



# La Jolla Symphony & Chorus

**2018-2019 Season**

November 3-4, 2018  
*Mandeville Auditorium, UCSD*









*Lineage:*  
A MEMORY PROJECT

**STEVEN SCHICK**  
Music Director

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Music Director



**Ruben Valenzuela**  
Interim Choral Director

**David Chase**  
Choral Director Emeritus

## Lineage

Saturday, November 3, 2018, 7:30pm ■ Sunday, November 4, 2018, 2:00pm  
Mandeville Auditorium, UCSD

**Steven Schick conducting**

**ZOSHA DI CASTRI** Lineage

**Michael Gerdes conducting**

**TAN DUN** Concerto for Water Percussion and Orchestra

*Prelude: Largo molto rubato*  
*I. Adagio molto misterioso*  
*II. Andante molto moderato*  
*III. Allegro molto agitato*

*Steven Schick, Fiona Digney, Rebecca Lloyd-Jones, percussionists*

**INTERMISSION**

**Steven Schick conducting**

**IGOR STRAVINSKY** Petrushka

*First Tableau: The Shrovetide Fair*  
*Second Tableau: Petrushka's Room*  
*Third Tableau: The Moor's Room*  
*Fourth Tableau: The Shrovetide Fair (Toward Evening)*

*Cover photos by Bill Dean, Gary Payne, Tom Peisch*

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# From the Conductor

As I was conceiving our 2018-19 season, "Lineage," an experience from many years ago came to mind. During a lull in the conversation at a Seder, someone made the quirky suggestion that we go around the table and just say the birth names of our grandmothers aloud. At first it seemed like a lighted hearted party game, but as we began to remember one after another of those gorgeous Jewish names from the turn of the century—Zadie and Pearl, along with Safta or Nonna—the table grew quiet. There were plenty of non-Jewish guests also so there was a Bonnie and an Elna and Josefina as well. These names were our legacy and our recitation of them our oral history and lineage. We all began to wonder how we were extending their legacies. What part of those gorgeous and evocative names and memories still lived within us? And the corollary thought: how could we create today a beautiful past that those who come after us will one day want to celebrate?

Planning this season, I began to wonder what the musical version of that moment was. Was there a lineage (taking the name of Zoshi di Castri's luminous piece built on her memories of her Italian grandparents) that could connect Stravinsky to di Castri to Tan Dun? In the concerts that follow, how could continue the celebration of our pasts, linking Handel and his glorious *Messiah* to the young Chinese composer Qing Qing Wang? Lj White to Anton Bruckner? By what properties of our minds does the Bernstein *Symphony #3*, the *Kaddish*, evoke both memory and mourning while, on the same concert, the Beethoven *Symphony #8* evokes memory and joy? And what do we make of the end of World War I, now just one hundred years ago, and its connection to our current geopolitical state? Our final concert of the year takes that theme to heart. In each case, we offer an answer in the form of musical texture, harmonic sense, orchestration or narrative impulse.

We start our season, appropriately, with a provocative work by the young Canadian composer Zosha di Castri. At first her piece feels modern, maybe even gritty. Micro-tonally inflected "chorale" melodies seem to rob the music of a tonal center, and as a textural counterpoint, nearly continuous string glissandi feel gauzy, veiled, and impermanent. Soon a listener notes that the modern surface of the piece is not the point. We are invited to hear through the textures and grasp the partly hidden melodies and rhythms at the core of the music. Imagine the composer as a young person in Alberta, listening through the noise of contemporary life to claim the memories of her Italian grandparents. We gather from her piece that sometimes the most important music, the



## Steven Schick music director

Percussionist, conductor, and author Steven Schick was born in Iowa and raised in a farming family. Hailed by Alex Ross in *The New Yorker* as "one of our supreme living virtuosos, not just of percussion but of any instrument," he has championed contemporary percussion music by commissioning or premiering more than 150 new works. The most important of these have become core repertory for solo percussion. In 2014 he was inducted into the Percussive Arts Society Hall of Fame.

