

2024-2025  
SEASON

LA JOLLA  
SYMPHONY  
& CHORUS

Affiliated with UC San Diego

70 YEARS

OF EXPLORATION  
AND EXCELLENCE

LUMINOSITY:  
COLORISTS PAST  
AND PRESENT



SCAN ME

# From the Executive Director



Dear Patrons,

We are thrilled to present the 70th anniversary season of the La Jolla Symphony & Chorus, a season-long celebration of "LJS&C: 70 Years of Exploration and Excellence." What began as a modest gathering of nonprofessional musicians in 1954 has evolved into a dynamic orchestra and chorus, comprised of volunteer musicians from a wide range of diverse backgrounds. Thank you for choosing to join us as we celebrate 70 years of musical exploration and excellence, embodying the spirit of creativity, diversity, and community that defines the La Jolla Symphony & Chorus.

Originating from humble beginnings as the La Jolla Civic Orchestra, our organization has undergone transformative growth over the years, thanks to the unwavering support of our patrons and our affiliation with UCSD's Music Department. Today, these extraordinary community musicians live throughout our broader community; they teach in our schools, minister to our sick, and serve our country. They are our co-workers, neighbors, and friends. The powerful collaboration between LJS&C and the San Diego community unites, transforms, and moves us.

As we celebrate this milestone season, we honor our founders, supporters, and all those who have contributed to our remarkable journey. We are delighted to have you join us as we celebrate 70 years of musical exploration and excellence, embodying the spirit of creativity, diversity, and community that defines the La Jolla Symphony & Chorus.

Sincerely,

A handwritten signature in cursive script that reads "Stephanie Weaver Yankee". The ink is dark and the signature is fluid and elegant.

Stephanie Weaver Yankee  
Executive Director  
La Jolla Symphony & Chorus

Saturday, December 7, 2024, 7:30 PM

Sunday, December 8, 2024, 2:00 PM

Mandeville Auditorium

# Luminosity: Colorists Past and Present

*Generously sponsored by Curtis and Mae Chan*

## La Jolla Symphony & Chorus

Sameer Patel, Music Director and Orchestra Conductor

**GABRIELLA SMITH**

***Bioluminescence Chaconne***

**Resonance**

A continuation of the Infinity Cube project  
Created by Dr. Michael Latz, **Research Biologist**  
at Scripps Institution of Oceanography, and  
Iyvone Khoo, **Interdisciplinary Artist**

**VIVIAN FUNG**

**Violin Concerto No. 1**

Nancy Zhou, violin

**INTERMISSION**

**CLAUDE DEBUSSY**

***Sirènes, from Nocturnes***

**GABRIEL FAURÉ**

***Pavane, Opus 50***

**MAURICE RAVEL**

***Daphnis and Chloé, Suite No. 2***

*Daybreak*

*Pantomime*

*General Dance*

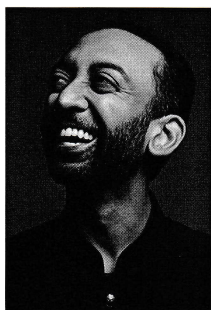
**Major Sponsor Support for the 2024-2025 Season:**



UC San Diego



# About the 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 recently 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 six seasons as Associate Conductor of the Sun Valley Music Festival and had 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.

Recent performances include Puccini's *Tosca* with Houston's Opera in the Heights, as well as concerts with the

orchestras of Chicago, Toronto, St. Louis, Detroit, New Jersey, Baltimore, Princeton, Sarasota, Florida, Phoenix, Grand Rapids, Sacramento, Toledo, New Hampshire, Bozeman, Savannah, Fresno, Knoxville, Alabama, Naples, Reading, and Jacksonville. He has also appeared with the National Symphony Orchestra, Pacific Symphony, North Carolina Symphony, Louisiana Philharmonic, Los Angeles Chamber Orchestra, and the Wintergreen Festival Orchestra. Abroad, Patel has conducted performances with the Orchestra Sinfonica di Sanremo, the Orchestra Giovanile Italiana, and the Leipziger Sinfonieorchester. Deeply committed to nurturing the next generation of musicians, Patel has taught at the New England Conservatory and the Cleveland Institute of Music, and has led performances with All-State and Honor orchestras throughout the country.

