
HANDBOOK AND SEASON CALENDAR



THE
MUSIC
INSTITUTE

LA JOLLA MUSIC SOCIETY

2017-18

San Diego
Youth Symphony
and Conservatory

HISTORY AND VISION

La Jolla Music Society (LJMS) and San Diego Youth Symphony and Conservatory (SDYS) have collaborated closely since 2007 in order to broaden public awareness and access to each other's programs. As a leading presenting organization and a premier music education organization, LJMS and SDYS bring outstanding classical music experiences to children, families, and communities throughout San Diego.

In 2015, LJMS and SDYS took the next step in expanding their partnership and announced the creation of The Music Institute, an exciting and unique program designed through the lens of their combined experience and expertise.



Derek Cannon, *trumpet*, works with students of The Music Institute.

THE MUSIC INSTITUTE

Launched in October of 2015, The Music Institute provides college-level instruction in music theory, music history, conducting, and chamber music interpretation and performance. Students also work side-by-side with internationally acclaimed artists and music industry leaders in master classes and professional development seminars. Designed as the premier pre-collegiate program for classical music instruction in San Diego, The Music Institute provides music education to San Diego's most musically ambitious and talented students as they prepare to pursue college degrees and careers in music.

PROGRAM OVERVIEW

Core Curriculum

- University-level music theory and music history courses,
- Intensive chamber music practice and conducting classes,
- Seminars: master classes, open rehearsals, performance demonstrations, workshops, and clinics led by internationally acclaimed artists and music industry leaders, and
- Attendance at La Jolla Music Society performances.

Performance

- Chamber music performances/student recitals,
- Musical Preludes on LJMS' Discovery Series,
- Collaborative piano experience (for pianists), and
- Eligibility to participate in the SDYS Ovation Concerto Competition (SDYS students and pianists only).

The Music Institute Faculty

The Music Institute faculty for theory and history classes, as well as chamber music coaches, will consist of professors from local universities, the SDYS Music Director, professional musicians, and visiting artists from universities and music organizations in and around the San Diego region.

COURSE DESCRIPTIONS

Theory and History Classes

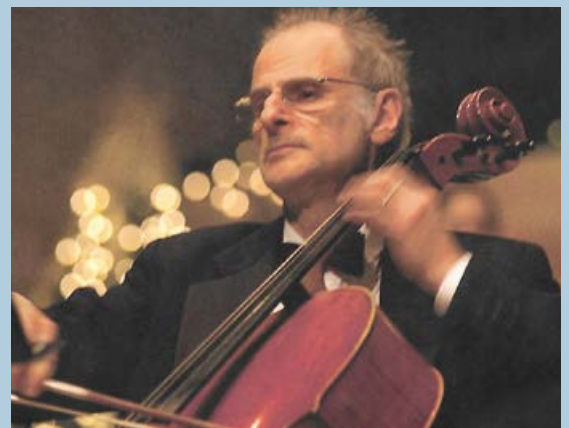
Music theory and music history classes are required of all university students who pursue a degree in music. Many universities and colleges require placement testing of musicians in these subjects. Completing The Music Institute curriculum will increase students' chances of successful advanced placement in college courses.

Theory class at The Music Institute will focus on an understanding of theory fundamentals (e.g., scales, modes, key signatures, diatonic writing, four-part harmony, basic counterpoint, two-, three-, and four-part writing) and will allow musicians to venture into analyzing and understanding more complex chromatic writings of late nineteenth century music, as well as twelve-tone writing techniques and serialism of the twentieth century.

Using recordings, transcriptions, and other primary sources, history class at The Music Institute will explore and investigate composers and compositions from the Baroque, Classical, Romantic, and Twentieth Century eras. Cultural, political, and historical events will also be examined and discussed in the context of the respective musical history periods.