Schick is in his 12th season as artistic director and conductor of the La Jolla Symphony and Chorus. He is also co-artistic director of the

most telling memories, are not the ones closest to the surface, but deeper ones to be excavated like gold nuggets from a sieve-full of gravel.

For a listener in search of memory, Tan Dun's evocative *Water Concerto* is the perfect place to start. In *Water Concerto*, we get memory through three tributaries. Firstly and foremost there is the water itself. It's our earliest aural memory, heard in the aqueous environment of the womb. Water is one of our first sounds—and as one who loves the sea, I hope it will also be one of the last sounds I hear. Then there are the ringing metallic sounds of gongs and bells—tied to ancient religious and spiritual rituals—against which a cacophony of voice-like sound effects played by the orchestra creates a halo of imaginary language.

Water. Ritual. Language. The memory trifecta!

Stravinsky's *Petrushka*, like his other famous ballets of the time, *Firebird* and *Le Sacre du Printemps*, is a rich repository of lineage. These pieces, along with *Les Noces*, which was gestating at the time, allowed Stravinsky to metabolize the Russian and Ukrainian memories of his youth and created a platform for the future. Music History texts write of Stravinsky's mercurial exploration of the musical forms of memory—from his embrace of 18th century ideals in the aptly named "neo-classical" phase to his late adoption of 12-tone technique, itself by that time a memory of earlier practices. Stravinsky was obsessed with lineage.

Sometime over the course of the last century, memory became a skill to be deployed. We are impressed with a soloist who plays from memory. Or, to the contrary, when we forget we feel less competent. But that's a modern perspective. For millennia, memory, both personal and communal, was not primarily a skill, but a central quality in a moral person. Early philosophers grouped memory with ethics, not neuroscience.

I still like to think of it that way. A critical component to living an ethical life is how we remember, how we create lineage. It answers important questions: Who are we? To what echoes of our history do we resonate and how do we memorialize them? And, most importantly, what do we need to do today so that, in the future, we will be remembered by someone who will recognize herself in her memories of us; who will examine her lineage through our lives and be grateful? ■

Banff Centre for Arts and Creativity Summer Music Program and artistic director and conductor of the Breckenridge Music Festival.

As a guest conductor he has appeared with the BBC Scottish Symphony Orchestra, the Saint Paul Chamber Orchestra, the Milwaukee Symphony, Ensemble Modern, the International Contemporary Ensemble (ICE), and the Asko/Schönberg Ensemble.

Schick's publications include a book, "The Percussionist's Art: Same Bed, Different Dreams," and many articles. He has released numerous recordings including the 2010 "Percussion Works of Iannis Xenakis," and its companion, "The Complete Early Percussion Works of Karlheinz Stockhausen" in 2014 (both on Mode). He received the "Diapason d'Or" as conductor (Xenakis Ensemble Music with ICE) and the Deutscheschallplattenkritikpreis, as percussionist (Stockhausen), each for the best new music release of 2015.

Steven Schick is Distinguished Professor of Music and holds the Reed Family Presidential Chair at the University of California, San Diego.

# Program Notes by Eric Bromberger

## Lineage ZOSHA DI CASTRI Born 1985, Canada



Our season devoted to exploring our heritage—musical and otherwise—begins with a work that perfectly symbolizes that exploration, Zosha di Castri's *Lineage*. The Canadian composer received her bachelors degree from McGill University in Montreal, went to Paris for further study, and completed her DMA at Columbia, where she is currently the Francis Goelet Assistant Professor of Music. As a composer, she has used a number of techniques, including electronics, video, dance, and interactive collaborations, and she has also composed works in traditional forms. Her music has been performed by the San Francisco Symphony, Toronto Symphony, New World Symphony, Montreal Symphony, and the Cabrillo Festival Orchestra, and she has appeared on the chamber series of both the Chicago Symphony and Los Angeles Philharmonic. Her music shows a special interest in sound—in texture, timbre, and entirely new sonorities.

