

METAMORPHOSIS

December 9-10, 2023
Mandeville Auditorium

Sameer Patel
Music Director and
Orchestra Conductor

Arian Khaefi
Sally and Einar Gall Music Director
and Chorus Conductor

Stephanie Weaver Yankee
Executive Director

LA JOLLA
SYMPHONY
& CHORUS

Affiliated with UC San Diego

2023-24 SEASON



2023-2024 SEASON **METAMORPHOSIS**

We are thrilled to present our 2023-2024 season, "Metamorphosis," featuring a series of concerts that celebrate transformation and reinvention through music. From the joyful and exuberant notes of our opening program to the rich, sonic tapestry of our final concert, this season's programming will take you on an unforgettable musical and emotional journey.

It is with great pleasure that we introduce our new Music Director and Orchestra Conductor, Sameer Patel. Along with Sally and Einar Gall Music Director and Chorus Conductor Arian Khaefi, our artistic leadership team is now complete! This new season heralds the start of an exciting chapter in the history of the La Jolla Symphony & Chorus, filled with strong vision and great passion.

Thank you for your ongoing support of the La Jolla Symphony & Chorus—it means so much to all of us. We look forward to sharing this incredible journey with you and creating beautiful music together.

Warm regards,

Stephanie Weaver Yankee

Stephanie Weaver Yankee, DMA
Executive Director, La Jolla Symphony & Chorus
sweaver@ljsc.org



LJS&C presents

NEW BEGINNINGS

Saturday, December 9, 2023, 7:30pm

Sunday, December 10, 2023, 2:00pm

Mandeville Auditorium

Sameer Patel, Music Director and Orchestra Conductor

GABRIELA ORTIZ *Kaayumari*

IGOR STRAVINSKY *Symphony of Psalms*

Part I

Part II

Part III

INTERMISSION

KAIJA SAARIAHO *Ciel d'hiver*

JEAN SIBELIUS *Symphony No. 3 in C Major, Opus 52*

Allegro moderato

Andantino con moto, quasi allegretto

Moderato; Allegro ma non tanto

Major Sponsor Support
for the 2023-2024 Season

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La Jolla Symphony & Chorus 2023-24

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Executive Director

Arian Khaefi
Sally & Einar Gall
**Music Director and
Chorus Conductor**

Sameer Patel
**Music Director and
Orchestra Conductor**

Steven Schick
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From the Conductor

Dear Friends,

It's a great honor to join you as Music Director and Orchestra Conductor of the La Jolla Symphony and Chorus.

By all appearances, I'm the new guy. Kind of.

It all started in November 2016, when my predecessor and friend Steve Schick asked me to lead his first rehearsal of Beethoven's Symphony no. 6, "Pastorale." That first outing, even though it was only a rehearsal, felt good. I was struck by the warm and genuine welcome I received that day and by the way the musicians launched themselves into Beethoven's music.

I subsequently guest conducted the orchestra in 2018, 2022, and in the spring of 2023. Together, we've tackled music by Takemitsu, Price, Messiaen, Clyne, Schoenberg, Copland, and more. Those encounters felt good, too.

And so when Steve stepped down and the position opened, I asked myself how I couldn't want more time with this organization. Though the responsibilities of a guest conductor pale in comparison to the actual "big job," my sojourns with the orchestra blossomed every time. We were going deeper into the music, and something even more important was happening: I was getting to know the people who made the music. And that connection felt great.

So it just feels right to be here, and to continue where we've left off.

I'm delighted to share this first program with you, and I invite you to find some interplay among the composers. Yes, *Kaayumari* and *Symphony of Psalms* speak of new beginnings, and of course Kaija Saariaho and Jean Sibelius were both Finnish. But let's start my role with a bit of honesty: this program was created out of an instinctual desire to make these performances about the music and the people — all of us, including you — and to start this journey together with joy and with music that simply felt good together.

Lastly, I want to thank the Orchestra and Chorus, the Board of Directors, Arian and Stephanie, and Steve Schick for welcoming me into this new role. And I would be remiss if I didn't thank my wife, Shannon, for everything.

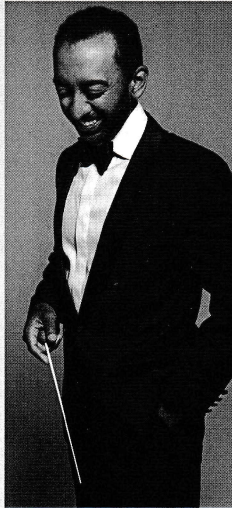
I look forward to this new beginning with all of you.

