

La Jolla Symphony & Chorus

2015-2016 Season

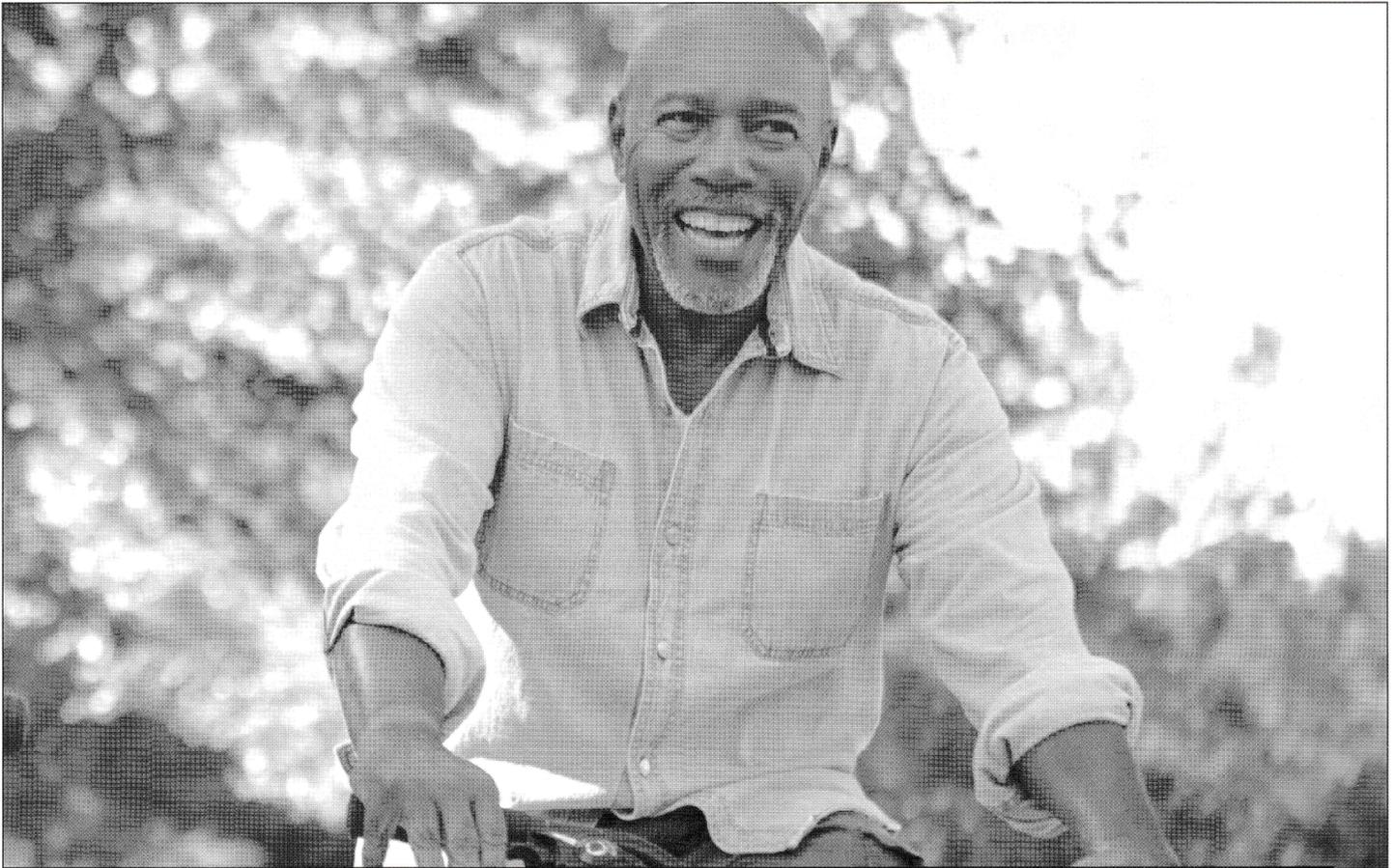
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June 4 - 5, 2016

Mandeville Auditorium

Steven Schick
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David Chase
Choral Director



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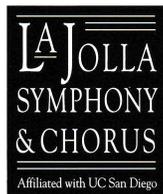


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Steven Schick
Music Director



David Chase
Choral Director

Saturday, June 4, 2016, 7:30pm
Sunday, June 5, 2016, 2:00pm
Mandeville Auditorium, UCSD

David Chase conducting

Performed without intermission

BRITTEN An American Overture

**HINDEMITH When Lilacs Last in the Dooryard Bloom'd:
A Requiem for Those We Love**

- | | |
|--|---|
| Prelude
<i>Orchestra</i> | VI Song: O how shall I warble
<i>Baritone and Chorus</i> |
| I When lilacs last in the dooryard bloom'd
<i>Baritone and Chorus</i> | VII Introduction and Fugue: Lo! body and soul
<i>Chorus</i> |
| II Arioso: In the swamp in secluded recesses
<i>Mezzo-soprano</i> | VIII Sing on! you gray-brown bird
<i>Mezzo-soprano and Baritone</i> |
| III March: Over the breast of spring
<i>Baritone and Chorus</i> | IX Come, lovely and soothing Death
<i>Chorus</i> |
| IV O western orb
<i>Baritone and Chorus</i> | X To the tally of my soul
<i>Baritone and Chorus</i> |
| V Arioso: Sing on, there in the swamp
<i>Mezzo-soprano</i> | XI Finale: Passing the visions
<i>Baritone, Mezzo-soprano and Chorus</i> |

Janelle DeStefano, mezzo-soprano
Darren Chase, baritone

Super-titles by Dennis Schamp

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Mary Gillick & Otto Sorensen, in memory of Elli Valborg Sorensen

From the Conductor

We finish the concert season with a performance of an important American work, a work written by a German. It is *When Lilacs last in the door-yard bloom'd*, written by the noted German composer Paul Hindemith, in the year he attained American citizenship (1946). And it is a setting of perhaps the greatest poem of that most American of poets, Walt Whitman; a eulogy to his slain president, Abraham Lincoln.

