

**LA JOLLA
SYMPHONY
& CHORUS**

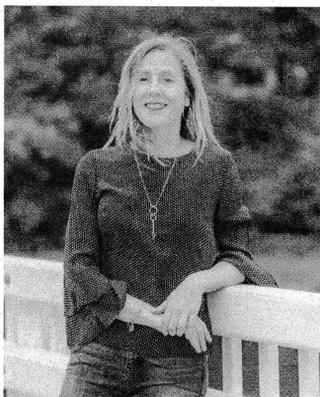
**2025-2026
*LEGENDS***

**TRINITY
DECEMBER 6 & 7, 2025**

**LA JOLLA
SYMPHONY
& CHORUS**

Affiliated with UC San Diego

From the Executive Director



Dear Friends,

As we turn the page from our remarkable 70th Anniversary Season, I am filled with gratitude—for the music we make together, for the community we've built, and for the enduring support of those who make it all possible. This season, "Legends," celebrates timeless stories, iconic voices, and the enduring power of music to inspire and connect us all.

The La Jolla Symphony & Chorus is a rare and wonderful ensemble: over 230 volunteer musicians who bring their time, talent, and hearts to the stage purely for the love of music. Their commitment to excellence and to one another continues to inspire me every day.

We are living in challenging and uncertain times. It is in moments like these that the arts remind us who we are and what we share. Music has the power to connect us, to lift our spirits, and to affirm our common humanity. More than ever, we need to support each other and stay true to ourselves and our values.

To our loyal patrons, donors, and friends: thank you. Your presence in the concert hall and your belief in this community keep our work alive. Together, we carry forward a proud tradition of creativity, courage, and compassion.

Here's to another season of symphonies, songs, and stories—made possible by you.

A handwritten signature in black ink that reads "Stephanie Weaver Yankee". The signature is fluid and cursive.

With joy and appreciation,
Stephanie Weaver Yankee

Major Sponsor Support for the 2025-2026 Season:

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Financial support is provided by the City of San Diego.

Saturday, December 6, 2025 at 7:30 p.m.
Sunday, December 7, 2025 at 2:00 p.m.
Mandeville Auditorium

Trinity

Generously sponsored by Bob & Catherine Palmer

La Jolla Symphony & Chorus

Sameer Patel, Music Director and Orchestra Conductor

JOHN ADAMS

Doctor Atomic Symphony

The Laboratory

Panic

Trinity

INTERMISSION

BEETHOVEN

Mass in C Major, Opus 86

Kyrie

Gloria

Credo

Sanctus

Agnus Dei

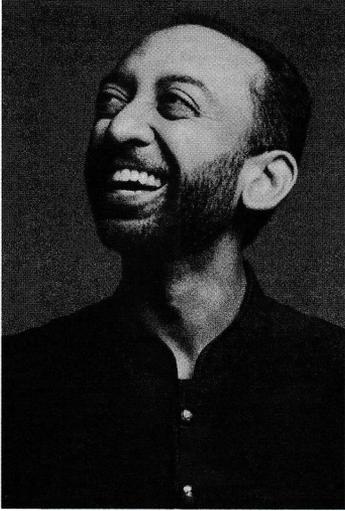
Leela Subramaniam, Soprano

Guadalupe Paz, Mezzo-Soprano

Fran Daniel Laucerica, Tenor

Travis Sherwood, Baritone

About the Conductor



Sameer Patel

Music Director and Orchestra 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.

In addition to his role with the La Jolla Symphony and Chorus, Patel also serves as the Artistic Director of the San Diego Youth Symphony. Formerly, he served for six seasons as Associate Conductor of the Sun Valley Music Festival and held an acclaimed tenure as Associate Conductor of the San Diego Symphony.

Recent performances include programs with the orchestras of Chicago, Toronto, St. Louis, Detroit, New Jersey, Baltimore, Princeton, Sarasota, Florida, Phoenix, Grand Rapids, and Sacramento. 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.

In his programs with the La Jolla Symphony and Chorus, Patel has championed living composers—including Anna Clyne, Anthony Davis, Gabriella Smith, Nina Shekhar, Gabriela Ortiz, and Vivian Fung—and has conducted world premieres by Andrés Martín, Lei Liang, Jiyoung Ko, Max Wolpert, and Leon Littlebird. He has also appeared with the Symphony alongside renowned soloists Wu Man, Andrea Casarrubios, Andrea Zomorodian, and Nancy Zhou.