Sameer

Sameer Patel

conductor

Named Musical America's April 2023 New Artist of the Month and internationally recognized for his "profound artistry" (*The San Diego Union Tribune*), Sameer Patel is one of America's most



exciting conductors. Equally at home conducting world premieres and traditional classical works, Patel's infectious enthusiasm for music is felt by musicians, audiences, and students alike.

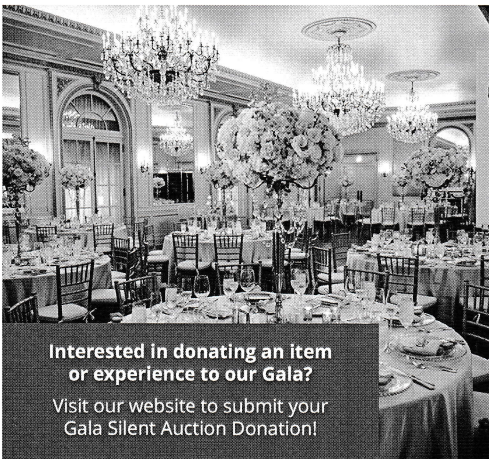
Patel is the newly appointed Music Director and Orchestra Conductor of the La Jolla Symphony and Chorus. Guided by a passion for sharing a lifelong love for music, he is also the Artistic Director of the San Diego Youth Symphony—a transformational organization that reaches more than 3,000 students through

its twelve ensembles, El Sistema-inspired community programs, and early childhood music classes. Formerly, he served for three seasons as Associate Conductor of the Sun Valley Music Festival and held an acclaimed tenure as Associate Conductor of the San Diego Symphony, where he reinvigorated the orchestra's programming and connection with its community. He has also held conducting positions with the Chicago Sinfonietta and the Fort Wayne Philharmonic.

Highlights of Patel's upcoming 2023/24 season include guest conducting appearances with the Florida Orchestra, Omaha Symphony, and at the Cleveland Institute of Music.

With an enthusiasm for the music of our time, Patel is a champion of music by living composers and has led premieres by Adam Schoenberg, Mason Bates, Osvaldo Golijov, Reena Esmail, and William Harvey, in addition to performances by Anna Clyne, Gabriela Lena Frank, Jessie Montgomery, and many others.

Proudly born and raised in Michigan, Patel makes his home in San Diego with his wife, Shannon, and two children, Devan and Veda. In his spare time, Patel pursues his passions for literature, languages, jazz, traveling, history, and tennis.



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February 24, 2024

6:00pm

More information at
LJSC.org

Program Notes by Eric Bromberger

Kauyumari

GABRIELA ORTIZ

Born December 20, 1964, Mexico City



The daughter of parents dedicated to the preservation and performance of Latin American folk music, Gabriela Ortiz studied first with Mario Lavista and Federico Ibarra

in Mexico City, then went on to further study at the Guildhall School of Music and Dance in London. She currently teaches composition at the Mexican University of Mexico City. Ortiz's music draws on many sources — traditional classical music, the avant garde, folk music, jazz, and electronic music — and her works have been performed by the New York and Los Angeles Philharmonics, Royal Liverpool

Orchestra, BBC Scottish Symphony, Hungarian Philharmonic, and many others.

Ortiz composed *Kauyumari* in 2021, and it was premiered by Gustavo Dudamel and the Los Angeles Philharmonic on October 9, 2021.

The composer has prepared an introduction to this music:

Among the Huichol people of Mexico, *Kauyumari* means “blue deer.” The blue deer represents a spiritual guide, one that is transformed through an extended pilgrimage into a hallucinogenic cactus called peyote. It allows the Huichol to communicate with their ancestors, do their bidding, and take on their role as guardians of the planet. Each year, these Native Mexicans embark on a symbolic journey to “hunt” the blue deer, making offerings in gratitude for having been granted access to the invisible world, through which they also are able to heal the wounds of the soul.

The Steven Schick Prize for Acts of Musical Imagination & Excellence



The La Jolla Symphony and Chorus Association celebrates the innovative and impactful musical contributions of our Maestro Steven Schick as he transitions into the Musical Director Emeritus position.

The Prize will support the creation of art that complements the LJS&C's mission to perform an imaginative mix of contemporary and traditional music. We seek to create a broader opportunity for our diverse artistic community to join this movement, thus honoring the musical innovation modeled by Maestro Schick.