Of Whitman, Hindemith and Shaw

It was Whitman's genius to "blurt out" what mattered and make readers *feel* it. His poetry *feels* musical, with expostulations and exhortations that jump off the page. In the poem his deep love of Lincoln and his grief at the shocking assassination is generalized, without diminishment, to all the American citizenry. Lincoln's name is never mentioned. In the beginning, he chooses the three symbols—the lilac, the Western star, the gray-brown bird, with "Song of the bleeding throat"—and by the end, he has eulogized all the dead soldiers and, more poignantly, the thousands of living they left behind.

Hindemith's genius was to set all of this—over 2000 words—with Bachian clarity and a musical reserve that makes the emotion all the greater. His setting is so natural that the soloists seem to be speaking extemporaneously and the chorus conveys the weight of the *turba* (the crowd scenes) in the Bach *Passions*.

What brought about this Whitman/Hindemith intersection was the brash and ambitious 27-year-old Robert Shaw, who sought out Hindemith as a new émigré from war-torn Germany with a reputation as one of those world-class composers (think Stravinsky, Bartok, Schoenberg) looking toward the US as the face of the future. Shaw had the pluck to ask the composer, 20 years his senior, for a new work for his Collegiate Chorale, which was an all-amateur group (like LJS&C!) that he referred to as a "melting pot that sings." He offered \$1000 (which, it appears, came from Shaw's own pocket), and Hindemith accepted.

This alliance of renowned composer, emerging conductor and amateur performers is not so odd as it seems at first. Hindemith loved amateur music-making and was often skewered for writing *gebrauchsmusik*, music for every instrument and every level of performer, as well as his acclaimed works. (He once said, "I write so much music because so much of it is bad!")

Hindemith knew—as we do—that music is best experienced from within the making of it.

The composer was in the process of becoming an American citizen, so this was a chance to make a gift of his music to America. Furthermore, Franklin D. Roosevelt had recently died—another fallen president whom he had admired. Finally, Hindemith felt the loss of so many in the war, whom he wanted to eulogize. Whitman's poem covered it all: fallen leaders, masses of war dead, as well as a belief in the ultimate good of America.

To this, he added one more layer of symbolism. He was moved by a small Jewish melody called "Gaza" with the text, "Requiem for those we love," which he incorporated in movement eight when the soloist sings:

And I knew Death, its thought, and the sacred knowledge of death.

What follows is the "Death Carol," the emotional crux of the work:

*Come, lovely and soothing Death,
Undulate round the world, serenely arriving*

... the modern answer to J.S. Bach's stunning chorale, "Come, Sweet Death."

With that, we finally have the explanation, not only for the origin and nature of the work, but also for its extraordinary title: *When Lilacs Last in the Dooryard Bloom'd, A Requiem "For those we love"* (and a dedication to Roosevelt, which is omitted).

The Personal Nature of This Performance

This work has haunted me most of my life, just as Mr. Shaw (as he preferred to be called) has hovered around my musical sensibilities since I was a kid. The piece itself, though not often performed, is revered in the choral world (especially in the Mr. Shaw choral world). My desire to conduct it "someday" came to a head when my son Darren was in college and getting serious about singing, around 1995. Without proclaiming anything publicly, I procured a full score and determined that the pinnacle of my conducting life would be the day when Darren and I would do *this* music together.

Darren will be singing—not just as a favor to the Old Man, but because he has fallen in love with the piece.

Oh, most fortunate father! ■



David Chase conductor

Choral Director of the La Jolla Symphony Chorus since 1973, David Chase serves as a lecturer in the UCSD Music Department. Under his leadership the 130-voice ensemble performs a mixture of musical styles that combine standard repertory with new or rarely performed works on the LJS&C subscription series and at community venues.

Dr. Chase is a graduate of Ohio State University, and received his doctorate at the University of Michigan. While living in Ann Arbor,

he served as conductor of the Grand Rapids Symphonic Choir. In 2009, he retired from Palomar College in San Marcos, California, where he taught music since 1974. In addition to his academic and choral duties, Dr. Chase has performed and recorded with the Robert Shaw Festival Chamber Chorus in Souillac, France and at Carnegie Hall. He also has been a fellow in the Melodious Accord Fellowship with Alice Parker in New York City. His compositions are published by Shawnee Press and Concordia Music Publishers.

Dr. Chase and members of the chorus have made four European tours, a tour of Mexico, and in 2001 were the first Western chorus invited to perform in the Kingdom of Bhutan. In spring 2012, the chorus traveled to Carnegie Hall to perform Britten's *Spring Symphony*.