*Lineage*, composed in 2013, was jointly commissioned by the New World Symphony, San Francisco Symphony, and Boosey and Hawkes; Michael Tilson Thomas led the premiere in Miami on April 20, 2013.

In an interview, di Castri said that she began *Lineage* as a tribute to her recently deceased grandmother, who was Italian, and in the process of composing the music she recognized that it was a way of "reflecting on what it meant to be a third-generation Canadian." In a note on her publisher's website, di Castri describes her intention in this music:

In *Lineage*, I was interested in exploring the idea of what is passed down. As a kid, I loved listening to my grandparents tell stories about 'the-old-country' or of life in the village or on the farm. These tales were at once so real through their repetition, and yet at the same time were so foreign and removed from my own personal experience. Thinking of this, I hoped to create a piece in which certain elements are kept constant while others are continually altered, adopted, or are added on, creating an ever-evolving narrative. In preparing for this piece, I also spent much time reflecting upon what it means to 'return'—to keep coming back to something (or someone) that serves as a grounding force. I was interested in the idea of a landmark or point of origin, which remains steadfast, yet also evolves subtly over time. The constant nature of this rootedness is what allows us to orient ourselves; it serves as a bearing when navigating the many branches of uncharted possibility. It is also the measuring stick by which we gauge how far we've come and how far we've yet to travel...the resulting music is a combination of change and consistency, a re-imagining of places and traditions I've known only second-hand, the sound of a fictitious culture one dreams up to keep the memories of another generation alive. ■

## 2018-2019 Season Mandeville Auditorium, UCSD

# Lineage: MEMORY PROJECT



## La Jolla Symphony & Chorus

### Celebrating Tradition

Saturday, December 8 at 7:30pm  
Sunday, December 9 at 2:00pm

Mandeville Auditorium, UCSD

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(arr. Mozart)

Florence Price *Violin Concerto No. 2*

Qingqing Wang *Between Clouds and Streams*  
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Mindy Chu, *mezzo-soprano*; Derek Chester, *tenor*;  
Kerry Wilkerson, *bass-baritone*; David Buckley, *violin*

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## Concerto for Water Percussion and Orchestra

TAN DUN

Born August 18, 1957, Si Mao, Hunan, China



Japanese composer Toru Takemitsu, a figure universally revered for both his craftsmanship and his vision, died in 1996, and two years later Chinese composer Tan Dun wrote a piece in his memory. The *Concerto for Water Percussion and Orchestra* was inspired by the sounds Tan Dun heard while growing up in Hunan Province. Water percussion refers to those sounds that can be generated in part by water, but Tan Dun turned to this particular sonority for a larger reason—for

him, water is a symbol of life: "We are all linked by water," he has said. "Life can never be without water. Water means tears. It also means the ocean." In a published interview, the composer has suggested that the *Concerto for Water Percussion and Orchestra* raises questions like "Where did we come from?" and "Where are we going?" In another interview, Tan Dun spoke at length about the many different meanings of water to him:

To me, my early life, living with water, having fun with water, and playing ritualistic music with water, has become very inspiring. Somehow now, I spend so much of my time to recompose this kind of memory...to recompose this kind of experience, with the new method. In Hunan, water was a daily thing with our life. Every day we washed everything with the river. All the old women, they always went to river for laundry, making a beautiful sound, very rhythmic. So I transpose those memories of beautiful laundry

sounds, and swimming sounds, body popping sounds, water dancing sounds, water teasing sounds, water popping sound, into my orchestrations.