To contribute to The Steven Schick Prize Fund, visit <https://www.ljsc.org/stevenschickprize/>

When I received the commission from the Los Angeles Philharmonic to compose a piece that would reflect on our return to the stage following the pandemic, I immediately thought of the blue deer and its power to enter the world of the intangible as akin to a celebration of the reopening of live music. Specifically, I thought of a Huichol melody sung by the De La Cruz family — dedicated to recording ancestral folklore — that I used for the final movement of my piece, *Altar de Muertos (Altar of the Dead)*, commissioned by the Kronos String Quartet in 1997. I used this material within the orchestral context and elaborated on the construction and progressive development of the melody and its accompaniment in such a way that it would symbolize the blue deer. This in turn was transformed into an orchestral texture which gradually evolves into a complex rhythm pattern, to such a degree that the melody itself becomes unrecognizable (the imaginary effect of peyote and our awareness of the invisible realm), giving rise to a choral wind section while maintaining an incisive rhythmic accompaniment as a form of reassurance that the world will naturally follow its course.

While composing this piece, I noted once again how music has the power to grant us access to the intangible; healing our wounds and binding us to what can only be expressed through sound. Although life is filled with interruptions, *Kauyumari* is a comprehension and celebration of the fact that each of these rifts is also a new beginning. ■

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**Juan Carlos Acosta -
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Symphony of Psalms

IGOR STRAVINSKY

Born June 17, 1882, Oranienbaum

Died April 6, 1971, New York City



For the Boston Symphony Orchestra's fiftieth anniversary in 1930, Serge Koussevitzky commissioned a series of new works, and that set of commissions is the most impressive in the history of

music. It included Hindemith's *Concert Music for Brass and Strings*, Roussel's *Third Symphony*, Prokofiev's *Fourth Symphony*, Hanson's *Second Symphony*, Copland's *Symphonic Ode*, and Stravinsky's *Symphony of Psalms*.

Koussevitzky asked these composers for a symphonic work, but specified that each was free to write for whatever combination of performers he preferred. When this commission arrived, Stravinsky had been thinking for some time of composing a large-scale instrumental and vocal work. Raised in the Russian Orthodox church, he had fallen away from its practice, but in 1926—at the age of 44—he rejoined the church, and in response to Koussevitzky's commission he composed the *Symphony of Psalms*. This work, however, should not be considered a statement of Stravinsky's individual beliefs but rather a generalized expression of religious faith.

For the *Symphony of Psalms*, composed between January and August 1930, Stravinsky turned to the Old Testament, taking excerpts from two Psalms (Nos. 39 and 40) and using one (No. 150) complete; the text is sung in Latin. The title "symphony" may seem a strange one for what is essentially a setting of three texts without the drama and development one associates with symphonic form. Stravinsky explained that "I wanted to create an organic whole without conforming to the various models adopted by custom, but still retaining the periodic order by which the symphony is distinguished from the suite, the latter being simply a succession of pieces varying in character."

Stravinsky wished to give equal prominence to the chorus and the orchestra, but he made some

unusual decisions about instrumentation, and these give the *Symphony of Psalms* its unique sound. First, Stravinsky eliminates violins, violas, and clarinets from the orchestra, and the absence of the bright, resonant upper strings and the smooth sonority of the clarinets helps intensify the music's consciously "archaic" sound. Second, Stravinsky includes two pianos and a harp in the orchestra and then uses them percussively—their "strikes" of sound help give this music its characteristic pointillistic sonority. Finally, Stravinsky tries to underline the "ancient" sound he wanted in this music by specifying that the soprano and alto parts should be sung by boys rather than women, as was the practice in early church music (this stipulation is almost never observed, and Stravinsky himself invariably used women rather than boys in the chorus).

Stravinsky's initial musical idea was the repeated six-note sequence in the final movement, and he composed that section first, then wrote the opening movements. None of the movements has an Italian tempo indication; instead, Stravinsky specifies only a metronome marking. The first movement (quarter-note=92; Psalm 39, 12-13)—which Stravinsky said was composed "in a state of religious and musical ebullience"—opens with recurrent cracks of sound generated in large part by the two pianos. The chorus enters with its plea to be heard, and this movement—which functions as an intrada—drives to a soaring climax. The second movement (eighth-note=60; Psalm 40, 1-3) is a complex double fugue, first on a spiky subject for winds, then for voices, and finally for combinations of them. The final movement (quarter-note=48; Psalm 150) is the most varied. It opens with the chorus' *Alleluia*, but instead of being festive, the phrase is somber, imbued with an almost funereal splendor. The original six-note cell pulses quietly, then explodes to life at the *Laudate Dominum*. Stravinsky said that this central episode, with its athletic brass galloping along brisk triplets, was inspired by a vision of Elijah's chariot ascending into the heavens. At the close, the music moves steadily over a pulsing four-note ostinato. Stravinsky himself noted that this "final hymn of praise must be thought of as issuing from the skies, and agitation is followed by the 'calm of praise.'" ■

Symphony of Psalms by Igor Stravinsky

Sarah Amos, Supertitle Technician

1. (Psalm 38, verses 13 and 14)

Exaudi orationem meam, Domine,
et deprecationem meam. Auribus percipe
lacrimas meas. Ne sileas, ne sileas.