Program Notes by Eric Bromberger

An American Overture

BENJAMIN BRITTEN

Born November 22, 1913, Lowestoft

Died December 4, 1976, Aldeburgh



An American Overture is the most mysterious work in Britten's catalog, and it exists today only through an unusual sequence of events. In 1939 Britten and his companion Peter Pears decided to leave England and make their home in the United States. Britten's reasons for so complete a change were complex, springing not only from his pacifism but also from his sense that England offered him little future as person or composer.

He wished to start fresh in a new land, and his three years in this country were quite productive: in America he completed two song cycles (*Les Illuminations* and *Seven Sonnets of Michelangelo*), his *Violin Concerto*, the *Sinfonia da Requiem*, the opera *Paul Bunyan*, his *First String Quartet*, and *Diversions* for piano left-hand and orchestra.

Yet Britten was never fully happy in this country. He suffered from ill health, periods of depression, and—increasingly—a longing for England. By the fall of 1941, as he was making plans to return to England, Britten fell into a nearly incapacitating depression. He felt that he had written himself out and considered giving up composing altogether. And at this point the publisher Ralph Hawkes asked Britten to write “a short overture” for Artur Rodzinski and the Cleveland Orchestra. Working very quickly, Britten composed what he titled *An Occasional Overture* in ten days (October 7-16) and dedicated it to Rodzinski.

And then things get murky. The piece was never performed, and Britten—depressed and trying to arrange passage across the wartime Atlantic—forgot about it. The manuscript somehow ended up in the New York Public Library, where it sat on dusty shelves for over thirty years. An archivist discovered the manuscript in 1972 and had it sent to the composer, then 59 years old and living in Aldeburgh. Britten claimed that he had “absolutely no recollection whatsoever” of the piece and at first denied that he had written it. He recalled the period of its composition with discomfort: “My recollection of that time was of complete incapacity to work...I was in quite a psychological state then.” But, faced with his own manuscript, he was forced to admit that it was his work.

There was a further complication. In the fall of 1946 Britten had been asked to write a short piece for the opening of the BBC Third Program, and he titled it *Occasional Overture*. Now he had two works by that name, and so the earlier work was re-named *An American Overture*, for no other reason than its place of composition. Britten never heard this music performed. The premiere did not take place until seven years after his death, when Simon Rattle led the City of Birmingham Symphony Orchestra on November 8, 1983.

Everyone hears the influence of Aaron Copland on *An American Overture*. Copland and Britten had first met at the International Society for Contemporary Music Festival in London in 1938, when Britten heard (and loved) Copland's *El Salon Mexico*. They became lifelong friends, and it was Britten and Pears who premiered the first set of Copland's *Old American Songs* at the Aldeburgh Festival in 1950. Copland's influence on *An American Overture* can be felt in its wide-open harmonies, folk-like melodies (though all the thematic material in the overture is Britten's own), and lean orchestration.

An American Overture is in a general slow-fast-slow structure. It opens with the bare sound of bassline pizzicatos, over which woodwinds sing in pairs. Strings make a glowing entrance on a warmly-harmonized theme, and the music gradually pushes forward and turns energetic, dancing powerfully to the sound of timpani explosions, brass interjections, and woodwind and string solos. This section reaches a moment of repose on a brass chorale accompanied by quiet bells, and the overture concludes with a long processional-like march that recalls material from the very beginning. ■

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When Lilacs Last in the Dooryard Bloom'd: A Requiem for Those We Love

PAUL HINDEMITH

Born November 16, 1895, Hanau

Died December 28, 1963, Frankfurt



When Lee surrendered to Grant at Appomattox on April 9, 1865, the Civil War came shuddering to its bloody end. At peace for the first time in four years, the country could begin—however tentatively—to put that nightmare behind it. And, then five days later, disaster: Lincoln was assassinated, and the country was plunged into deeper mourning. Among those most affected was the poet Walt Whitman, who had spent much of the war working in military hospitals, caring for the wounded, changing their dressings, and writing letters for them. As Lincoln's funeral train made its grim journey westward from Washington to Springfield, Illinois, Whitman began to compose a long poem, *When Lilacs Last in the Dooryard Bloom'd*, in which he would try to come to terms with this agonizing moment in the life of the nation.

Whitman's Civil War poems—sharply-chiseled images of violence, pain, and loss—have been set by a number of composers: their brevity, power, and free verse make them ideal for music. *Lilacs* has proven a more formidable challenge. Its vast subject, emotional power, and symbols seem to cry out for music, but its length (228 lines) is forbidding, as is the slow unfolding of Whitman's emotional transfiguration. Still, over the last century a number of composers have set the poem—or parts of it—to music.

In the fall of 1945, shortly after the Allied victory in World War II, the young choral conductor Robert Shaw approached Paul Hindemith about commissioning a setting of Whitman's poem in memory of Franklin D. Roosevelt, who—like Lincoln 80 years before—had died in April at just the moment of wartime triumph. Hindemith, who had fled Europe with the rise of the Nazis and who was in the process of becoming an American citizen, was interested. He had long been attracted to Whitman's poetry: as early as 1919, when he was 24, Hindemith had set three Whitman texts, and in fact he had just set *Sing on, there in the swamp* (which would become the sixth movement of *Lilacs*) in 1942 as part of his *Nine English Songs*. The commission paid the composer \$1000, which was not particularly generous—it is only

about \$13,000 in today's currency. But Hindemith wanted to write this piece, and—working rapidly—he composed the score in the spring of 1946, completing it on April 20, barely in time for the first performance. Robert Shaw and the Collegiate Choir gave that premiere on May 14 at the New York City Center; the soloists were mezzo-soprano Mona Paulee and baritone George Burnson, who would later change his last name to London.