History Instructor **Maya Ginsberg** studied violin performance at the University of Oregon, holds a B.A. in music from Skidmore College, an M.A. in music from San Diego State University, and is currently pursuing a doctorate in music education. Ms. Ginsberg is an active member of the North Coast Symphony Orchestra, performs with Eliana Strings, and is the violinist of the Striano Piano Trio. She is a lecturer at San Diego State University, the violin clinician at Mount Carmel High School, and teaches violin privately in the San Diego North County area.



Theory Instructor **Joseph Shufro** taught cello, music theory and various other subjects for many years at Morningside College, in Sioux City, Iowa and previously at the University of Wisconsin-LaCrosse and at Lakehead University in Canada. He was also Conductor of the Siouxland Youth Symphony Orchestra and director of the Morningside Chamber Orchestra. Mr. Shufro has been a member of the Morningside Trio, Trio Da Capo and the Canadian Chamber Ensemble. He currently teaches courses at Southwestern College in Chula Vista. A native of New York City, Mr. Shufro is a graduate of the Oberlin Conservatory and the University of Texas.

Chamber Music Practice and Conducting Classes

The practice and performance of chamber music requires both leadership and teamwork skills from all members of the ensemble. Students will be placed into chamber groups (typically a group consisting of 2-8 musicians) and learn how to collaborate with fellow ensemble members in order to precisely execute and perform a composition written for a chamber group. Chamber music coaches will be selected based on the instrumentation of enrolled students.

Conducting is an essential skill for any musician, as it cultivates leadership and effective communication skills. A conductor not only leads the ensemble during performances, but must also lead rehearsals, assemble different sections, and manage the unique strengths and responsibilities of each member of the ensemble.

With chamber music and conducting as part of the core curriculum, students will learn to participate as part of a team in a chamber ensemble and as a leader when directing a larger group of musicians.

Seminars: Workshops, Performance Demonstrations, and Master Classes

During The Music Institute seminars, students work side-by-side with internationally acclaimed artists and music industry leaders from around the world. Students will experience invigorating and informative performance demonstrations, master classes, workshops, discussions, and lectures throughout the year.



Jeff Edmons, SDYS' Music Director, teaches conducting at The Music Institute. Mr. Edmons is now in his 21st year with SDYS. Under his direction, SDYS has experienced tremendous growth, both in enrollment and in its level of musical achievement. Mr. Edmons has been featured in articles and journals honoring his work and has been the subject of documentaries on CNN, Fox Television, National Public Radio, and more. Mr. Edmons has led youth, collegiate and professional orchestras in critically acclaimed performances throughout the U.S. as well as abroad, from Mexico to Switzerland and beyond.

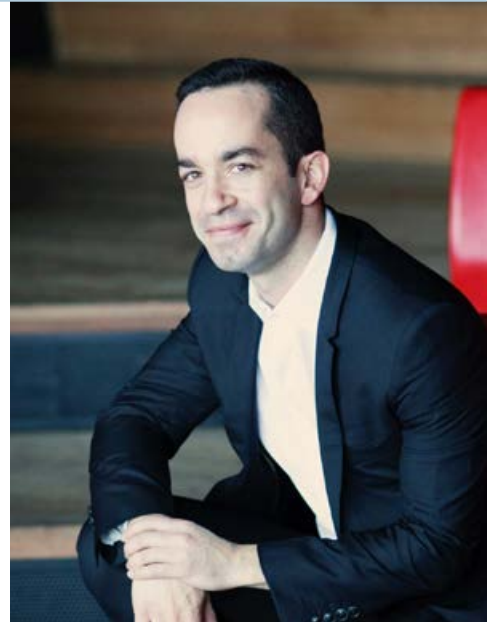


During their seminar, Raphaël Sévère, *clarinet*, and Paul Montag, *piano*, performed several pieces and participated in a discussion about competitions and auditions.