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 acclaimed performances by Anna Clyne, Gabriela Lena Frank, Jessie Montgomery, and many others.

Patel's impressive work has led to recognition from the Solti Foundation U.S., which granted him three consecutive Career Assistance Awards and an Elizabeth Bucerchi Opera Residency with North Carolina Opera. He was recognized by Daniele Gatti as a top conductor at the Accademia Musicale

Chigiana in Siena, Italy, which led to his acclaimed debut with the Orchestra Sinfonica di Sanremo. Additionally, Kurt Masur, the late Music Director of the New York Philharmonic, recognized Patel's talents with a prize from the Felix Mendelssohn-Bartholdy Foundation, which allowed him to study with and assist Maestro Masur in his appearances with the Leipzig Gewandhaus Orchestra and the Finnish Radio Symphony Orchestra. That same year, Patel was one of only six conductors selected by the League of American Orchestras for the Bruno Walter National Conductor Preview with the Jacksonville Symphony Orchestra, which led to subsequent, multiple engagements with that orchestra.

Patel studied at the University of Michigan and furthered his training across Europe with some of the greatest conductors of our time, including Gianandrea Noseda, Daniele Gatti, David Zinman, Paavo Järvi, and the late conductors Kurt Masur and Bernard Haitink. Additionally, Patel has assisted and learned from leading conductors Gustavo Dudamel, Charles Dutoit, Edo de Waart, Robert Spano, Mirga Gražinytė-Tyla, Stéphane Denève, Jaap van Zweden, Thomas Wilkins, Larry Rachleff, and Mei-Ann Chen, among many others.

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

## La Jolla Symphony & Chorus 2024-2025

Stephanie Weaver Yankee  
**Executive Director**

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

Sameer Patel  
**Music Director  
and Orchestra Conductor**

Steven Schick  
**Music Director Emeritus**

### **Officers and Board of Directors**

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John Luther Adams	David Lang
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# Program Notes

by Eric Bromberger

## ***Bioluminescence Chaconne***

GABRIELLA SMITH

Born December 26, 1991, Berkeley



Raised in the Bay Area, Gabriella Smith fell in love with nature as a child. She spent her time hiking, camping, swimming, and birding— at age 12 she became the

youngest member ever of the songbird monitoring program at Point Reyes. But she had other passions: she learned to play the violin, she began composing at age 8, and soon she became a member of John Adams' Young Composers Project. She went on to study at Curtis but faced a problem: if music was going to consume her time, could she maintain her passion for nature and environmentalism? She has solved that problem by writing music that is often inspired by places or natural phenomena: *Last Coast*, *Breathing Forests*, *Desert Ecology*, *Anthozoa*, and *the tide is in our veins*. Though still very young, Smith has had works performed by the Los Angeles Philharmonic and San Francisco Symphony, she has been championed by such conductors as Gustavo Dudamel and Esa-Pekka Salonen, she was commissioned to write a piece for the fiftieth anniversary of the Kronos Quartet, and in December 2023 her *Tumblebird Contrails* was performed at the Nobel Prize Concert by Salonen and the Royal Stockholm Philharmonic.

The Oregon Symphony commissioned a work from Smith, and she composed it in 2019, completing it on January 2 of the new year, barely in time for its premiere under Carlos Kalmar on February 8. She began composing the piece as a chaconne, an

ancient variation form in which melodic variations unfold above a repeating chord progression far below. But as she worked, the sounds she was creating reminded her of the night dives she had taken as a teenager in the Channel Islands, where the plankton in the water around her would give off a greenish iridescent glow. That idea took hold, and she combined the chaconne form and her memories of that flickering iridescence to create *Bioluminescence Chaconne*.