Hindemith set Whitman's entire poem, though he reorganized the text somewhat, reducing Whitman's sixteen sections to eleven vocal movements. He also gave *Lilacs* a subtitle—*A Requiem for Those We Love*—making clear that the music remembered not just FDR but all those who had been lost in World War II. *When Lilacs Last in the Dooryard Bloom'd* has been described as an elegy, but it is more than that—it is an effort by Whitman both to mourn the fallen president and to bind together the nation he left behind. Whitman builds the poem on three symbols: "the western fallen star" (Lincoln, who was from Illinois), the lilac (symbol for Whitman of love, spring, and rebirth), and the song of the hermit thrush (symbol of death). Whitman's long meditation progresses from grief through love and finally to reconciliation and acceptance, and Hindemith dramatizes that progression in different ways. *Lilacs* opens with an orchestral *Prelude*, lean and dark, whose distant brass calls set the somber mood—a deep C-sharp pedal continues throughout the entire *Prelude*, clashing harmonically with the music above it and quietly reinforcing the conflicted nature of the entire work. Hindemith sometimes later conducted this *Prelude* as a separate piece to open concerts. Eleven vocal movements follow. Some are for each soloist alone, some are duets for those soloists, many include the chorus either alone or with the soloists, and there are orchestral interludes throughout the hour-long span of this music.

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Hindemith took particular care to set Whitman's text clearly, and he also made his own German translation of *Lilacs* that would match the rhythms of his English setting—the work is sometimes sung in German. Whitman's text may be followed easily, and it is unnecessary to describe each movement, though some sense of the arc of Hindemith's setting may be useful. After the dark *Prelude*, the two soloists introduce the "trinity" of symbols: the baritone sings of the lilac and the "drooping star," while the mezzo brings us the song of the lark, here introduced by the mournful sound of an English horn. The chorus dominates *Over the breast of spring*, which traces the sad progress of Lincoln's coffin—here set as a march—across the country. The soloists are left confused: in the face of such tragedy, how shall we mourn? Whitman's text takes new motion in *Lo! body and soul*, one of his grand, "inclusive" passages in which he sweeps the entire country up into his meditation. Hindemith sets this as a huge fugue that comes to its powerful climax on a tremendous contrapuntal passage for brass. In *Sing on!* the soloists confront death, and then in one of the finest passages in the poem, Whitman addresses death as a part of life. To mark its importance, he set this entire section in italics in the poem, and this "hymn to death" has been set by many

composers. *To the tally* takes the form of a military march, as Whitman surveys the carnage of the battlefield; Hindemith underlines the military mood of this section with offstage bugle calls. In the final movement, poet (and composer) pull together all the performers and all the symbols and themes of *Lilacs*. Solo flute echoes the sound of the distant thrush, and gradually the text speaks of acceptance amid the twining together of "lilac and star and bird." Hindemith marks the final section *Melancholy*, and in the concluding measures he sets the opening and closing lines of *Lilacs* in quiet counterpoint. Musically, it symbolizes the acceptance that lies at the core of Whitman's heartfelt poem.

A NOTE ON RECORDINGS: Those interested in *When Lilacs Last in the Dooryard Bloom'd* should know that it has had some very good recordings. The best current recording is one led in 1986 by Robert Shaw himself with the Atlanta Symphony and Chorus and soloists Jan DeGaetani and William Stone. Paul Hindemith recorded *Lilacs* with the New York Philharmonic in 1963, only a few months before his death, with Louise Parker and George London. In 1995 Wolfgang Sawallisch led the Vienna Symphony Orchestra and Staatschor in a recording notable for its superb soloists: Birgitte Fassbaender and Dietrich Fischer-Dieskau. ■



Janelle DeStefano

mezzo soprano

American mezzo-soprano, Janelle DeStefano, enjoys the gamut of classical singing, from opera and oratorio to recital and chamber music. Praised for her "passionate delivery" and "rich seamless voice," she has rendered dramatic performances in such diverse concert works as the

Monteverdi *Vespers*, Bach's *St. Matthew Passion*, Handel's *Dixit Dominus*, Mahler's *Fourth Symphony*, Respighi's *Laud to the Nativity*, Zeisl's *Hebrew Requiem*, Szymanowsky's *Stabat Mater* and the U.S. premiere of Peter Eötvös, *Schiller: Energische Schoenheit*. Operatic roles include Romeo in *I Capuletti e i Montecchi*, Dido in *Dido and Aeneas*, and the title role in Britten's *The Rape of Lucretia*. She has been featured regionally in concert with the Los Angeles Philharmonic, the Los Angeles Chamber Orchestra, Jacaranda Music at the Edge, El Mundo, Bach Collegium San Diego, and the Los Angeles Master Chorale. Of her recent performances in the Bach *B*

minor Mass, *Stage and Cinema* referred to Ms. DeStefano as "saving the best for last," and raved that "DeStefano soared into the heavens during her performance of the *Agnus Dei*."