Patel's work has led to recognition from the Solti Foundation U.S, the Accademia Musicale Chigiana, the League of American Orchestras, the Felix Mendelssohn-Bartholdy Foundation, and The White House, where he was a guest of honor alongside prominent Indian Americans at the State Dinner of Prime Minister Narendra Modi of India.

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.

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, fishing, history, and tennis.

About La Jolla Symphony & Chorus

Springing from a volunteer orchestra started in 1954, with the addition of a chorus in 1965, La Jolla Symphony and Chorus (LJS&C) has been enriching the cultural landscape of San Diego for over 70 years.

The orchestra and chorus ensembles currently include over 230 volunteer musicians from all walks of life, including community members, UCSD students, staff and faculty, as well as professional musicians—a diverse group with exceptional talent and passion for the music it performs. Since 1967, LJS&C has been an affiliate of UC San Diego, performing an annual series of six pairs of concerts at UCSD's Mandeville Auditorium.

LJS&C is recognized regionally and nationally for adventurous programming that pairs beloved traditional large-scale orchestral and choral masterpieces with newer works, demonstrating LJS&C's commitment to diverse programming. LJS&C programs include works by underrepresented composers along with contemporary artistic voices. An annual commission ensures at least one world premiere each season.

The ensembles are at the heart of LJS&C. Their extraordinary volunteer, professional-level musicians live across the broader community: They teach in our schools, minister to our sick, and serve our country. They are our co-workers, neighbors, and friends.

LJS&C also supports music education through in-school programs, free student ticket programs, and free community concerts. All dress rehearsals at Mandeville are open to the public for a free, family-friendly experience.

LJS&C is a non-profit, public-benefit corporation, exempt from tax under Section 501(c)(3) of the Internal Revenue Code. Its activities are overseen by a volunteer Board of Directors.

La Jolla Symphony & Chorus 2025-2026

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Music Director and Orchestra Conductor

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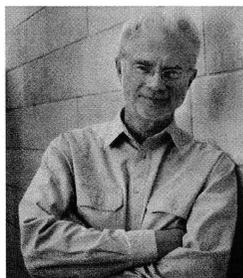
Program Notes

by Eric Bromberger

Doctor Atomic Symphony

JOHN ADAMS

Born February 15, 1947,
Worcester, MA



John Adams' first three operas were based on historical events pinpointed precisely in time. Richard Nixon's

February 1972 meeting with Mao-Tse Tung and Chou-En Lai in Beijing became the context of Nixon in China. The hijacking of the cruise ship Achille Lauro by Palestinian terrorists in October 1985 was the basis for *The Death of Klinghoffer*. And the events leading up to the detonation of the first atomic bomb in New Mexico in July 1945 furnished the dramatic situation of *Doctor Atomic*. Yet Adams and his librettists were not so interested in the events themselves as in how the characters caught up in them responded—Adams' operas become psychological studies of the characters participating in these events and grappling with themselves in the midst of crucial situations.

Adams composed *Doctor Atomic* between 2003 and 2005, and it was premiered by the San Francisco Opera on October 1, 2005. Peter Sellars' libretto uses the run-up to the first test of the atomic bomb as a way of studying the impact of that event on those racing to create that weapon. The opera focuses

on the moral dilemmas faced by J. Robert Oppenheimer, the director of the Manhattan Project, and there are also important roles for his wife Kitty, Edward Teller, and Leslie Groves, the army general charged with overseeing the production of the first atomic bomb. The opera proved a great success: it has been performed in Amsterdam, Chicago, at The Met in New York, and in London; it has been recorded several times and released as a video.

Like many composers of operas, Adams felt that some of the music from *Doctor Atomic* was too good to leave buried beneath the sets and action of the opera stage, and so he "took some of my favorite music from the opera and made this compact and high-energy symphony." The symphony was originally in four movements, but Adams reduced these to three, and the *Doctor Atomic Symphony*, as he titled it, was first performed by the Saint Louis Symphony under David Robertson on March 16, 2007. Its three interconnected movements—*The Laboratory*, *Panic*, and *Trinity*—are drawn from both instrumental and vocal music in the opera, and they are not in correct chronological order: Adams felt free to arrange the operatic excerpts for maximum impact in the concert hall.