Smith notes that she has made some changes in the traditional chaconne form. Normally, that underlying chord progression repeats verbatim, but she takes liberties with it here, shortening it with each repetition until it is only one eighth-note long, then resuming the full progression. She does not offer an Italian tempo marking at the beginning of the piece but instead instructs that the performance should be *smooth, shimmering*. She calls for a large orchestra with an extensive percussion section but then uses that orchestra with care: the dynamic through much of the piece is triple *piano*. The quietly swirling textures of the very beginning continue over the progression of the chords below, and along the way Smith offers her players a certain amount of freedom. At certain points, trumpets, clarinets, strings and other instruments are free to play patterns of notes at their own speed or articulate tremolos at speeds of their choice. As the music continues, the chord progression compresses and finally resumes its original shape. Though the prevailing dynamic here may be quiet, *Bioluminescence Chaconne* builds to a powerful climax, then fades into silence as the iridescence flickers quietly around us. ■

# Immerse Yourself in Light, Color, and Music

Join the La Jolla Symphony & Chorus for Luminosity: Colorists Past and Present—a unique fusion of music, art, and science.

In this concert, Gabriella Smith's *Bioluminescence Chaconne* brings listeners into the mysterious world of deep-sea life, where organisms create light to communicate, survive, and enchant. Paired with *Resonance*, a video art installation by artist Ivone Khoo and marine biologist Dr. Michael Latz, this experience blends music and visuals to evoke the captivating glow of bioluminescent marine life. As Smith's music unfolds, the *Resonance* video amplifies the auditory journey, surrounding the audience with the ethereal blues of bioluminescence.

*Resonance* was inspired by *Infinity Cube*, an art and science installation at the Birch Aquarium at Scripps during 2017-2018. *Infinity Cube* featured an 8x8-foot reflective structure that was created to bring the ocean's magic to life. High-definition video projections of bioluminescent marine species animated the cube's interior, casting endless reflections that mirror the ocean's mysterious depths. The visuals invited audiences into a world that feels vast and delicate, inspiring a deeper connection to the ocean's ecosystems and the beauty that lies within them.

The purpose of the *Resonance* video extends beyond its visual appeal—it aims to forge a deep emotional and intellectual connection between viewers and the ocean's delicate ecosystems. By immersing audiences in the sights and sounds of bioluminescent waves, the installation sheds light on the fragile beauty of these ecosystems and highlights

the crucial role bioluminescence plays in the lives of marine organisms. This thoughtful interplay of light, movement, and sound invites a meditative awareness of nature's intricate balance and the importance of ocean conservation.

Designed to foster both wonder and awareness, the *Resonance* video highlights the fragile beauty of our marine environments and the vital role bioluminescence plays in ocean life. Together, the music and visuals capture the otherworldly essence of these luminous organisms, serving as a powerful reminder of nature's artistry and the importance of preserving it for future generations.

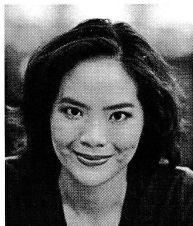
**Ivone Khoo** is a Singaporean artist known for her cross-disciplinary work that weaves art, science, and environmental activism. She explores themes of ephemerality and the transitory nature of existence, often collaborating with scientists and activists to highlight global climate issues. Khoo's work has been exhibited internationally, including at the Birch Aquarium at Scripps and COP28, the international climate meetings in 2020.

**Dr. Michael Latz** is marine biologist emeritus at the Scripps Institution of Oceanography, UC San Diego. His primary research focuses on the bioluminescence of dinoflagellates, exploring its ecological role and cellular regulation. Dr. Latz also investigates the applications of bioluminescence in oceanography, engineering, education, and public outreach.

# Violin Concerto No. 1

VIVIAN FUNG

Born 1975, Edmonton, Canada



Vivian Fung studied first in Canada and France and then earned a doctorate at the Juilliard School, where she studied

composition with David Diamond and piano with György Sándor. As a composer, she has tried to assimilate the music of different cultures, particularly those of Asia, into her own music. A prolific composer, she has written works for orchestra, concertos for numerous instruments, chamber music (including five string quartets), and vocal music.