Quoniam advena ego sum apud te et
peregrinus, sicut omnes patres mei.

Remitte mihi, ut refrigerer prius quam abeam
et amplius non ero.

Hear my prayer, O Lord,
and give ear to my cry:
hold not Thy peace at my tears.

For I am a stranger with Thee: and a sojourner,
as all my fathers were.

O spare me a little that, cooled, I may recover
strength: before I go hence and be no more seen.

2. (Psalm 39, verses 2, 3 and 4)

Expectans expectavi Dominum, et
intendit mihi.

Et exaudivit preces meas; et eduxit me
de lacu miseriae, et de luto faecis.

Et statuit super petram pedes meos:
et direxit gressus meos.

Et immisit in os meum canticum novum,
carmen Deo nostro.

Videbunt multi, videbunt et timebunt:
et sperabunt in Domino.

I waited patiently for the Lord: and He inclined
unto me, and heard my cry.

And he brought me also out of the horrible pit,
out of the mire and clay:

And set my feet upon the rock, and ordered
my going.

And He has put a new song in my mouth:
a song to our God.

Many shall see it and fear: and shall put their
trust in the Lord.

3. (Psalm 150)

Alleluia.

Laudate Dominum in sanctis Ejus.

Laudate Eum in firmamento virtutis Ejus.

Laudate Eum in virtutibus Ejus

Laudate Dominum in sanctis Ejus.

Laudate Eum secundum multitudinem
magnitudinis Ejus.

Laudate Eum in sono tubae.

Laudate Eum. Alleluia. Laudate Dominum.
Laudate Eum.

Laudate Eum in timpano et choro,

Laudate Eum in cordis et organo;

Laudate Eum in cymbalis bene sonantibus.

Laudate Eum in cymbalis jubilationibus

Laudate Dominum.

Laudate Eum, omnis spiritus laudet Dominum.

Alleluia. Laudate Dominum.

Alleluia.

O praise God in His holiness:

Praise Him in the firmament of His power.

Praise Him in His noble acts

Praise Him in His holiness.

Praise Him according to His
excellent greatness.

Praise Him in the sound of the trumpet:

Praise Him. Alleluia. Praise God.
Praise Him

Praise Him upon the timbrel and dance

Praise Him upon the strings and organ;

