with blood the lintel
and the two side-posts of our doors,
that he may spare and pass on.

— John Bright

Dona nobis pacem. Grant us peace.

We looked for peace, but no good came;
and for a time of health, and behold trouble!
The snorting of his horses was heard from Dan;
the whole land trembled at the sound
of the neighing of his strong ones;
for they are come, and have devoured the land
and those that dwell therein...

The harvest is past, the summer is ended,
and we are not saved?

Is there no balm in Gilead?
Is there no physician there?
Why then is not the health of the daughter of my people recovered?

—Jeremiah VIII:15-22

O man greatly beloved, fear not,
peace be unto thee, be strong, yea, be strong.

—Daniel X:19

The glory of this latter house
shall be greater than the former
and in this place will I give peace.

—Haggai II:9

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VI. Nation shall not lift up a sword

Nation shall not lift up a sword against nation,
 neither shall there be war any more.
 And none shall make them afraid,
 neither shall the sword go through the land.
 Mercy and truth are met together,
 righteousness and peace have kissed each other.
 Truth shall spring out of the earth,
 and righteousness shall look down from heaven.
 Open to me the gates of righteousness, I will go into them.
 Let all the nations be gathered together,
 and let the people be assembled;
 and let them hear, and say, it is the truth.
 And it shall come, that I will gather all nations and tongues.
 And they shall come and see my glory.
 And I will set a sign among them,
 and they shall declare my glory among the nations.
 For as the new heavens, and the new earth,
 which I will make, shall remain before me,
 so shall your seed and your name remain for ever.
 Glory to God in the highest, and on earth peace,
 good-will toward men.

—Adapted from Micah IV.3; Leviticus XXVI.6;
 Psalms LXXXV.10; and CXVIII.19;
 Isaiah XLIII.18-22; and Luke II.14.

Dona nobis pacem.

The Banks of Green Willow

GEORGE BUTTERWORTH
 Born July 12, 1885, London
 Died August 5, 1916, Pozières



Vaughan Williams to collect folk-songs. Butterworth was also a skilled folk-dancer and often performed on the stage.

Though he had studied piano and organ as a boy, Butterworth was largely self-trained as a composer, and his works grow directly out of

The son of the general manager of the North Eastern Railroad, George Butterworth received a classical education at Eton and Oxford and seemed headed for a career in law when his life took a sharp turn. Butterworth fell in love with English folk-music and folk-dances, and that love transformed his life: he gave up law and devoted himself to music, traveling across the English countryside with his friend Ralph

his contact with the English countryside. These include settings of poems from A.E. Housman's *A Shropshire Lad* and several brief works for orchestra, including *Two English Idylls* and *The Banks of Green Willow*. Composed in 1913, *The Banks of Green Willow* might also be titled an "idyll," for it makes that same evocation of pastoral life in all its idealized simplicity and tranquility. Butterworth bases it on several old English folk melodies—the opening clarinet solo is one of these—and this music might be thought of as a brief fantasia on these themes, much as Vaughan Williams was to do in his *English Folksong Suite*. The melodies are treated in turn, and the music grows to a modest climax before falling away to end quietly.

The Banks of Green Willow was first performed on March 20, 1914, in London. Five months later World War I began, and Butterworth enlisted in the Duke of Cornwall's Light Infantry. He was shot dead by a sniper a few weeks after his 31st birthday during the Battle of the Somme, and in the furious fighting in the trenches over the next several days his body was never recovered. Vaughan Williams dedicated his "*London*" *Symphony* to Butterworth's memory. ■

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The Therese Hurst Planned Giving Society is named in honor of La Jolla Symphony & Chorus's chief benefactor, Therese Hurst, who upon her death in 1985 left her house to the LJS&C. It was a transformative gift that created a cash reserve and endowment fund that live on today.

Making a planned gift can be as easy as adding LJS&C as a beneficiary to your life insurance policy, retirement plan, or will. If you've already made a provision for LJS&C in your estate plans but are not listed below, please let us know so that we may recognize you along with the following Therese Hurst Planned Giving Society members:

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Concert Video Educational Fund

Thanks to a generous gift by the **Family of Joan Forrest, in her memory**, La Jolla Symphony & Chorus has funding to videotape each concert this season. These videos will be posted on our YouTube channel for educators and the public to access free of charge as part of our music education and outreach effort. The videos also will be broadcast by UCSD-TV to all of the UC campuses and by satellite and cable to over 100,000 viewers.

With ongoing support, we can turn LJS&C's unique commitment to performing new music and lesser-known works into an invaluable educational resource through videotaping and archiving of our concerts. If you are interested in joining the Family of Joan Forrest in supporting this effort, please contact Diane Salisbury at dsalisbury@lajollasympphony.com for details.

Heartfelt 
THANKS
TO OUR VOLUNTEERS!

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We regret if we missed your name. Please accept our heartfelt thanks for all you do!