Fung's *Violin Concerto No. 1* was commissioned by the Metropolis Ensemble and premiered on September 15, 2011, in New York by violinist Kristin Lee. The composer has prepared a program note for her *Violin Concerto No. 1*:

My *Violin Concerto* brings together my influence by non-Western traditional music, especially Balinese gamelan music, and my friendship with violinist Kristin Lee. The initial idea for the work began during rehearsals for the premiere of my *Piano Concerto* in 2009, in which Kristin was the concertmaster of Metropolis Ensemble. Ever so enthusiastic, she suggested how it would be wonderful for me to write a concerto for her. Fast forward a year, and the concerto commission falls into place through the generosity of the DeRosa family.

I started to think seriously about the concerto in the summer of 2010 at the same time as I was preparing for a tour of

Bali with the Balinese gamelan with which I have performed for the past three years. The gamelan sonorities ringing through my head were a natural inspiration for me, but just as meaningful was Kristin's desire to come with me for part of the Bali tour. She wanted to witness firsthand the sounds that have moved me, and wanted to understand where my ideas came from. Upon my return to my home in New York, I started writing in July and finished by October. The concerto draws on the sights, sounds, and memories of Bali that have remained in my heart from the tour, as well as my getting to know Kristin, her firebrand style of playing, and, complementing that, the intense lyricism that she expresses as well.

The work is in one continuous movement with several sections. It starts off high and soft, with bird-like whistles in the strings and eventually culminates in an increasingly driving transition, topped off with a kebyar-like phrase in the orchestra. The first fast section begins with odd-meters and jaunting rhythms in the solo part. A "ghostly" slow section follows, featuring eerie harmonic string writing, and eventually the music accelerates into a second fast section with the solo violin displaying virtuosic *moto perpetuo* passages. At the climax of this section, an involved cadenza grows toward one of the highest pitches on the violin with the instruction, "play like a rock star." In the penultimate section of the concerto, the soloist is repeatedly interrupted by the orchestra while quoting from a Javanese folksong called *Puspawarna*. Eventually, the full texture of this melodic section subsides and the concerto ends as it began, with birdlike whistles fading into ascending *glissandi*. (Vivian Fung) ■





## Nancy Zhou

violin

Lauded as one of today's most probing musical voices,

Nancy Zhou captivates global audiences with her thoughtful musicianship and passion for the violin. She regularly performs with leading orchestras, including the Royal Stockholm Philharmonic, Finnish Radio Symphony, Shanghai Symphony, and San Diego Symphony.

An avid chamber musician and educator, Nancy has appeared at Tanglewood, Verbier, and Ravinia Festivals and teaches students worldwide through masterclasses focused on technique and mindful performance.

Nancy often champions contemporary works, including premieres of Zhao Jiping's *Violin Concerto* with the New Jersey Symphony at Alice Tully Hall and Unsuk Chin's *Gran Cadenza* with Anne-Sophie Mutter across the US. Recent highlights include Chen Qigang's *La joie de la souffrance* with the Rogue Valley Symphony and a commissioned work by Vivian Fung exploring violin and electronics. Her debut album, featuring Bartók's *Sonata for Solo Violin*, will be released in June 2025.

American-born, Nancy studied violin with her father and Miriam Fried at the New England Conservatory while also pursuing literature at Harvard University. She is an Associated Artist at the Queen Elisabeth Music Chapel.

## La Jolla Symphony & Chorus

### Staff

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### How To Reach Us

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marketing@ljsc.org

**Open Hours**  
Mon-Fri: 9am – 5pm  
Sat & Sun: Closed  
*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.

## Works for Chorus and Orchestra by French Composers

The second half of this concert offers works for chorus and orchestra by three French composers, but with a sly twist — at no point did these composers choose a text and set it to music. Instead, two of these works set wordless texts (usually sung to the syllable “Ah”), and the other sets a text that was written *after* the music was composed and carefully shaped to its rhythms.