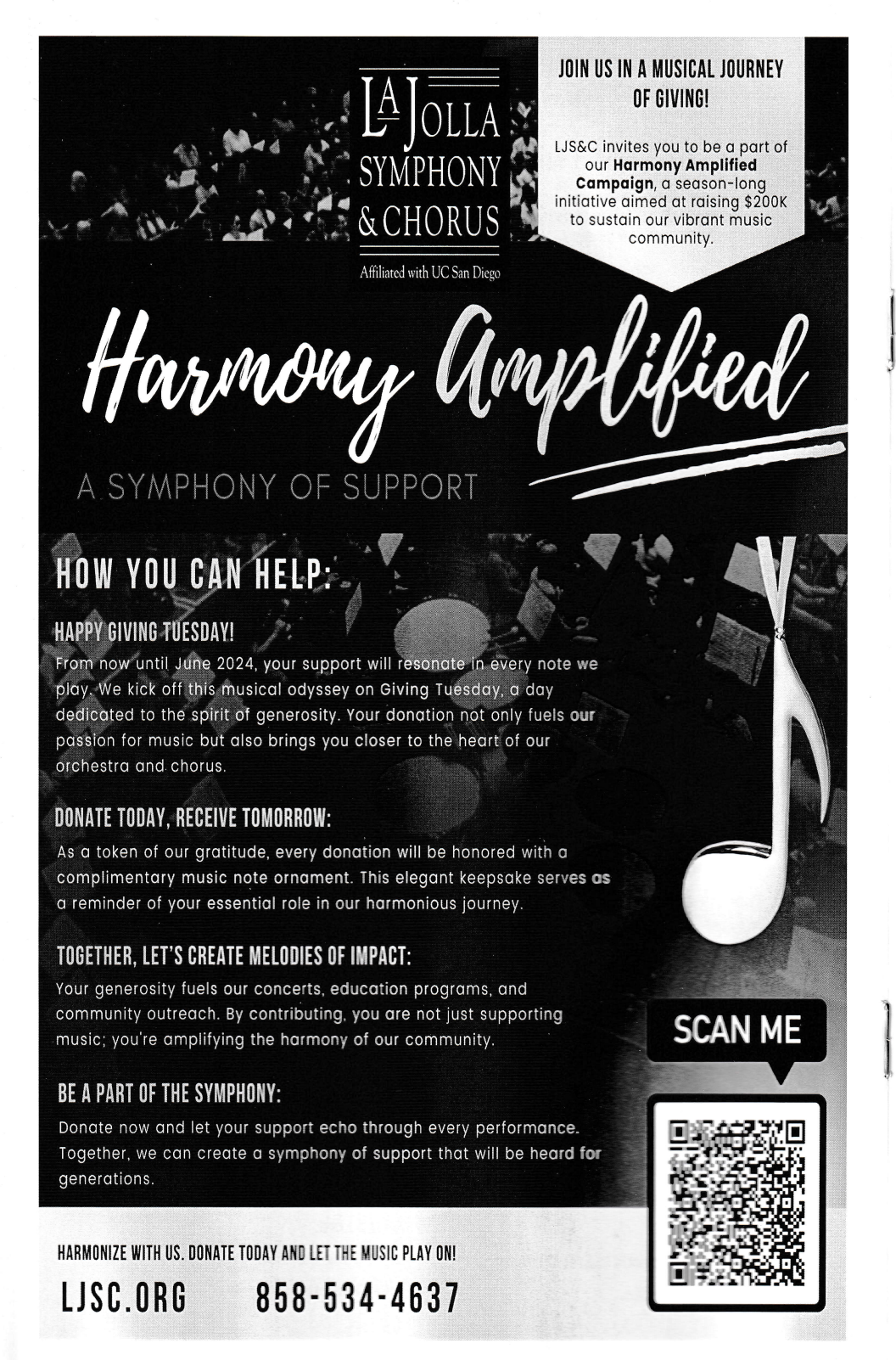
Praise Him upon the loud cymbals.

Praise Him upon the high-sounding cymbals

Praise the Lord.

Let everything that hath breath praise the Lord.

Alleluia. Praise the Lord.



LA JOLLA SYMPHONY & CHORUS

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Harmony Amplified

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Ciel d'hiver

KAIJA SAARIAHO

Born October 14, 1952, Helsinki

Died June 2, 2023, Paris



In 2002 Kaija Saariaho composed a three-movement work for orchestra titled *Orion* that offers musical impressions of that figure, considered both mythologically and astronomically. Premiered the following year by the Cleveland

Orchestra, *Orion* soon became one of her most frequently-performed works. But it requires a huge orchestra, one that includes quadruple woodwinds, fourteen brass players, four percussionists, organ, and many other instruments. In 2013, ten years after the premiere of *Orion*, Saariaho was commissioned by the Musique Nouvelle en Liberté to write a new work. She returned to *Orion* and arranged its middle movement—titled *Ciel d'hiver* ("Winter Sky")—for a much smaller orchestra, removing the organ and a number of wind and percussion instruments and making it a little less imposing to perform. Fayçal Karoui led the premiere of *Ciel d'hiver* with the Orchestre Lamoureux in the Théâtre Châtelet in Paris on April 17, 2014.

Orion is a winter constellation, and *Ciel d'hiver* depicts the slow transit of that magnificent constellation across the sky above on a cold winter's night. This is subtle and restrained music: dynamics are usually very quiet, and only rarely does the entire orchestra play together—this is a score that features solo instruments from the orchestra. *Ciel d'hiver* begins very quietly with solos for piccolo, violin, clarinet, oboe, and muted trumpet. Saariaho marks the beginning *Misterioso* and *Molto calmo*, and that marking might apply to virtually the entire ten-minute piece. Gradually the rest of the orchestra enters, textures thicken, and the music rises to a climax marked *Disperato* ("despairing"). Yet even this is a very restrained climax—it rises only to forte—and throughout the score Saariaho continually reminds the players that she wants the performance to be *molto espressivo, calmo, dolce, sempre espressivo*. In the closing minutes the piano very quietly assumes a more prominent role, accompanied by the shimmering, sparkling sound of glass chimes, shell chimes, triangle, bells, celesta, and harp, and *Ciel d'hiver* fades delicately into silence. ■

La Jolla Symphony & Chorus

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Hours subject to change

Mission Statement

The mission of the La Jolla Symphony and Chorus Association is to enrich and inspire the diverse communities of San Diego by bringing together committed and passionate musicians to perform an imaginative mix of contemporary and traditional music at a high level of excellence.