THE MUSIC INSTITUTE SEMINAR GUEST ARTIST ROSTER

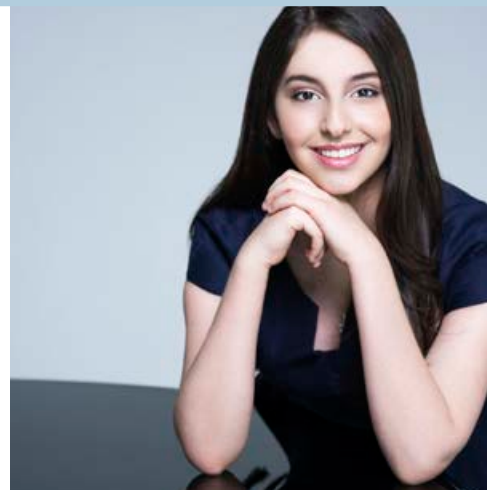
2017-18 Guest Artist Roster

Inon Barnatan, *piano*—Inon Barnatan is celebrated for his poetic sensibility, musical intelligence, and consummate artistry. He was a recipient of Lincoln Center’s Martin E. Segal Award in 2015, as well as the prestigious Avery Fisher Career Grant in 2009. Born in Tel Aviv in 1979, Mr. Barnatan started playing the piano at the age of three after his parents discovered he had perfect pitch, and he made his orchestral debut at eleven. His musical education connects him to some of the 20th century’s most illustrious pianists and teachers. Highlights of recent seasons include his Walt Disney Hall debut with the Los Angeles Philharmonic under Gustavo Dudamel; performances of Copland’s jazz-inflected Piano Concerto with the San Francisco Symphony and Michael Tilson Thomas in San Francisco and at Carnegie Hall; a debut with the Royal Stockholm Philharmonic; and solo recital debuts at the Celebrity Series of Boston and the Harris Theater in Chicago.



Paul Huang, *violin*—Born in Taiwan, Paul Huang has been proclaimed as “definitely an artist with the goods for a significant career” by *The Washington Post*. Recipient of the 2015 Avery Fisher Career Grant and Winner of the 2011 Young Concert Artists International Auditions, Mr. Huang is a frequent guest artist at music festivals worldwide. Mr. Huang’s recent recital appearances include Lincoln Center, the Kennedy Center, the Louvre in Paris, Seoul Arts Center, and National Concert Hall in Taiwan, among others.

Daniela Liebman, *piano*—Daniela Liebman began studying the piano at the age of five, and has the distinction of being the youngest soloist in the history of Mexico to appear with a professional orchestra, when she debuted at eight years old playing Mozart’s 8th Piano Concerto with the Aguascalientes Symphony. Since then, Ms. Liebman, a native of Guadalajara, Mexico, has played over 25 times with a dozen orchestras on four continents. She made her Carnegie Hall debut as a soloist with the Park Avenue Chamber Symphony in 2013, playing Shostakovich’s Piano Concerto No. 2.





Juho Pohjonen, *piano*—Praised by *The Washington Post* as having “both impeccable technique and a clear-eyed approach to music,” Juho Pohjonen has attracted great attention as one of Finland’s most intriguing and talented pianists. Recent concert highlights include performances with the Los Angeles Chamber Orchestra, debut performances with Tonhalle-Orchester Zürich performing Esa-Pekka Salonen’s Piano Concerto with conductor Lionel Bringuier, a stunning recital debut at the Ravinia Festival and performances of Mozart in Seoul with the KBS Symphony Orchestra.

Rolston String Quartet—The 2016 First Prize winner of the prestigious Banff International String Quartet Competition, the Rolston String Quartet was named among the Canadian Broadcasting Corporation’s 2016 “30 Hot Canadian Classical Musicians Under 30.” The Calgary Herald says they “played affectionately, shifted colours with the mood of every phrase, and showed a caramel blend in tone that only makes you want to hear more.” A winner of Astral’s 2016 National Auditions and the 2016 John Lad Prize, the quartet was also the Grand Prize winner of the Chamber Music Yellow Springs Competition and a prizewinner at the inaugural M-Prize competition and the Bordeaux International String Quartet Competition.