A personal interest in zarzuela and Spanish art song led to Ms. DeStefano's participation in the *International Festival of Interpretation of Spanish Song* in Granada, Spain, as well as an appearance with the Spanish art song concert series for the Mannes Summer Institute in New York City. Her appearances with the Grammy®-nominated early music ensemble, El Mundo for the San Diego Early Music Society and the Da Camera Society received critical acclaim. Her portrayal of the gypsy, Maria, in *La Alegria de la Huerta* at the Jarvis Zarzuela Festival was hailed as the "pick of the Chueca" by Zarzuela.net. Most recently, she was featured with the Grammy award winning Los Angeles Guitar Quartet and LA Flamenco in theatrical performances of Manuel de Falla's *El amor brujo*.

Ms. DeStefano graduated with honors from the University of Southern California's Thornton School of Music, earning a Doctorate of Musical Arts in Performance. A passionate teacher, she is Professor of Voice at Santa Monica College, where she has served as Artistic Director for the SMC Opera, and coordinator of vocal activities.



Darren Chase

baritone

Baritone Darren Chase's singing has been praised for its "beautiful gravity and resonance." He is the winner of the 2013 American Prize in Art Song. He has recorded two albums, Robert Schumann: *Liederkreis* and *The Young Debussy* and recently published a beginner's singing manual titled

Singing from the Inside. His newest project is a concert tour of

Schubert's *Winterreise* with performances in the original German as well as his own English translation: thewinterjourney.blogspot.com

Mr. Chase's wide repertoire includes performances with the Santa Fe Opera, the American Bach Soloists, the Philharmonia Baroque Orchestra, the Aspen and Tanglewood Music Festivals, the International Contemporary Ensemble and Exilkabarett. He holds degrees from UC Berkeley, Boston University and the City College of New York in performance studies, music and education. In addition to his musical endeavors, Darren teaches English at the New Design High School, a public school in his Lower East Side neighborhood.

When Lilacs Last in the Dooryard Bloom'd

by Walt Whitman

I When lilacs last in the dooryard bloom'd

1

BARITONE

When lilacs last in the dooryard bloom'd,
And the great star early droop'd in the western sky in the night,
I mourn'd, and yet shall mourn with ever-returning spring.

Ever-returning spring, trinity sure to me you bring,
Lilac blooming perennial and drooping star in the west,
And thought of him I love.

2

CHORUS

O powerful western fallen star!
O shades of night—O moody, tearful night!
O great star disappear'd—O the black murk that hides the star!
O cruel hands that hold me powerless—O helpless soul of me!
O harsh surrounding cloud that will not free my soul.

3

BARITONE

In the dooryard fronting an old farm-house near the white-wash'd palings,
Stands the lilac-bush tall-growing with heart-shaped leaves of rich green,
With many a pointed blossom rising delicate, with the perfume strong I love,
With every leaf a miracle—and from this bush in the dooryard,
With delicate-color'd blossoms and heart-shaped leaves of rich green,
A sprig with its flower I break.

II Arioso: In the swamp in secluded recesses

4

MEZZO

In the swamp in secluded recesses,
A shy and hidden bird is warbling a song.

Solitary the thrush,
The hermit withdrawn to himself, avoiding the settlements,
Sings by himself a song.

Song of the bleeding throat,
Death's outlet song of life, (for well dear brother I know,
If thou wast not granted to sing thou would'st surely die.)

III March: Over the breast of spring

5

CHORUS

Over the breast of the spring, the land, amid cities,
Amid lanes and through old woods, where lately the violets peep'd from the ground, spotting the gray debris,
Amid the grass in the fields each side of the lanes, passing the endless grass,
Passing the yellow-spear'd wheat, every grain from its shroud in the dark-brown fields uprisen,
Passing the apple-tree blows of white and pink in the orchards,
Carrying a corpse to where it shall rest in the grave,
Night and day journeys a coffin.

6

Coffin that passes through lanes and streets,
Through day and night with the great cloud darkening the land,

With the pomp of the inloop'd flags with the cities draped in black,
With the show of the States themselves as of crape-veil'd women standing,
With processions long and winding and the flambeaus of the night,
With the countless torches lit, with the silent sea of faces and the unbared heads,
With the waiting depot, the arriving coffin, and the sombre faces,
With dirges through the night, with the thousand voices rising strong and solemn,
With all the mournful voices of the dirges pour'd around the coffin,
The dim-lit churches and the shuddering organs — where amid these you journey,
With the tolling tolling bells' perpetual clang,

BARITONE

Here, coffin that slowly passes,
I give you my sprig of lilac.

7

(Nor for you, for one alone,
Blossoms and branches green to coffins all I bring,
For fresh as the morning, thus would I chant a song for you O sane and sacred death.

All over bouquets of roses,
O death, I cover you over with roses and early lilies,
But mostly and now the lilac that blooms the first,
Copious I break, I break the sprigs from the bushes,
With loaded arms I come, pouring for you,
For you and the coffins all of you O death.)

IV O western orb

8

BARITONE AND CHORUS

O western orb sailing the heaven,
Now I know what you must have meant as a month since I walk'd,
As I walk'd in silence the transparent shadowy night,
As I saw you had something to tell as you bent to me night after night,
As you droop'd from the sky low down as if to my side, (while the other stars all look'd on,)
As we wander'd together the solemn night, (for something I know not what kept me from sleep,)
As the night advanced, and I saw on the rim of the west how full you were of woe,
As I stood on the rising ground in the breeze in the cool transparent night,
As I watch'd where you pass'd and was lost in the netherward black of the night,
As my soul in its trouble dissatisfied sank, as where you sad orb,
Concluded, dropt in the night, and was gone.