Symphony No. 3 in C Major, Opus 52

JEAN SIBELIUS

Born December 8, 1865, Tavastehus, Finland
Died September 20, 1957, Järvenpää



In the fall of 1904 Sibelius made important changes in the direction of his life and of his music. He moved his family out of Helsinki, with its too-attractive social life (and the inevitable temptations of alcohol),

to Järvenpää on Lake Tuusula, about thirty-five miles north of the capital city. There in the isolated pine woods he built the house where he and his wife would raise their daughters (and where—53 years later—he would die). With this paring-down of his personal life came a paring-down of his music: that fall he began work on this *Third Symphony*. At the age of 39, Sibelius found himself famous: his *Second Symphony*, premiered two years earlier, had taken his name around the world. Sibelius' first two symphonies

had been big-boned works, stretching out to forty minutes in length and full of the primary colors and expansive climaxes of the late-nineteenth-century symphony.

All this left audiences unprepared for the *Symphony No. 3*, which was first performed in Helsinki on September 26, 1907. It was in three movements (rather than the four of its predecessors), it was much shorter (27 minutes), and it used a smaller orchestra that produced a leaner sound than the first two symphonies. More importantly, Sibelius had compressed his musical language. Gone are the grand tunes and clean contours of the earlier symphonies. Now Sibelius' themes may be fragments, mere shapes that can suddenly anneal into more complete structures and just as suddenly dissolve. Their development can be similarly elusive. In place of the sonata-form structures that had driven his earlier music, this symphony proceeds by its own logic, a logic that often brings the unexpected: rather than opposing contrasting material, this symphony proceeds through sequences of constant repetition, which bring a subtle evolution of color, speed, harmony as they proceed. Gone too are the triumphant climaxes of the first two symphonies, which are replaced here by emotional restraint: the *Third*

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a musical picnic to delight your senses

flute, guitar, double bass, piano, drums

Soundtrax | May 4, 2024

theatrical music to stir the emotions

flute, violin, viola, cello, piano, harp + visiting composer

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Symphony ends in triumph, but it is a triumph celebrated amid flickering shadows beneath gray skies. The *Third Symphony* has not achieved the popularity of its two predecessors, but its lean sound and compressed language make it the first symphony of Sibelius' artistic maturity.

The symphony opens with a sudden salvo of theme-shapes: the cleanly-chiseled opening statement of the lower strings, a syncopated interjection from the violins, a bright swirl of woodwind sound, and a fanfare-like horn eruption, and suddenly all of these are subsumed by the cellos' long song that seems to grow directly out of the horn fanfare. Sibelius quickly establishes the pulse of steady sixteenths that will race along throughout much of this movement, and over this he brings back bits of his opening fragments. The movement concludes by introducing entirely new material: a quiet chorale for winds proceeds with dignity to the close, its noble lines broken by the intrusion of bits of theme from the main body of the movement.

The *Andantino* offers a quiet interlude between the animated outer movements. Sibelius sets it in the remote key of G-sharp major and signals its rhythmic complexity by giving it the metric marking 6/4 (3/2): this music will alternate duple and triple stresses. The main idea, a wistful little tune introduced by a pair of flutes, repeats constantly, moving through other instruments and above varied accompaniment. This progress is twice interrupted: first by a woodwind chorale and then — at a somewhat faster tempo (*Un pochettino con moto*) — by combinations of swirling woodwinds.

The *Third Symphony* may nominally be in three movements, but even this is blurred by the finale, which falls into two distinct parts at different speeds, in effect making this a four-movement symphony. Bits of tune at the opening gradually accelerate to become a lively scherzo in 6/8 meter, but even this evolves subtly as it proceeds, moving from a nimble, staccato dance to string patterns that weave together and interlock as thematic bits from the opening punctuate their progress. Gradually the tempo slows, the meter shifts to common time, and suddenly we seem in a new world: lower strings stamp out a fierce idea — more rhythmic pattern than melodic idea — that Sibelius marks *con energia*. This final section (movement?) consists of a steady sequence of repetitions of this pattern. These repetitions take the theme through different instruments and harmonies, and finally they accelerate to the close, where Sibelius seals off this symphony with three huge chords that pound C-major into our heads with emphatic finality. ■

CONCERT VIDEO EDUCATIONAL FUND

Thanks to a generous gift by the **Family of Joan Forrest, in her memory**, La Jolla Symphony & Chorus will be videotaping each of the concerts 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 11 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.