Additional guest artists will be selected based on the instrumentation of enrolled students.

Select Past Guest Artists

Martin Beaver, *violin*; **Clive Greensmith**, *cello*, former members of the Tokyo String Quartet

Jinjoo Cho, *violin*, 2014 Winner International Violin Competition of Indianapolis

James Chute, former *San Diego Union-Tribune’s* Music and Art Critic

Peter Dyson, Co-owner of Studio West (recording studio)

Kathryn Hatmaker, *violin*, San Diego Symphony; Co-Founder, Co-Artistic Director and Executive Director of Art of Élan

Richard O’Neill, *viola*, Emmy Award winner, two-time Grammy® nominee and Avery Fisher Career Grant recipient; Artistic Director of DITTO

Jon Kimura Parker, *piano*, critically-acclaimed solo and collaborative artist; member of The Montrose Trio

Raphaël Sévère, *clarinet*, 2013 First Prize Winner Young Concert Artists International Auditions

Josef Špaček, *violin*, Concertmaster of the Czech Philharmonic Orchestra, 2009 First Prize Winner Michael Hill International Violin Competition

István Várdai, *cello*, 2014 First Prize Winner at the 63rd ARD International Music Competition

TUITION AND ELIGIBILITY

Tuition

Non-SDYS Students:

\$1750 (*payable by cash or check to "SDYS"*)

SDYS Students:

\$1500 (*payable by cash or check to "SDYS"*)

Tuition is non-refundable and due on September 1, 2017 at NOON.

Financial Aid

Need-based tuition assistance up to \$500 per student may be available. To apply for financial aid, a completed financial aid application form is due along with the registration form and registration fee on July 26, 2017 at NOON.

Payment Plan

A payment plan may be available for some families. Please contact Kyle Henning (khenning@sdys.org), Conservatory Program Coordinator, for more information.

Eligibility

All students entering 9th grade to 12th grade by September 1, 2017 are eligible to apply. Non-SDYS students will need to complete a short audition.

All applicants will be required to complete the registration form and an interview. *Acceptance into The Music Institute is not guaranteed. Priority enrollment will be given to SDYS students who apply.*

AUDITION REQUIREMENTS

A short audition will be required of students who have not already auditioned for SDYS' Conservatory Program.

All Instruments

- A movement from an advanced concerto or concert piece, from which a maximum of three minutes will be selected to be heard at the audition. The solo should demonstrate mastery of technique and musicality including areas of tone, phrasing, articulation, range, dynamics, double and triple tonguing (brass and flute), mixed or compound meters (5/4, 12/8, etc.), and interpretation.
- All major scales must be memorized. Scale books are permitted only for minor scales.
- Sight-reading (provided at audition).
- Instrument tuning proficiency.
- Students must be able to rehearse and perform full-length, multi-movement works.
- Fluency in requisite clefs for the instrument (treble, alto, tenor, bass).

Instrument-Specific Additional Requirements

ALL STRINGS:

- All three-octave major and natural minor scales (bass two octaves), ascending and descending. You will be asked to perform select scales at the audition.
- Quarter note = 80 bpm single bows.
- Fluency in all advanced bowings and techniques including spiccato, martelé, left hand pizzicato, sul ponticello, saltando, ricochet, louré, etc.
- Fluency in arm, wrist, and finger vibrato.
- Proficiency in all positions including thumb position for cello and bass.
- Fluency in all requisite clefs for the instrument.

CELLO AND DOUBLE BASS:

- Must bring a rock stop to your audition.

ALL WOODWINDS:

- All two and three-octave major and natural minor scales to the maximum range of the instrument, slurred and tongued, quarter note = 120 bpm.
- Three octaves of chromatic scale to the upper range of the instrument, single breath ascending and single breath descending.