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### *Sirènes,* *from Nocturnes*

CLAUDE DEBUSSY

Born August 22, 1862  
Saint-Germain-en-Laye

Died March 25, 1918, Paris



In the early 1890s, just as he was completing *Prelude to the Afternoon of a Faun*, Debussy began to plan a new orchestral work, a three-

movement study in instrumental color. But Debussy was not thinking here of brilliant colors — in fact, his original working title was *Trois scènes au crépuscule* (“Three Scenes at Twilight”) — and he planned this as a piece for solo violin and orchestra, to be performed by the Belgian violinist Eugene Ysaÿe. In a letter to Ysaÿe in September 1894, Debussy explained his aims more fully: “It is, in short, an experiment with the different combinations that can be obtained from one color — like a study in

gray in painting.” This remained the plan as late as 1896, but once Debussy began to work in earnest on this music, in 1899, this conception evolved sharply: he eliminated the solo violin and instead composed three orchestral movements. He called the completed work *Nocturnes*, and under this title the first two movements were successfully premiered at the Concerts Lamoureux in Paris on December 9, 1900. The complete *Nocturnes*, with the third movement *Sirènes*, were performed on October 27 of the following year.

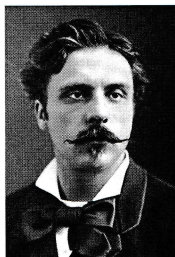
Usually, the first two movements — *Nuages* and *Fêtes* — are performed by themselves, but this concert presents only the final movement. Debussy described this movement as “waves silvered by moonlight,” and in that sense *Sirènes* could almost be an extra movement from *La Mer*, still several years in the future. The most distinctive feature of this music is Debussy’s inclusion of a small chorus of sopranos and mezzo-sopranos. These are not mermaids, as too many commentators instinctively assume, but the sirens of Greek myth whose fatal song Odysseus was able to resist by having himself tied to the mast. But Debussy gives his sirens no text and in fact no indication even of the syllable or sound they are supposed to sing — the chorus is treated simply as instruments in the orchestral texture. Their part is treacherously difficult to sing, and the singing of the chorus at the premiere in 1901 was so out of tune that Debussy’s friend Louis Laloy suggested drily that it may have approximated the “historically correct quarter-tones” of ancient Greek music. The sirens’ tempting song floats mysteriously above the swaying moonlit waves and finally fades into silence. ■

## ***Pavane, Opus 50***

GABRIEL FAURÉ

Born May 13, 1845, Pamiers

Died November 4, 1924, Paris



In 1887, while he was revising his *Requiem*, Gabriel Fauré composed a brief work for solo piano that he titled *Pavane*. The pavane, which originated in Italy in

the sixteenth century, was in its earliest form a stately court dance in duple meter that was sometimes used as the introduction to a collection of livelier dances. Fauré's *Pavane* preserves the gravely elegant character of that form, and it proved popular enough that he prepared a version for small orchestra the following year. There the matter might have stood, but the Countess Élizabeth Greffuhle, a patron of the arts, stepped in and suggested to Fauré that this music could be the basis for a stage work that combined music, singing, and dancing. She commissioned the French poet Count Robert de Montesquiou to provide verses that would fit Fauré's already existing music, and this version was first heard on April 28, 1888, at a concert of the Société Nationale in Paris. Later, this version became the basis for a ballet produced by Serge Diaghilev's Ballets Russes.

And so Fauré's *Pavane* exists in many forms—for solo piano, for orchestra, for singers and dancers, and for ballet dancers—and this concert offers the extremely rare opportunity to hear the

*Pavane* in the version for orchestra and chorus. Montesquiou was by all accounts a dandy who delighted in scandalizing audiences, and for the *Pavane* he provided what amounted to almost nonsense verses that create a mythic scene somewhat in the manner of Verlaine. Fauré himself was quite enthusiastic about this version, saying: "M. de Montesquiou...has most kindly accepted the egregiously thankless and difficult task of setting to this music, which is already complete, words that will make our *Pavane* fit to be both danced and sung. He has given it a delightful text: sly coquetries by the female dancers, and great sighs by the male dancers that will singularly enhance the music. If the whole marvelous thing with a lovely dance in fine costumes and an invisible chorus and orchestra could be performed, what a treat it would be!"

The *Pavane* itself is in simple three-part form. Over pizzicato strings, solo flute sounds the gentle main theme, one of those melodies that stays to haunt the memory long after the concert is over. Woodwinds and then strings take it up, and at this point the text, carefully conceived to fit the rhythm of the music, begins to unfold. A more vigorous central section marked *fortissimo* and full of multi-octave leaps, forms the central episode, before the opening theme, now subtly varied, returns to draw the *Pavane* to its poised conclusion. ■

## ***Pavane, Opus 50*** by Gabriel Fauré

C'est Lindor! c'est Tircis!  
et c'est tous nos vainqueurs!