"Water percussion" includes a large array of instruments, and Tan Dun has noted that there are more than thirty ways to create sounds with water. In this concerto he calls for two large hemispherical and transparent water basins with lighting; one soda bottle; one waterphone; one pair of water tube drums; one medium water gong hung on a stand to be dipped in water; four water drums (four different sizes of wooden salad bowls, floating upside down on the water basin); one slinky phone; one long water tube with foam paddle; one water shaker; one sieve (strainer with handle); one set of agogo drums; and vibraphone. The composer asks that some of these sounds be amplified, and it should be noted that this careful attention to sound extends to the orchestra as well as the percussion soloist: wind players are asked at points to detach their mouthpieces and play only through them, and the orchestra is also asked to hum in some passages.

The concerto takes the form of a prelude followed by the standard three movements, though Tan Dun abandons the traditional fast-slow-fast sequence of movements. Instead, here the tempo gradually increases across the span of this concerto, moving from a slow and mysterious beginning through a moderately-paced central movement to an animated (at times violent) conclusion.

The *Concerto for Water Percussion and Orchestra* was commissioned by the New York Philharmonic, and that orchestra gave the premiere on June 3, 1999, with its own percussionist Christopher Lamb as soloist. Conductor Kurt Masur liked the music so much that he took the *Concerto for Water Percussion and Orchestra* on the Philharmonic's tour of Latin America and later included it in the set of recordings commemorating his tenure with that orchestra. ■



## Michael Gerdes assistant conductor

Michael Gerdes is the 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 *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. Gerdes was also selected by the *San Diego Union Tribune* as one of three "Faces to Watch" in Classical Music.

Gerdes maintains an active calendar as a guest conductor and clinician, most recently working with the Bacau Philharmonic and The Moldova Philharmonic Choir of Iasi along with honor orchestras of Alpine Valley, Grossmont Union, The California Music Educators Association, Southern California Band and Orchestra Directors Association All-Southern, San Diego Unified, and Sweetwater. He serves as an executive of the Los Angeles Conducting Institute, President of the San Diego Pro Arte Voices board, and a member of the New West Electronic Arts & Music Organization Board. He is Director of Orchestras for the Bravo International Music Academy and the San Diego Summer Music Institute. Gerdes also serves as the prelude speaker for the La Jolla Music Society's visiting orchestras series. Gerdes holds a Master's degree in Orchestral Conducting from James Madison University.



## Fiona Digney percussion

Fiona Digney is an Australian-born multi-faceted percussionist, who holds both education and performance degrees from Australia, The Netherlands, and USA, and is currently based in California while she undertakes doctoral studies under the guidance of Steven Schick. She has enjoyed a wide-ranging freelance career

performing in solo, ensemble, and theatrical settings in Australia, China, Canada, The Netherlands, Sweden, England, Mexico, and the United States. As an avid proponent of new music, she has commissioned and premiered various percussion works from composers across the globe, and has been involved in many new and experimental music ensembles. Ms. Digney has performed with West Australian Symphony Orchestra, San Diego Symphony, La Jolla Symphony & Chorus (LJS&C), Tetrafride percussion quartet (AUS), Ensemble 64.8 and *red fish blue fish* (USA), as well as a soloist at Club Zoo and the launch of the Totally Huge New Music Festival (AUS). In 2018, she has soloed with LJS&C in the premiere of "M. Alone: a theatre and percussion concerto for Fiona Digney" by Roland Auzet, served as Associate Producer for the Ojai Music Festival and Faculty Member/Artistic Associate for the Banff Summer Music programs.



## Rebecca Lloyd-Jones percussion

Australian born percussionist Rebecca Lloyd-Jones is a diverse musician who is passionate about percussion performance, research and education. She has worked extensively with the Queensland, Melbourne, Sydney and Darwin Symphony Orchestra, The Australian National Academy

of Music (ANAM) and has served for two years in The Defence Force as a Member of the Royal Australian Navy Band. Based in San Diego, Rebecca is a doctoral candidate at UCSD under the guidance of Professor Steve Schick. In Australia, Rebecca graduated from the Victorian College of the Arts completing her Honours Degree, under the tutelage of percussionist Peter Neville and is also an alumni of the Higher Degree Research Department at Queensland Conservatorium completing her Masters of Music Research Degree with Dr. Vanessa Tomlinson. Rebecca has performed at several focus days for the Percussive Arts Society International Convention and has attended the Roots and Rhizomes program at the Banff Centre for Arts and Creativity, Canada. In 2017, Rebecca was an artistic producer for the Transplanted Roots percussion symposium held in Brisbane where she performed in several key concerts and presented her research paper *Amid the Noise: A Percussionist's Exploration of Creative Practice*.