The brief opening *The Laboratory* is derived from the opera's overture. Pounding timpani strokes (which have reminded many of the opening of Brahms' First Symphony) introduce music that Adams said was in some way inspired by the soundtracks to science fiction films he saw as a boy in the 1950s at the height of the Cold War nuclear terror; this opening tension

Continued on the next page

eases into the tentative calm of quiet wind chords. Panic bursts to life on a blast of unrelenting energy. In the opera this is the music that accompanies the electrical storm that unnerved scientists just prior to the detonation of the first bomb. General Groves' hectoring aria, driving the scientists to get the job done, is here undertaken by a solo trombone. The final section, Trinity, takes its name from Oppenheimer's own name for the first blast site. Stuttering brass attacks lead the way here, and these give way to a long passage for solo trumpet, which sings Oppenheimer's great aria "Batter my heart, three-personed God" from the end of Act I. The text, one of John Donne's Holy Sonnets, was one of

Oppenheimer's favorite poems. In it the poet, agonized by his separation from God, admits his many failings and pleads to be readmitted to a state of grace. One understands why such a poem might speak with particular force to someone engaged in creating the atomic bomb. The aria complete, the stuttering brass chords from the beginning of the movement return to drive the Doctor Atomic Symphony to its emphatic concluding chord.

Though the Donne sonnet is "sung" here by the solo trumpet, listeners may wish to know the text of that poem and to understand why it appealed to Oppenheimer.

Batter my heart, three-personed God; for You
As yet knock, breathe, shine, and seek to mend;
That I may rise and stand, o'erthrow me, and bend
Your force to break, blow, burn, and make me new.
I, like an usurped town, to another due,
Labor to admit You, but O, to no end;
Reason, Your viceroy in me, me should defend,
But is captived, and proves weak or untrue.
Yet dearly I love you, and would be loved fain,
But am betrothed unto Your enemy.
Divorce me, untie or break that knot again;
Take me to You, imprison me, for I,
Except You enthrall me, never shall be free,
Nor ever chaste, except You ravish me. ■

CONCERT VIDEO EDUCATIONAL FUND

Thanks to a generous gift by Michael, Jane, and Casey Latz in honor of Joan Forrest, La Jolla Symphony & Chorus will be filming each of the concerts this season. Selected videos will be posted on our YouTube channel 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.

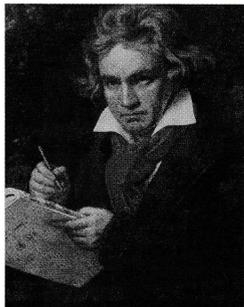
If you are interested in joining the family of Joan Forrest in supporting this effort, please contact Stephanie Weaver Yankee at sweaver@ljsc.org for details.

Mass in C Major, Opus 86

LUDWIG VAN BEETHOVEN

Born December 16, 1770, Bonn

Died March 26, 1827, Vienna



Late in 1806, Beethoven was invited by Prince Nikolaus II of Esterhazy to compose a mass in celebration of the birthday of the prince's wife

in September of the following year. Although he had little experience with choral music (and despite the formidable example of Haydn's masses, written for the same occasion), Beethoven accepted the invitation. He began work on the mass soon after completing the Coriolan Overture in March 1807, and—as he often did—Beethoven worked on several compositions at once: the Mass in C Major was composed at the same time he was beginning work on the Fifth Symphony. Beethoven gave most of the summer of 1807 to the mass, working on it while he stayed at the resort town of Baden. The first performance took place on September 13, 1807, at Eisenstadt with Beethoven conducting. The premiere was not a success. When Beethoven met with the court in private chambers afterward, Prince Nikolaus greeted him by asking: “But my dear Beethoven, what is this that you have done now?” Behind the prince, court kapellmeister Johann Nepomuk Hummel smiled when he heard the question, and Beethoven—never one to overlook an insult, real or imagined—stormed out, leaving Eisenstadt the same day. In this case, the animosity on both sides was real: in a letter to one of