It's Lindor! It's Tircis!  
and all our vanquishers!

C'est Myrtil! c'est Lydé!  
Les reines de nos cœurs!

It's Myrtil! It's Lydia!  
The queens of our hearts!

Comme ils sont provocants!  
Comme ils sont fiers toujours!

How they provoke us!  
How they are always so proud!

Comme on ose régler  
sur nos sorts et nos jours!

How they dare to control  
our destinies and our days!

Faites attention! Observez la mesure!

Pay attention! Observe the beat!

Ô la mortelle injure!

O the mortal injury!

La cadence est moins lente!  
Et la chute plus sûre!

The cadence is slower!  
The fall more certain!

Nous rabattons bien leur caquets!

We shall beat back their cackles!

Nous serons bientôt leurs laquais!

We will soon be their stooges!

Qu'ils sont laids!  
Chers minois!

They are so ugly!  
Such darling little faces!

Qu'ils sont fols!  
Airs coquets!

They are so foolish!  
Such coquettish airs!

Et c'est toujours de même,  
et c'est ainsi toujours!

And it's always the same,  
and so it shall always be!

On s'adore! on se hait!  
On maudit ses amours!

We love them! We hate them!  
We speak ill of their loves!

Adieu Myrtil! Eglé! Chloé!  
démons moqueurs!

Farewell, Myrtil! Egle! Chloe!  
mocking demons!

Adieu donc et bons jours  
aux tyrans de nos cœurs!

So it is farewell and good day  
to the tyrants of our hearts!

Et bons jours!

And good day!

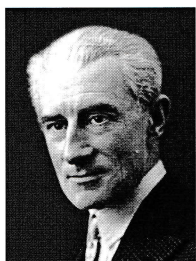
# *Daphnis and Chloé,* *Suite No. 2*

MAURICE RAVEL

Born March 7, 1875,

Ciboure, Basses-Pyrennes

Died December 28, 1937, Paris



In 1909 the impresario Serge Diaghilev brought the Ballets Russes to Paris, and that summer he asked Ravel to write a score for the

company. The French composer, then 34, could not have had more distinguished collaborators: Serge Diaghilev oversaw the project, Mikhail Fokine was choreographer, Leon Bakst designed the sets, and Vaclav Nijinsky and Tamara Karsavina would dance the lead roles.

Ravel planned the ballet with great care, saying that “The work is constructed symphonically according to a strict tonal plan, by means of a small number of motifs, whose development assure the symphonic homogeneity of the work.” Many of these motifs are introduced in the first few measures of the ballet: the muted horns’ gently swaying figure, the solo flute’s high melody, a soaring theme for

solo horn that will be associated with Daphnis and Chloe themselves—all these will evolve and return in many forms across the hour-long span of the ballet. More immediately impressive is the sumptuous sound of this music—Ravel makes inspired use of his extravagant forces, which include not just a huge orchestra, but a wordless chorus, wind machine, fourteen different percussion instruments, and offstage wind-players.

Ravel drew two suites from the ballet for concert performance, and the *Second Suite* has become by far the more famous. As the *Second Suite* begins, Chloé has been rescued from the pirates by the god Pan. Now it is night and rivulets drip from rocks in the darkness. Rippling flutes and clarinets echo the sound of these rivulets as Daphnis awakes and the sun comes up—this glorious music grows to an overwhelming climax as sunlight floods the stage. Chloé appears, and the joyful lovers are united. Told that Pan had saved her in memory of the nymph Syrinx, Daphnis and Chloé now act out that tale in pantomime, and Daphnis mimes playing on reeds, a part taken in the orchestra by an opulent flute solo. The two collapse into each other’s arms and pledge their love. The stage is filled with happy youths, whose *Danse générale* brings the ballet to its thrilling conclusion. ■

## 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. Selected videos will be posted on our YouTube channel and on UCSD-TV as part of our ongoing music education and outreach efforts.