If you are interested in joining the Family of Joan Forrest in supporting this effort, please contact Stephanie Weaver Yankee at sweaver@ljsc.org for details.

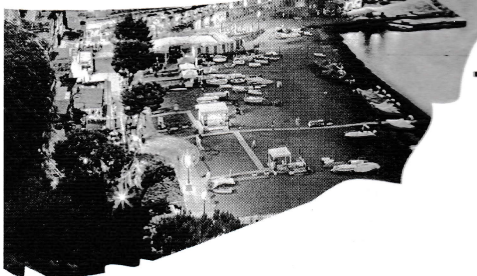
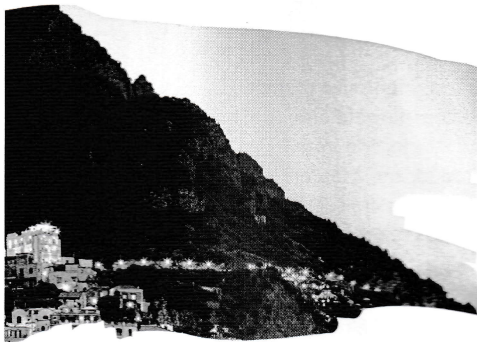
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La Jolla Symphony Chorus

Founded in 1965 by Patricia Smith

Arian Khaefi, *Choral Director*

Luke Schulze, *Assistant Choral Conductor*

Sarah Amos, *Accompanist*

Mea Daum, *Chorus Manager* ■ **Marianne & Dennis Schamp**, *Chorus Librarians* ■ **Greg Shibley**, *Facilities Manager*

Soprano

Sarah Austin
Nicole Avakyan
Marcia Banks
Frances Castle*
Jill Chagnon
Stephanie Chavez
Erin Easterly
Angel Fan
Anne-Marie Giuca
Meryl Gross**
Ivy Guo
Caroline Hall-Sherr
Marty Hambright
Ida Houby
Hima Joshi
Karen Kakazu
Jackie Kalan
Jin-Soo Kim
Kathryn Kinslow
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Maria Kotsaftis
Henny Kupferstein
Justine Lee
Christine Lehman
Vivian Li
Florence Losay
Lauren Rossen
Sylvia Strickland
Jeanne Stutzer
Heidi Tai
Paula Tallal
Lola Watson
Sharon Willoughby

Alto

Helena Abney-McPeck
June Allen
Susan Anderson
Patricia Benesh
Marina Brunson
Preethi Chaudhari
Jo Clemmons
Sheryl Cramer
Susan Elden
Karen Erickson
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Laura Gasser
Yvonne Hu
Deborah Hughes
Gracie Joy Hughes
Deanna Johnson
Yuki Kawahara
Kara Kuvakas
Julie Lalor
Rachael Lapidis
Jennifer Larimer
Annette Lee
Varda Lev-Ram
Molly McLean
Debby Park
Satomi Saito*
Marianne Schamp
Jil Stathis
Markayla Stroubakis
Mary Ellen Walther
Amee Wood

Tenor

Joseph Argus
Jan Berlin
Max Chodos
Gabe De Roche
Walter Desmond**
Susan Dramm
Parsa Farnad
Jim Gilliam
Michael Kaehr
Anthony Leonard
Wes Perry
Kyle Peterson
Tam Phan
Sloan Quessenberry
Greg Shibley
Ching Wang
William Ziefle

Bass

Eric Azoulay
Jack Beresford**
Vic Cardello
Dominique Elsher
Paul Engel
Peter Gourevitch
Bryan Heard
Shannon Johnson
Alexander Kourjanski
Steve Marsh
Kevin Martin
William Miller
Ray Park
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La Jolla Symphony Orchestra

Founded in 1954 by Peter Nicoloff

Sameer Patel, Conductor
Michael Gerdes, Assistant Conductor

R. Theodore Bietz, Orchestra Manager ■ **Ryan Beard, Orchestra Librarian** ■ **Julia Vazquez, Orchestra Production Assistant**

Violin I

David Buckley
Concertmaster
Peter Clarke
Assistant Concertmaster
Omari Abdul-Alim
Aram Akhavan
David Bracher
Hayan Byun
Yi Fu
Andrew Helgerson
Mario Ojeda
Nikhil Rao
Renaudo Robinson
Ted Tsai