CLARINET:

- All transpositions.
- Fluency on specialty instruments is encouraged, e.g. E-flat clarinet, bass clarinet, with separate audition of above requirements.
- Ownership of, or weekly access to, an A clarinet.

ALL BRASS:

- All two-octave major and natural minor scales.
- Chromatic scale from the lowest note on the instrument to the highest note defined by the range of the instrument, quarter note = 120 bpm, single breath ascending and single breath descending.
- Fluency in requisite applicable tonguing, e.g., single tongue, double tongue, triple tongue, etc.

FRENCH HORN:

- Fluency with stopped horn technique, all transpositions.
- Range to written high C.
- Bass clef mastery.

TRUMPET:

- Fluency with all transpositions.
- Range to written high D.
- Fluency in single, double, and triple tonguing.

TROMBONE:

- Range to written high D.
- Alto and tenor clef fluency.

TIMPANI AND PERCUSSION:

Note: All percussion students must audition on timpani, melodic percussion, AND battery percussion.

- Three-minute solo for timpani.
- Two-minute solo or étude for melodic percussion.
- All snare rudiments.
- Mastery of timpani tuning and all battery instruments.

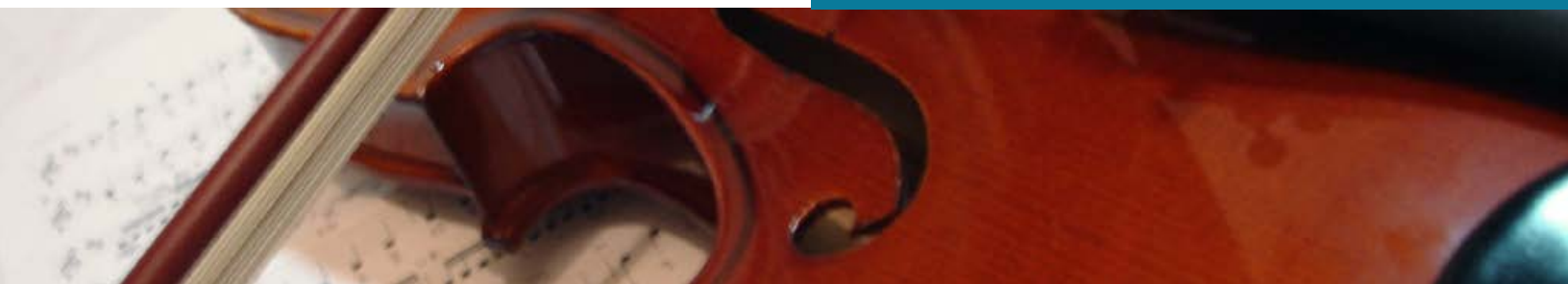
HARP:

- Three-minute solo performed from memory.
- Pedaling exercise (provided at audition).

PIANO:

- All 4-octave major and C, G, D, A, E, F, B, C#, F# minor scales (harmonic and melodic) are required.

If your instrument is not listed above, please contact Kyle Henning (khenning@sdys.org), Conservatory Program Coordinator, for more information.



Specific Areas of Evaluation

Articulation: Does the musician perform articulations clearly and as marked?

Intonation: Are pitches in tune, or is there a tendency to go sharp or flat?

Musicianship: How well does the musician phrase, make dynamic contrasts, and interpret the music?

Rhythm: How precisely can the musician play rhythmic figures in the context of a piece?

Tempo: Is the musician following and keeping the proper, consistent tempo in the context, style, and period of the piece?

Technique: How strong is the musician's technical ability? Is the musician using correct fingering, embouchure, and proper breathing? Does the musician demonstrate proper posture for their instrument?

Tone: Is the tone focused, and does it have character?

Sight-Reading: How well can the musician play a previously unseen piece of music? Is the musician able to play the right notes and rhythms at the correct tempo?