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](mailto:sweaver@ljsc.org) for details.**

# La Jolla Symphony Chorus

Founded in 1965 by Patricia Smith

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

**Lukas Schulze**, *Assistant Choral Conductor*

**Sarah Amos**, *Accompanist*

**Marianne Schamp**, *Chorus Manager*

**Marianne & Dennis Schamp**, *Chorus Librarians*

**Jesse Wu**, *Facilities Manager*

## Soprano

Laralee Alderson  
Aparna Alluri  
Nicole Avakyan  
Marcia Banks\*  
Sonja  
Blumenstock  
Francis Castle\*  
Jill Chagnon  
Julia Anne Cordani  
Dariela Cruz  
Sydney Doidge  
Zoey Graziano  
Lauren  
Gripenstraw  
Caroline  
Hall-Sherr  
Marty Hambright  
Ida Houby  
Inessa Hrebianiuk  
Supriya Jaiswal  
Hima Joshi  
Jin-Soo Kim  
Kathryn Kinslow  
Kiyomi Kishaba  
Anke Klueter  
Maria Kotsaftis  
Rachael Lapidis  
Rianna Last  
Vivian Liu  
Florence Losay  
Asona Liu Chacon  
Amelia Mardesich  
Heather McCook  
Shannon Murray  
Sophia Pahs  
Hannah Park

Erin Partridge  
Rohini Prabhakar  
Meri Irwin Rogoff  
Lauren Rossen  
Arabella Saari  
Jessica Sun  
Paula Tallal  
Tanya Tapia  
Esther  
Tofte-Hansen  
Lola Watson  
Sharon Willoughby  
Ylesia Wu

## Alto

Helena  
Abney-McPeek  
June Allen  
Susan Anderson  
Lia Ariizumi  
Patricia Benesh  
Lizzy Brennan  
Marina Brunson  
Preethi Chaudhari  
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Cathy Funke\*  
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Molly McLean  
Aubrey McNabb  
Priscilla Moreno  
Debby Park  
Satomi Saito\*  
Marianne Schamp  
Janet Shields  
Heather  
Snodgrass  
Markayla  
Stroubakis  
Luba Ugorski  
Ruiyi Wang  
Isadora White  
Amee Wood

## Tenor

Jan Berlin  
Max Chodos  
Walter Desmond\*  
Susan A. Dramm  
Parsa Farnad  
Michael Kaehr  
Justin Kehr  
Anthony Leonaard  
Jim Macemon  
Gabriel Marcano  
Steve Mishek  
Ching Wang  
William Ziefle

## Bass

Jack Beresford\*  
Matthew  
Brandenburg  
Nathan Carlton  
Xavier Kouame  
Christian Durini  
Dominique Elsher  
Paul Engel  
Lowell Gaspar  
Erik Glesne  
Peter Gourevitch  
Wolf Hallock  
Bryan Heard  
Shannon Johnson  
Alexander  
Kourjanski  
David  
Leatherberry  
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Zachary Manlapid  
Steve Marsh  
Bill Miller  
Ray Park  
Kavin Pugazhenth  
Dennis Schamp  
Luke Schultz  
Otto Sorensen  
Ben Washington  
Tim Whipple  
Jesse Wu  
Mark Zickel