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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.

## Petrushka

IGOR STRAVINSKY  
Born June 17, 1882, Oranienbaum  
Died April 6, 1971, New York City



*Petrushka*, Stravinsky's ballet about three puppets at a Russian Shrovetide carnival, actually began life as a sort of piano concerto. In the summer of 1910, shortly after the successful premiere of *The Firebird*, Stravinsky started work on a ballet about a pagan ritual sacrifice in ancient Russia. But he set the manuscript to *The Rite of*

*Spring* aside when he was consumed by a new idea: "I had in my mind a distinct picture of a puppet, suddenly endowed with life, exasperating the patience of the orchestra with diabolical cascades of arpeggi. The orchestra in turn retaliates with menacing trumpet-blasts. The outcome is a terrific noise which reaches its climax and ends in the sorrowful and querulous collapse of the poor puppet."

When impresario Serge Diaghilev visited Stravinsky that summer in Switzerland to see how the pagan-sacrifice ballet was progressing, he was at first horrified to learn that Stravinsky was doing nothing with it. But when Stravinsky played some of his new music, Diaghilev was charmed and saw possibilities for a ballet. With Alexander Benois, they created a story-line around the Russian puppet theater, specifically the tale of *Petrushka*, "the immortal and unhappy hero of every fair in all countries." Stravinsky composed the score to what was now a ballet between August 1910 and May 1911, and *Petrushka* was first performed in Paris on June 13, 1911, with Nijinsky in the title role.

From the moment of that premiere, *Petrushka* has remained one of Stravinsky's most popular scores, and the source of its success is no mystery: *Petrushka* combines an appealing tale of three puppets, authentic Russian folk tunes and street songs, and brilliant writing for orchestra. The music is remarkable for Stravinsky's sudden development beyond the Rimsky-inspired *Firebird*, particularly in matters of rhythm and orchestral sound. One of those most impressed by *Petrushka* was Claude Debussy, who spoke with wonder of this music's "sonorous magic."

A brief summary of the music and action, which divides into four tableaux separated by drum rolls:

**First Tableau: The Shrovetide Fair** To swirling music, the curtain comes up to reveal a carnival scene in 1830 St. Petersburg. The crowd mills about, full of organ grinders, dancers, and drunkards. An aged magician appears and—like a snake charmer—spins a spell with a flute solo. He brings up the curtain in his small booth to reveal three puppets: *Petrushka*, the moor, and the ballerina. At a delicate touch of his wand, all three spring to life and dance before the astonished crowd to the powerful *Russian Dance*. A drum roll leads to the

**Second Tableau: *Petrushka's Room*** This opens with *Petrushka* being kicked into his room and locked up. The pathetic puppet tries desperately to escape and despairs when he cannot. Stravinsky depicts his anguish with two clarinets, one in C major and the other in F-sharp major: their bitonal clash has become famous as the "Petrushka sound." The trapped puppet rails furiously but is distracted by the appearance of the ballerina, who enters to a tinkly little tune. *Petrushka* is drawn to her, but she scorns him and leaves.

**Third Tableau: *The Moor's Room*** Brutal chords take us into the moor's opulent room. The ballerina enters and dances for the moor to the accompaniment of cornet and snare drum. He is charmed, and the two waltz together. Suddenly *Petrushka* enters (his coming is heralded by variations on his pathetic clarinet tune), and he and the moor fight over the ballerina. At the end, the moor chases him out.