Transposition: This may be required in some orchestral passages for horn, trumpet, and clarinet.

Multiple Clefs: Reading in multiple clefs is required in some orchestral passages for strings, bassoon, and trombone.



Editors from the Neil A. Kjos Music Company teach students how to analyze and review music pedagogy books.

Practice Tips

- All areas of the audition—scales, solo, and sight-reading—are important.
- Practice with a metronome for even tempo and accurate rhythms.
- *Scales:* Prepare all required scales with an even tempo throughout.
- *Solo:* Choose a solo piece that best represents your level of ability.
- *Sight-reading:* Work with your teacher on a variety of sight-reading material as part of your daily practice routine.

Jinjo Cho, *violin*,
with students of
The Music Institute.



Day of the Audition

- Put your best foot forward when auditioning. Dress nicely.
- Bring extra strings, reeds, mutes and other accessories.
- Remember to bring your instrument, accessories, and at least one original solo part for the judges, including cadenza, if it is to be included in your audition.
- Arrive 20 to 30 minutes before your audition so you have plenty of time to check in and warm up.
- Auditions usually run on schedule. If parking is a problem, have a parent or guardian drop you off first.
- Check in at the audition location as instructed. Time slots will not be held for students who are late to their audition time.
- Warm up only in the designated area, and have your music out of its folder so you are ready to be escorted to the audition room.
- Please do not play your instrument in the halls or outside the audition room, as the sound may interfere with other auditions.

During the Audition

- When you enter the room, the judges will greet you and ask you to introduce yourself and your solo piece.
- Take about five seconds to look at the sight-reading excerpts before you begin to play. Think about the tempo in your head.
- Audition time is limited, so come prepared. Make the most of every minute you have.
- In order to maintain efficiency of the audition process and fairness to all students, judges will likely stop you before you complete your solo piece and/or sight-reading. This has no negative effect on your audition and simply means that they have listened to a sufficient amount.

INTERVIEW PREPARATION AND EXPECTATIONS

Interviews will be conducted by LJMS and SDYS staff.

- Please dress respectfully for your interview.
- Be prepared to discuss essay questions and answers from your registration form.
- Be prepared to ask a few questions you might have about The Music Institute.

Acceptance into The Music Institute is not guaranteed.

REGISTRATION TIMELINE

April 15

Registration opens for The Music Institute

The Music Institute Handbook and Registration Form are available at:

www.the-music-institute.org/application

The non-refundable registration fee is \$35. The registration fee may be paid online with a credit card, mailed as a check (payable to SDYS), or hand-delivered to the SDYS office as cash or check.

July 26 @NOON

Application and Financial Aid deadline for The Music Institute

July 31

Interview and Audition assignments available to families

August 5-August 6

Interviews and Auditions for The Music Institute

August 16

The Music Institute placement sent

September 1 @NOON

Tuition due for The Music Institute

September 30

The Music Institute classes begin

Acceptance into The Music Institute is not guaranteed.

ATTENDANCE REQUIREMENTS

Classes and Seminars

No more than 3 absences are allowed in each class per semester. Missing more than the allowed number of absences per class will result in dismissal from The Music Institute with no refund of tuition.

First Semester: September 2017–January 2018 (15 classes)

Second Semester: February 2018–May 2018 (15 classes)

One additional absence for the purposes of college exams or college auditions is allowed. This one additional absence must be requested in advance and can only be used in either Semester 1 or Semester 2, but not both.

Chamber Music Attendance

Since small ensemble chamber music rehearsals depend on every member being present, attendance at all rehearsals is required. On rare occasions, rescheduling of rehearsals can be made with advance notice. Rescheduling of any rehearsal day or time must be coordinated by and will be at the discretion of the coach. These make-up rehearsals are determined based on availability of all other members of the ensemble as well as the chamber music coach.