\* *Section Leader*

# La Jolla Symphony Orchestra

Founded in 1954 by Peter Nicoloff

**Sameer Patel**, *Music Director and Orchestra Conductor*

**R. Theodore Bietz**, *Orchestra Manager*

**Matthew Kline**, *Cover Conductor*

**Ryan Beard**, *Orchestra Librarian*

**Julia Vazquez**, *Orchestra Production Assistant*

## Violin I

David Buckley  
*Concertmaster*

Peter Clarke  
*Assistant  
Concertmaster*

David Bracher

Yi Fu

Robert Gleiser

Susanna  
Han-Sanzi

Andrew Helgerson

Brandon Kim

Wendy Patrick

Dejana Roth

Ted Tsai

Jacey Yang

## Violin II

Jennifer Khoe  
*Principal*

Catherine Chyi  
*Assistant Principal*

Gary Brown

Susan Brown

David Cooksley

Savanna Dunaway

Judy Gaukel

Elise Kim

Igor Korneitchouk

Claire Lee

Emma Song

James Villareal

## Viola

Nancy Swanberg  
*Principal*

Roark Miller  
*Assistant Principal*

Christopher  
Ferrain

Anne  
Gero-Stillwell

Clara Oberle

Cynthia Snyder

Julia Vazquez

## Cello

Peter Ko  
*Principal*

Gabriel Carr  
*Assistant Principal*

Katharina Brandl

Curtis Chan

Sarah Gongaware

Rebekkah Good

Emile Kao

Jordan Kuspa

Eric Lu

Nobuki Nakanishi

Richard Nguyen

Courtney Yu

Phylicia Wang

## Contrabass

Christine Allen  
*Principal*

Darrell Cheng  
*Assistant Principal*

Bill Childs

Dharma Dorazio

Lance Guwca

Erik Johnson

Bryan Lowe

## Flute

Joey Payton  
*Principal*

Julianna Han  
*Associate Principal*

Erica Gamble

## Piccolo

Jacqueline Speiser

## Alto Flute

Erica Gamble

## Oboe

Carol Rothrock  
*Principal*

Zing Li

Heather  
Marks-Soady

## English Horn

Heather  
Marks-Soady

## Clarinet

Denexel Domingo  
*Principal*

Gabriel Merton  
*Associate Principal*

Jenny Smerud

Claire Wang

## E-Flat Clarinet

Jenny Smerud

## Bass Clarinet

Gabriel Merton

## Bassoon

Cullen Blain  
*Principal*

Dan Weiss

Samuel Elgin

Jim Swift

## Contrabassoon

Dan Weiss

## French Horn

Ryan Beard  
*Co-Principal*

Cynthia McGregor  
*Co-Principal*

Eric Burke

Buddy Gibbs

John-David Russo

## Trumpet

Ken Fitzgerald  
*Principal*

Nakotah Nowak

Oscar Ramirez

Tristan Shin

## Trombone

Jacob Raffee  
*Principal*

David Jelinek

## Bass Trombone

Ronald Scipio

## Tuba

Derek Lee

## Timpani

Chris Amaro

## Percussion

Andrew Kreysa  
*Principal*

Jane Booth

David Han-Sanzi

Matthew LeFebvre

Emily Mahumid

Rudi Massman

N. Scott Robinson

Lindsay Sackin

## Harp

Elena  
Mashkovtseva

Laura  
Vaughan-Angelova

## Celesta

Stephanie  
Weaver-Yankee

# LJS&C 2024-2025 Season Calendar

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70 Years of Exploration and Excellence!

FEBRUARY 1-2, 2025

**Legacy:**

## **On the Shoulders of Giants**

**Nikolai Rimsky-Korsakov** from *The Invisible City of Kitezh: The Death of the Maiden*  
*Fevronia- Pilgrimage to the Invisible City*

**Anthony Davis** *Notes from Underground*

**Jiyoung Lee** *Leaf by Leaf, Dream by Dream*  
2024 NEE COMMISSION

**Igor Stravinsky** *Petrouchka*

MAY 3-4, 2025

## **Echoes of Time**

**Julia Perry** *A Short Piece for Orchestra*

**Lei Liang** *Five Seasons, for Pipa and String Orchestra*

**Arnold Schoenberg** *Accompaniment to a Cinematographic Scene*

**Alexander von Zemlinsky** *Prelude to Es War Einmal*

**Robert Schumann** *Symphony No. 4, Op. 120*

MARCH 15-16, 2025

## **Transmigration**

**Anna Thorvaldsdottir** *METACOSMOS*

**George Walker** *Lytic for Strings*

**Margaret Bonds** *The Montgomery Variations*

**John Adams** *On the Transmigration of Souls*

JUNE 7-8, 2025

## **Elijah's Triumph**

**Felix Mendelssohn** *Elijah*

For more info or to subscribe, visit [LJSC.org](http://LJSC.org) or call (858) 534-4637

## **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.

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