**Fourth Tableau: *The Shrovetide Fair (Toward Evening)*** At the scene of the opening tableau, a festive crowd swirls past. There are a number of ballet set-pieces here: the *Dance of the Nurse-Maids*, *The Peasant and the Bear* (depicted respectively by squealing clarinet and stumbling tuba), *Dance of the Gypsy Women*, *Dance of the Coachmen and Grooms* (who stamp powerfully), and *Masqueraders*. At the very end, poor *Petrushka* rushes into the square, pursued by the moor, who kills him with a slash of his scimitar. As a horrified crowd gathers, the magician appears and reassures all that it is make-believe by holding up *Petrushka's* body to show it dripping sawdust. As he drags the slashed body away, the ghost of *Petrushka* appears above the rooftops, railing defiantly at the terrified magician, who flees. *Petrushka's* defiance is depicted musically by the triplet figure associated with him throughout. The strings' quiet pizzicato strokes, taken from both the C major and F-sharp major scale, bring the ballet to an end that is—dramatically and harmonically—ambiguous.

### TWO NOTES ON THE VERSION PERFORMED AT THIS CONCERT

Stravinsky published *Petrushka* in 1912, and the music quickly became a popular concert work. In 1947 Stravinsky published a revision of the score that reduced the size of the orchestra, rebarred many passages, and gave greater prominence to the piano, the instrument that had been the music's original inspiration. Many people, however, continue to prefer Stravinsky's original 1911 version, and these concerts present the music in that version.

Over the years, Stravinsky came to prefer *Petrushka* as a concert piece rather than a ballet score, but he found that the original ambiguous ending, however effective it might be in the ballet, was not entirely satisfactory when the music was performed in the concert hall. To remedy this, he eliminated the final scene and composed a nine-bar concert ending. That ending, which begins after the *Masqueraders*, brings the music to a very dark and a very emphatic close. ■

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Therese's gift was transformative. It established a fund at the San Diego Foundation and a Cash Reserve that have generated income to help LJS&C weather financial ups-and-downs for three decades. It has also inspired others to become members of the Therese Hurst Planned Giving Society—supporters who, through their generosity and financial planning, help ensure a brilliant future for the LJS&C.

People are often surprised to learn how easy it is to make a planned gift. Next time you review your life insurance policy or retirement plan, you might consider adding LJS&C as a beneficiary. You can also leave a bequest in your will or living trust. Other gifts, such as a Charitable Trust, may offer immediate tax benefits and provide you with a lifetime income.

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*If you've already made a provision for LJS&C in your estate plans but are not listed below, please let us know. We would like to recognize your generosity and invite you to join us at our annual Planning Giving Luncheon and other events.*

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# La Jolla Symphony Orchestra

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 Anna Matuszczak  
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## Violin II

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 Betsy Faust, *Asst. Principal*  
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 Susan Brown  
 Byron Chow  
 David Cooksley  
 Savanna Dunaway  
 Terry Feng  
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 Allison Tung

## Viola

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Caitlin Fahey Crow, *Principal*  
 Peter Stoffer, *Asst. Principal*  
 Gabrielle Carr  
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 Sarah Gongaware  
 Serena Grädel  
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Christine Allen, *Principal*  
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 Darrell Cheng  
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 Michael Matsuno  
 Vanessa Miller

## Piccolo

Michael Matsuno  
 Vanessa Miller

## Oboe

Carol Rothrock, *Principal*  
 Juliana Gaono  
 Paige Kobdich  
 Heather Marks-Soady

## English Horn

Heather Marks-Soady

## Clarinet

Jenny Smerud, *Principal*  
 Evan Lam  
 Gabe Merton  
 Steve Shields

## Bass Clarinet

Gabe Merton  
 Steve Shields

## Bassoon

Tom Schubert, *Principal*  
 Orlando Elias  
 Takuya Ohkubo  
 Dan Weiss

## Contrabassoon

Dan Weiss

## Horn

Ryan Beard, *Co-Principal*  
 Buddy Gibbs, *Co-Principal*  
 Manny Castro  
 Jonathan Rudin