Attendance at LJMS Concerts

Complimentary tickets to four LJMS performances will be offered to each student of The Music Institute throughout the season. You must attend two of the four performances to remain eligible for enrollment in the program the following year. In the 2017-18 season, students will be offered tickets to the following performances:

Chicago Symphony Orchestra

Riccardo Muti, *Zell Music Director*

Stephen Williamson, *clarinet*

Wednesday, October 18, 2017 – 8pm

Jacobs Music Center-Copley Symphony Hall

Emanuel Ax, Leonidas Kavakos & Yo-Yo Ma

Saturday, March 3, 2018 – 8pm

Jacobs Music Center-Copley Symphony Hall

The Joey Alexander Trio

Saturday, April 28, 2018 – 8pm

Balboa Theatre

Schubert's Swan Song III

Inon Barnatan, *piano*, and Guest Artists

Saturday, May 19, 2018 – 8pm

Irwin M. Jacobs Qualcomm Hall

In addition to receiving a free ticket to any of the performances listed above, students will receive a 50% discount (for up to two tickets) to all LJMS performances. Please visit www.LJMS.org to learn about upcoming performances.

STUDENT CONDUCT

Concert Attendance Attire

Always dress in a respectful manner. For males, a coat and tie is not required, but a long sleeved, collared shirt with long pants and dress shoes are appropriate. For females, a nice dress or pants are appropriate.

General Behavior

Any musician who exhibits inappropriate behavior at rehearsals, concerts, or activities jeopardizes his/her good standing and may be dismissed from The Music Institute with no refund of tuition.

Examples include, but are not limited to:

- disrespect toward others,
- failure to follow instructions,
- verbal or physical threats toward others,
- horseplay, harassment, intimidation, or bullying,
- inappropriate physical contact or gestures of affection, e.g., kissing or holding hands,
- inappropriate language, or
- any other inappropriate behavior that undermines the integrity of The Music Institute.

If any musician does not feel safe, s/he should speak to an SDYS/LJMS staff member immediately.

LJMS/SDYS maintains a drug-free workplace. Illegal drug use by musicians will not be tolerated and will result in the musician's dismissal from the program. Adults who smoke should do so away from the rehearsal rooms and buildings. Smoking in Balboa Park is prohibited and may result in fines imposed by city staff.

Communication

LJMS/SDYS communication with musicians and their families is essential. To enable good communication we ask that you keep the administrative staff up to date with any email, phone, and address changes. Important LJMS/SDYS communication will be sent to all email addresses listed in the registration application. Primary and secondary contacts are responsible for reading LJMS/SDYS correspondence.

Parent/faculty or parent/staff conferences may be requested to discuss your musician's progress within The Music Institute. Please contact Dr. Sidney Yin (syin@sdys.org) to request such conferences.

Other Performance Opportunities

There may be other chamber music or outreach performance events throughout the year in addition to those listed on the season calendar as additional learning and performance opportunities.

Recital Attire

When you perform, your attire is a visual representation of the artistic excellence we present on stage.

MALE ATTIRE:

- Black tuxedo,
- White tuxedo shirt,
- Black bow tie,
- Black socks,
- Black dress pants, and
- Black dress shoes.

FEMALE ATTIRE:

- Full-length black dress with elbow or full-length sleeves, or black dress pants or full length black skirt with a black top with elbow or full-length sleeves,
- Black tights, and
- Black dress shoes. No spiked heels.
- No sparkly jewelry or hair accessories.
- No cap sleeves, backless, sleeveless, or spaghetti straps.

SDYS often has a limited amount of concert attire which has been donated. If you would like further information, please contact Kyle Henning (khenning@sdys.org), Conservatory Program Coordinator.

Photography and Recording

Due to copyright, privacy, and royalty issues we do not allow photography, audio, or video recording at seminars, classes, rehearsals and concerts.