V Arioso: Sing on, there in the swamp

9

MEZZO

Sing on there in the swamp,
O singer bashful and tender, I hear your notes, I hear your call,
I hear, I come presently, I understand you,
But a moment I linger, for the lustrous star has detain'd me,
The star my departing comrade holds and detains me.

VI Song: O how shall I warble

10

BARITONE

O how shall I warble myself for the dead one there I loved?
And how shall I deck my song for the large sweet soul that has gone?
And what shall my perfume be for the grave of him I love?

CHORUS

Sea-winds blown from east and west,
Blown from the Eastern sea and blown from the Western sea, till there on the prairies meeting,

(continued on page 12)

PROFILES IN GIVING



Walt & Ann Desmond

The La Jolla Symphony & Chorus has been a major part of our lives for the past 35 years. Walt began singing in the Chorus in the 1970s when he worked as a research scientist at UCSD. Three careers later he is still a member of the Chorus tenor section. Ann is an ardent fan, and we both enjoy the Symphony's beautiful and challenging repertoire, not often heard elsewhere in San Diego. Our family has also benefited from traveling the world with the orchestra and chorus. This past summer our 14-year-old grandson and budding piano player was thrilled to join the LJS&C on its tour of Spain.

We realize that a cultural organization so important to the San Diego community must have a secure financial foundation to ensure it will be here for future generations of musicians and music lovers. That is why we have committed to adding to our support for the La Jolla Symphony & Chorus by donating to the Sostenuto Endowment Fund.

Sostenuto

Sustaining Our Musical Future

A Message from Endowment Chair Amee Wood

Dear Friends,

As we wind down “year four” of our five-year endowment campaign, I’d like to share these thoughts.

\$143,600 Received in 2015-2016

We made solid progress this season on our \$1.5 million endowment goal thanks to many new gifts, increases to existing endowment gifts, and beneficial interest in two previously-established endowed funds. The latter gifts were an endowment established at San Diego Foundation by Elie A. and Polly H. Shneour that named LJS&C as sole beneficiary of a \$15,829 fund, and the gift of an endowed fund at Rancho Santa Fe Foundation of \$59,084.

\$1 Million Benchmark Remains Elusive

Despite growth in the endowment this season, we remain \$45,000 short of our fourth-year goal of exceeding \$1,000,000. But good news—June 30 (our fiscal year-end) is still a few weeks away, so if you are planning a gift, the timing couldn’t be better for your pledge or contribution to help us reach this important milestone.

Public Phase Begins in Fall 2016

Next fall sees the launch of our campaign to the public at large. In addition to further engaging our concert audiences, we will create mailings to the arts and culture community. Though broad mailings rarely result in large gifts, there is power in numbers. And many small gifts do add up. We will continue to meet with individual donors throughout to secure the larger gifts needed to reach our \$1.5 million goal.

A Final Thought

For the past two seasons of concerts, we’ve dedicated these two pages to informing patrons about our endowment campaign and thanking our many endowment contributors. It’s our way of letting you know that your participation is important to our success. As one of our donors said, tongue-in-cheek, after making her gift: “Conrad Prebys can’t do it all!”

Sustaining the arts and culture organizations we enjoy today, and wanting to see them thrive and continue, is up to all of us. The LJS&C needs your help—please contribute to our endowment campaign today.

Sincerely,

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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.

BARITONE

These and with these and the breath of my chant,
I'll perfume the grave of him I love.

11

O what shall I hang on the chamber walls?
And what shall the pictures be that I hang on the walls,
To adorn the burial-house of him I love?

CHORUS

Pictures of growing spring and farms and homes,
With the Fourth-month eve at sundown, and the gray smoke lucid and bright,
With floods of the yellow gold of the gorgeous, indolent, sinking sun, burning, expanding the air,

VII Introduction and Fugue: Lo! body and soul

CHORUS "Introduction"

With the fresh sweet herbage under foot, and the pale green leaves of the trees prolific,
In the distance the flowing glaze, the breast of the river, with a wind-dapple here and there,
With ranging hills on the banks, with many a line against the sky, and shadows,
And the city at hand with dwellings so dense, and stacks of chimneys,
And all the scenes of life and the workshops, and the workmen homeward returning.

12

"Fugue"

Lo, body and soul — this land,
My own Manhattan with spires, and the sparkling and hurrying tides, and the ships,
The varied and ample land, the South and the North in the light, Ohio's shores and flashing Missouri,
And ever the far-spreading prairies cover'd with grass and corn.

Lo, the most excellent sun so calm and haughty,
The violet and purple morn with just-felt breezes,
The gentle soft-born measureless light,
The miracle spreading bathing all, the fulfill'd noon,
The coming eve delicious, the welcome night and the stars,
Over my cities shining all, enveloping man and land.

VIII Sing on! you gray-brown bird

13

MEZZO

Sing on, sing on you gray-brown bird,
Sing from the swamps, the recesses, pour your chant from the bushes,
Limitless out of the dusk, out of the cedars and pines.

Sing on dearest brother, warble your reedy song,
Loud human song, with voice of uttermost woe.

O liquid and free and tender!