## Trumpet

Ken Fitzgerald, *Principal*  
 Alyssa Keene, *Assoc. Principal*  
 Marcelo Braunstein  
 Julie Lees

## Trombone

R. Theodore Bietz, *Principal*  
 Niki Margliotta

## Bass Trombone

Matthew Vancelette

## Tuba

Kenneth Earnest

## Timpani

Michael Jones

## Percussion

Michael Jones, *Principal*  
 Christopher Clarino  
 Fiona Digney  
 Rebecca Lloyd-Jones  
 Binxuan Li

## Harp

Elena Mashkovtseva  
 Stefan Wendel

## Piano

David Han-Sanzi

## Celeste

Loie Flood



Brenda Schick draws the "Instant Wine Cellar" winning ticket.



Steven Schick



Gala Co-chairs Peter Gourevitch, Celia Falicov, Pat Finn-Burkhard, Walt Burkhard



Samantha and Nick Binkley had the winning bid for Paul Simon-autographed guitar.

*As Time Goes By*  
 Return to Casablanca  
 GALA 2018



Young Artists Winner soprano Eden Tremayne closed the program with "As Time Goes By."



Elizabeth Simmons, R. Sekhar Chivukula, Peter Cowhey



Ann Chase, Mea Daum, David Chase



Maribel Durazo, Henry Torres Blanco and Ángel Arámbula accept the 2018 Arts Angel award for Lux Boreal Dance Troupe.



Emcee Pierre Charmasson gets the bidding going.

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The La Jolla Symphony & Chorus (LJS&C) is deeply grateful to the Department of Music at UC San Diego for its generous support and assistance, and to the following contributors for their donations to the 2018-2019 season. While making 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. LJS&C is a 501(c)3 non-profit corporation, making your donation tax-deductible.

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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.

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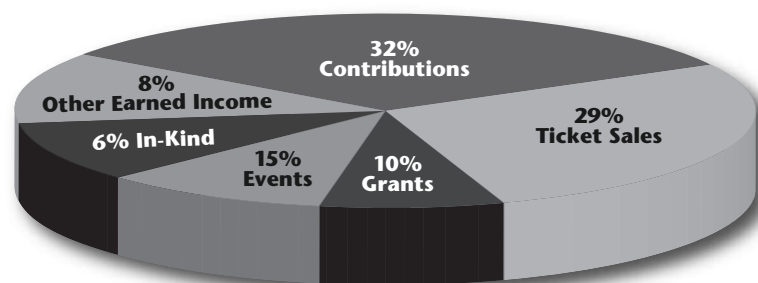
# About La Jolla Symphony & Chorus

## MISSION:

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.

## DID YOU KNOW?

- LJS&C is a volunteer ensemble comprised of community members from all walks of life: doctors, scientists, lawyers, engineers, homemakers, students, and teachers, as well as professional musicians.
- LJS&C was founded in 1954 in the village of La Jolla by Peter Nicoloff, a conductor who assembled a small group of non-professional musicians “just for fun” and conducted them in what was modestly called an open rehearsal. Over the next half century, the organization grew to over 200 orchestra and chorus members.
- LJS&C became an affiliate of the UCSD Music Department under the direction of Thomas Nee in 1967 when the new campus opened. Concerts were split between Sherwood Auditorium and Revelle cafeteria on campus until Mandeville Auditorium opened in 1975.
- The Chorus has toured and performed in Poland, Czechoslovakia, Germany, Austria, Italy, France, Canada, Mexico, Ireland, and Spain, and was proclaimed official cultural ambassador of San Diego in 2003 when it was the first Western chorus to perform in Bhutan.
- LJS&C has performed over 900 concerts in San Diego County and Baja California, premiered new works, commissioned pieces and made recordings.
- LJS&C is not University funded but a separate 501(c)3 non-profit corporation, relying on private donations, fundraising activities, grants, and ticket sales for its support.



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