Violin II

Catherine Chyi
Principal
Jennifer Khoe
Assistant Principal
Gary Brown
Susan Brown
Melinda Call
Leslie Cheng
David Cooksley
Judy Gaukel
Jisu Hwang
Brandon Kim
Igor Korneitchouk
Aaron Rasin
Dejana Roth
Emma Song
James Villareal

Viola

Nancy Swanberg
Principal
Roark Miller
Assistant Principal
Byron Chow
Anne Gero-Stillwell
Christopher Ferrain
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Clémence Gruget
Clara Oberle
Cynthia Snyder
Julia Vazquez

Cello

Peter Ko
Principal
Robbie Bui
Assistant Principal
Erika Boras Tesi
Katharina Brandl
Gabrielle Carr
Curtis Chan
Emily Kao
William Lin
Nobuki Nakanishi
Cliff Thrasher
Courtney Yu
Hannah Zhou

Contrabass

Christine Allen
Principal
Darrell Cheng
Assistant Principal
Bill Childs
Owen Cruise
Megan Gore Brazell
Lance Gucwa
Luke Holley
Bryan Lowe

Flute

Joey Payton
Principal
Mia Cylinder
Erica Gamble
Julianna Han
Yana Yan

Piccolo

Mia Cylinder
Erica Gamble

Oboe

Carol Rothrock
Principal
McKenna Carlson
Heather
Marks-Soady
Robert
Wakefield-Carl
Jessica Luce

English Horn

Heather
Marks-Soady

Clarinet

Denexel Domingo
Principal
Justine Hamlin
Associate Principal

Bass Clarinet

Gabriel Merton

Bassoon

Tom Schubert
Principal
Cullen Blain
Vikki Bolin
James Swift

Contrabassoon

Cullen Blain

French Horn

Cynthia McGregor
Principal
Buddy Gibbs
Associate Principal
John-David Russo
Assistant Principal
Ryan Beard
Eric Burke

Trumpet

Andrew Pak
Principal
Dylan Johnson
Kai Mow
Nakotah Nowak
Guy Zamir

Piccolo Trumpet

Andrew Pak

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R. Theodore Bietz
Principal
Marc Dwyer

Bass Trombone

Luis Matos-Tovar

Tuba

Joseph Ortiz

Timpani

Camilo Zamudio

Percussion

Camilo Zamudio
Section Leader
Willow Aranda
Andrew Kreysa
Jack Nevin
N. Scott Robinson

Harp

Laura Vaughan
Angelova

Piano

Byron Chow
Stephanie
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Celesta

Byron Chow

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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 2023-2024 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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Music Director and
Orchestra Conductor

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Sally and Einar Gall Music Director
and Chorus Conductor

Stephanie Weaver Yankee
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THIS SOIL

Kristin Kuster MOXIE
Samuel Barber *Knoxville: Summer of 1915*
Florence Price Piano Concerto
in One Movement
Gala Flagello *Bravado*
Gabriela Lena Frank *Escaramuza*
Leonard Bernstein *Symphonic Dances*
from *West Side Story*

DECEMBER 3, 2023

BY THE HEARTH COMMUNITY SING

George Frideric Handel Messiah Sing-Along
(Part I and
Hallelujah Chorus)

DECEMBER 9-10, 2023

NEW BEGINNINGS

Gabriela Ortiz *Kauyumari*
Igor Stravinsky *Symphony of Psalms*
Kaija Saariaho *Ciel d'hiver*
Jean Sibelius *Symphony No. 3*

FEBRUARY 10-11, 2024

A BROKEN HALLELUJAH

Nasim Khorasani Thomas Nee Commission
Toru Takemitsu *From me flows what
you call Time*
Niloufar Nourbakhsh *Veiled*
Igor Stravinsky *Le Sacre du printemps*
(The Rite of Spring)

MARCH 16-17, 2024

NEXUS

Lili Boulanger *D'un matin de printemps*
Nina Shekhar *Lumina*
Claude Debussy *La mer*
Francis Poulenc *Gloria*

MAY 4-5, 2024

TO THE STARS

Anton Webern *Passacaglia*
Oswaldo Golijov *Azul*
Johannes Brahms *Symphony No. 3*

MAY 11-12, 2024

HOLY RADIANT LIGHT CHORUS-ONLY CONCERT

Sergei Rachmaninoff *All-Night Vigil*

JUNE 8-9, 2024

TIME PRESENT AND TIME PAST

Maurice Ravel *Ma Mère l'Oye*
John Adams *Harmonielehre*