LIABILITY RELEASES FOR LA JOLLA MUSIC SOCIETY AND SAN DIEGO YOUTH SYMPHONY AND CONSERVATORY

MEDIA RELEASE

Pursuant to the furtherance of the purposes, goals, and objectives of SDYS/LJMS, and for no other consideration or compensation, I hereby irrevocably grant to SDYS/LJMS and its officers, directors, and employees the permission to use my child's name, likeness and biographical data incident to practices, recitals and other performances with SDYS/LJMS, and the right to take photographs or record audio or video of my child's practices, recitals and other performances with SDYS/LJMS, and to use such photographs and video or audio recordings for any SDYS/LJMS purposes. In granting the above permission, I hereby irrevocably relinquish all right, title, or interest in the above mentioned photographs and/or recordings and all rights of authorship or of performance as may apply and hereby assign to SDYS/LJMS all copyrights arising with respect to my child's practices, recitals and other performances with SDYS/LJMS. Additionally, I hereby irrevocably grant SDYS/LJMS, its officers, employees, and licensees permission to reproduce, use, or publish such photos and/or recordings in all media, whether now known or hereafter existing, for any SDYS/LJMS purposes, with no additional compensation being due to me or my child. Additionally, I hereby irrevocably release SDYS/LJMS, its officers, directors, employees, and licensees from any and all claims that my child may now or hereafter have for libel, defamation, invasion of privacy or right of publicity, infringement of copyright, or violation of any other right arising out of or relating to any use, distribution or other utilization of my child's name, likeness or biographical data, the practices, recitals and other performances with SDYS/LJMS and all related photos and/or recordings.

MEDICAL RELEASE

I agree, on behalf of myself and/or on behalf of my child, beginning on the date of execution of this Release, to give consent to SDYS/LJMS to obtain any and all emergency dental or medical care prescribed from a duly licensed physician (M.D.) or dentist (D.D.S.). This care may be given under whatever conditions are necessary to preserve life, limb, or the wellbeing of me or my dependent.

HOLD HARMLESS AND LIABILITY RELEASE

As a condition of my child's participation in any activity sponsored by or associated with SDYS/LJMS, I hereby irrevocably waive, and hereby agree to indemnify and hold SDYS/LJMS, its former, current and future officers, directors, contractors, agents, representatives and employees, the City of San Diego, and the San Diego Park and Recreation Department (collectively, "Released Parties") harmless from and against, any and all liability or claims that I, my child or anyone else on behalf of my child or otherwise may have against the Released Parties or that any other person, entity, my child or I may have against the Released Parties because of any death, bodily injury, personal injury, illness, or otherwise, or because of any loss to property that may arise out of or in any way be connected with my child's participation in any activity sponsored by or associated with or in any way related to SDYS/LJMS and/or any Released Parties' activity related thereto. I also agree to allow the Released Parties to transport me and/or my child in an emergency circumstance. I further acknowledge that the Released Parties do not provide any type of insurance including liability or medical coverage for any child who participates in any SDYS/LJMS activity. I hereby state that it is my intention in executing this Release that the same shall be effective as a bar to each and every past, current and/or future claim, complaint, action, debts, promises, demand, cause of action, obligation, damage, liability, charge, attorneys' fees and costs herein above released. I hereby expressly waive and relinquish all of my rights and benefits, if any, arising under the provisions of California Civil Code § 1542, which provides: A GENERAL RELEASE DOES NOT EXTEND TO CLAIMS WHICH THE CREDITOR DOES NOT KNOW OR SUSPECT TO EXIST IN HIS OR HER FAVOR AT THE TIME OF EXECUTING THE RELEASE, WHICH IF KNOWN BY HIM OR HER MUST HAVE MATERIALLY AFFECTED HIS OR HER SETTLEMENT WITH THE DEBTOR. I hereby expressly agree that the above releases apply to all known, unknown, unsuspected and unanticipated claims, liabilities and causes of action which I, my child or any other party may have against the Released Parties which have arisen, occurred or existed at any time prior to the date of this Release or after the date of this Release.