O wild and loose to my soul — O wondrous singer!
You only I hear — yet the star holds me, (but will soon depart,)
Yet the lilac with mastering odor holds me.

14

BARITONE

Now while I sat in the day and look'd forth,
In the close of the day with its light and the fields of spring, and the farmers preparing their crops,
In the large unconscious scenery of my land with its lakes and forests,
In the heavenly aerial beauty, (after the perturb'd winds and the storms,)
Under the arching heavens of the afternoon swift passing, and the voices of children and women,
The many-moving sea-tides, and I saw the ships how they sail'd,
And the summer approaching with richness, and the fields all busy with labor,
And the infinite separate houses, how they all went on, each with its meals and minutia of daily usages,

And the streets how their throbbings throb'd, and the cities pent — lo, then and there,
Falling upon them all and among them all, enveloping me with the rest,
Appear'd the cloud, appear'd the long black trail,
And I knew death, its thought, and the sacred knowledge of death.

(ORCHESTRA — Hymn "For Those We Love")

Then with the knowledge of death as walking one side of me,
And the thought of death close-walking the other side of me,
And I in the middle as with companions, and as holding the hands of companions,

DUET (Mezzo repeats text of #13, Sing on, . . . you grey-brown bird)
I fled forth to the hiding receiving night that talks not,
Down to the shores of the water, the path by the swamp in the dimness,
To the solemn shadowy cedars and ghostly pines so still.

And the singer so shy to the rest receiv'd me,
The gray-brown bird I know receiv'd us comrades three,
And he sang the carol of death, and a verse for him I love.

From deep secluded recesses,
From the fragrant cedars and the ghostly pines so still,
Came the carol of the bird.

And the charm of the carol rapt me,
As I held as if by their hands my comrades in the night,
And the voice of my spirit tallied the song of the bird.

IX Come, lovely and soothing Death

CHORUS

*Come lovely and soothing death,
Undulate round the world, serenely arriving, arriving,
In the day, in the night, to all, to each,
Sooner or later delicate death.*

*Prais'd be the fathomless universe,
For life and joy, and for objects and knowledge curious,
And for love, sweet love — but praise! praise! praise!
For the sure-enwinding arms of cool-enfolding death.*

*Dark mother always gliding near with soft feet,
Have none chanted for thee a chant of fullest welcome?
Then I chant it for thee, I glorify thee above all,
I bring thee a song that when thou must indeed come, come unfalteringly.*

*Approach strong deliveress,
When it is so, when thou hast taken them I joyously sing the dead,
Lost in the loving floating ocean of thee,
Laved in the flood of thy bliss O death.*

*From me to thee glad serenades,
Dances for thee I propose saluting thee, adornments and feastings for thee,
And the sights of the open landscape and the high-spread sky are fitting,
And life and the fields, and the huge and thoughtful night.*

*The night in silence under many a star,
The ocean shore and the husky whispering wave whose voice I know,
And the soul turning to thee O vast and well-veil'd death,
And the body gratefully nestling close to thee.*

*Over the tree-tops I float thee a song,
Over the rising and sinking waves, over the myriad fields and the prairies wide,
Over the dense-pack'd cities all and the teeming wharves and ways,
I float this carol with joy, with joy to thee O death.*

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X To the tally of my soul

15

BARITONE

To the tally of my soul,
Loud and strong kept up the gray-brown bird,
With pure deliberate notes spreading filling the night.

Loud in the pines and cedars dim,
Clear in the freshness moist and the swamp-perfume,
And I with my comrades there in the night.

While my sight that was bound in my eyes unclosed,
As to long panoramas of visions.

And I saw askant the armies,
I saw as in noiseless dreams hundreds of battle-flags,
Borne through the smoke of the battles and pierc'd with missiles
I saw them,

CHORUS

And carried hither and yon through the smoke, and torn and bloody,
And at last but a few shreds left on the staffs, (and all in silence,)
And the staffs all splinter'd and broken.

BARITONE

I saw battle-corpses, myriads of them,
And the white skeletons of young men, I saw them,
I saw the debris and debris of all the slain soldiers of the war,
But I saw they were not as was thought,

CHORUS

They themselves were fully at rest, they suffer'd not,
The living remain'd and suffer'd, the mother suffer'd,
And the wife and the child and the musing comrade suffer'd,
And the armies that remain'd suffer'd.

XI Finale: Passing the visions

16

BARITONE

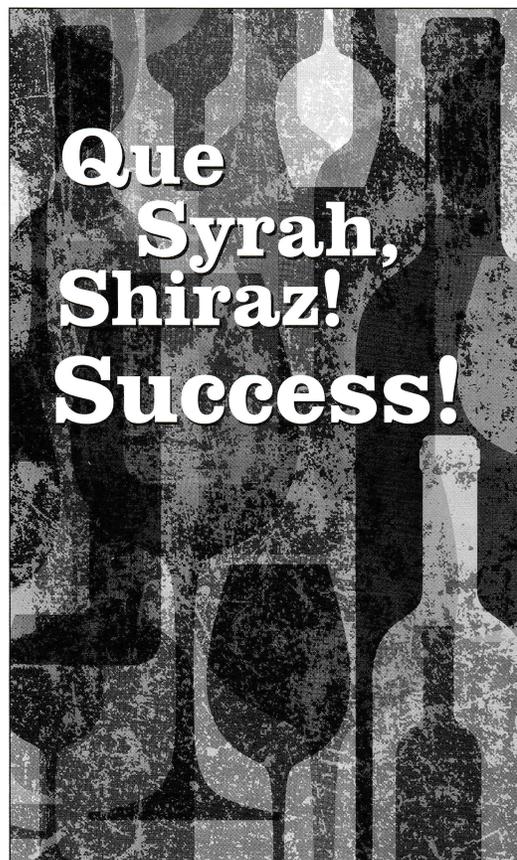
Passing the visions, passing the night,
Passing, unloosing the hold of my comrades' hands,
Passing the song of the hermit bird and the tallying song of my soul,
Victorious song, death's outlet song, yet varying ever-altering song,
As low and wailing, yet clear the notes, rising and falling,
flooding the night,
Sadly sinking and fainting, as warning and warning, and yet again
bursting with joy,
Covering the earth and filling the spread of the heaven,
As that powerful psalm in the night I heard from recesses,
Passing, I leave thee lilac with heart-shaped leaves,
I leave thee there in the door-yard, blooming, returning with spring.

I cease from my song for thee,
From my gaze on thee in the west, fronting the west, communing
with thee,
O comrade lustrous with silver face in the night.

Yet each to keep and all, retrievements out of the night,
The song, the wondrous chant of the gray-brown bird,
And the tallying chant, the echo arous'd in my soul,
With the lustrous and drooping star with the countenance
full of woe,
With the holders holding my hand nearing the call of the bird,
Comrades mine and I in the midst, and their memory ever to keep,
for the dead I loved so well,
For the sweetest, wisest soul of all my days and lands—and this
for his dear sake,

BARITONE, MEZZO, CHORUS

Lilac and star and bird twined with the chant of my soul,
There in the fragrant pines and the cedars dusk and dim.



This year's annual Wine Tasting fundraiser was held on Saturday, May 14 at the lovely home of Ms. Dennie Smith. The event was attended by 70 guests and raised over \$7800 for LJS&C. Wine journalist Robert Whitley led attendees on a tour of Syrah wines from three continents in a blind tasting followed by a raffle of 20 rare and fine wines and 3 auction items. Special thanks to volunteers Marianne Schamp and Satomi Saito for their adept work in the kitchen preparing a tasty repast, and to event chairs Gordon and Lauren Clark for their help in promoting this year's tasting.



Seven Syrah/Shiraz wines bagged, numbered and ready for the blind tasting



Guests await the "reveal" on the blind tasting wines.

Meet Our Musicians by Evon Carpenter

One of the great things about our ensembles is that they provide the opportunity for volunteer community musicians and student musicians to come together and share the experience of preparing and performing unique and meaningful repertoire. Singer Nathan Daum is an example of the talent and diversity of our members.



Nathan is a person who enhances any organization he is part of and brings wonderful enthusiasm and talent to our group. He is a free spirit who displays an ethic of caring and wanting to help others while simultaneously enjoying life to the fullest.

Q: We all know you as Nathan. Do you have a nickname?

A: I have many nicknames; the most common are Zeus, Peter Pan, and Kitty.

Q: How long have you been in the chorus?

A: My first event was the Mendocino Music & Arts Festival in 2005. I've been off and on with the group, as I've been away for my undergraduate and graduate schooling and various travels.

Q: Which part do you sing in the chorus?

A: I sing tenor, however, my voice type is best described as baritenor-ish.

Q: Tell us about your education.

A: I've been a student at pretty much every public college in Southern California. I hold a bachelor's degree in Music-Vocal Performance from CSU Northridge.

Q: Where do you work?

A: I recently began my first "desk job" as the Operations Manager for Genesis Digital, an internet marketing and e-commerce company. My

income before that was earned from a blend of music (opera and singer/songwriter), photography, and special event work.

Q: How long have you been involved in music?

A: I played trumpet when I was growing up. I switched to classical guitar until I plateaued due to pre-existing nerve damage. When I was 20 or so my mom convinced me to take a group voice class, and I suddenly had an entirely new focus for my life.

Q: Why did you choose to audition for our ensemble?

A: I was recruited by Dr. Chase many years ago when I was a student and he was in need of tenors (and movers of heavy objects) for the Mendocino trip. My mother was hired as the manager of the chorus shortly thereafter so I have technically been with the chorus longer than she has! Fun!

Q: What do you like about being a part of LJS&C?

A: We have a very diverse group that has a wealth of stories, experiences, and perspectives. I enjoy the music that we sing in that it isn't always the "standard repertoire" and helps open my eyes to new ideas and perspectives. I adore the trips that we take. The opportunity to travel with such a diverse group of amazing people is a wonderful gift...to be able to make music with them as well...priceless!

Q: Are you married?

A: No, but I like long walks on the beach, cooking, books, and cats...ladies <winks>.

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What Is a Charitable Bequest?

Simply put, bequests are gifts made through a will or trust. There is no change to donor assets during their lifetime, yet one can make a meaningful contribution to support LJS&C in the future. A bequest can include a specific property or cash amount, or can be a percentage of the overall value of an estate.

Have you provided for LJS&C in your estate plans? If so, please tell us about it so that we can recognize you as a member of the Therese Hurst Society for Planned Giving. If not, let us show you how.

For information about planned gifts,
contact Diane Salisbury at
dsalisbury@lajollasympphony.com
or 858-822-3774

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We couldn't do it without you.

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

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