his mistresses, the prince described the music as “insupportably ridiculous and detestable,” and for his part Beethoven refused to dedicate the mass to the prince. Even if no one else liked it, Beethoven continued to feel affection for the mass. To his publishers, who were not anxious to publish it, Beethoven wrote: “I am reluctant to say anything about my Mass, and indeed about myself. But I think I have treated the text in a manner in which it has rarely been treated.” When the publishers continued to insist that there was no market for masses, Beethoven offered to pay the publication costs himself, saying that “Notwithstanding the utterly frigid attitude of our age to works of this kind, the mass is very dear to my heart.” The music was finally published, but not until 1812, five years after it was written. It was then assigned the opus number 86, which suggests a much later composition than it actually had; the opus number should more accurately be somewhere in the sixties. The Mass in C Major has inevitably been overshadowed by Beethoven's “other” mass, the *Missa Solemnis*. Were it not for the *Missa Solemnis*, the Mass in C Major would be better known and more often performed, for though it lacks the grand scope and thematic distinctiveness of the *Missa Solemnis*, it is a strong work in its own right and offers some of Beethoven's most successful writing for the voice. Some of its most attractive music comes at the very beginning: the opening Kyrie is music of disarming simplicity and beauty. The Gloria falls into three sections: a brilliant opening Gloria; a slower *Qui Tollis*, introduced by the soloists; and a mighty *Quoniam*, which is built of fugal material but which never develops fully as a fugue. The structure of the Credo duplicates that of the Gloria almost exactly: it opens with a quick

Continued on the next page

Credo featuring tremendous outbursts from the chorus, continues with an Et incarnatus est introduced by the soloists, and concludes with a mighty Et resurrexit which is also fugal in texture. For the Sanctus Beethoven moves away from the C major of the first three movements to A major. The outburst at Osanna leads to the long and flowing Benedictus, and the movement concludes resplendently as Beethoven brings back the music from the Osanna. The Agnus Dei begins in C minor, with the text heard above a slowly pulsing accompaniment. But at the Dona Nobis Pacem, Beethoven returns to the home key of C major, which sounds radiant after the movement's dark beginning, and—in a masterstroke—he sets the final words to the music of the opening Kyrie, and the Mass in C Major concludes in the simple beauty with which it began. ■

**Watch LJS&C concert
replays online!**



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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.

Mass in C Major, Opus 86

LEELA SUBRAMANIAM

Soprano



Leela Subramaniam has sung with some of the world's most prestigious houses, including the Metropolitan Opera, Bavarian

State Opera, Gärtnerplatz Theater, Theater Basel, Irish National Opera, LA Opera, and Carnegie Hall. A winner of the Bjorn Eklund Scholarship, she was a member of the Bavarian State Opera studio as a young artist. She was the 1st prize winner of the Joan Taub Ades Competition, as well as a finalist in the Metropolitan Opera Eric and Dominique Laffont Competition, Tenor Viñas Competition, Giulio Gari Foundation, and the Zinka Milanov International Competition. Passionate about new music, Leela has performed in five world premieres, two of which have been by women of color.

In the upcoming season, Ms. Subramaniam will be performing the title role in the world premiere of Minnesota Opera's *The Many Deaths of the Laila Starr* by Kamala Sankaram, *Governess* in the *Turn of the Screw* with Opera UCLA directed by James Darrah, and Beethoven's *Mass in C* with the La Jolla Symphony. In previous seasons Ms. Subramaniam performed the title role in Handel's first opera *Rodrigo* directed by James Darrah, Pauline Oliveros' *Bye Bye Butterfly* with Long Beach Opera, Veronica in the world premiere of Richard Danielpour's *The Grand Hotel Tartarus* directed by Peter Kazaras, and made her role debut as Susanna in *The Marriage of Figaro* with Portland Opera. ■

GUADALUPE PAZ

Mezzo-Soprano



Tijuana-born Mezzo-soprano Guadalupe Paz graduated from the Conservatorio Arrigo Pedrollo in Vicenza, Italy. She is a frequent guest artist at the

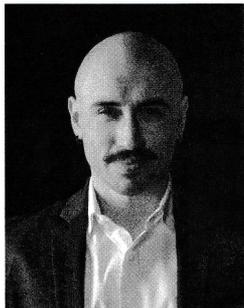
National Opera Company of Bellas Artes in Mexico City.

2025-26 engagements include performances as Maddalena in *Rigoletto* with Òpera de Bellas Artes (Mexico) and covering the title role in *Carmen*, Isabella in *L'Italiana in Algeri* with CONARTE (Mexico) and the title role in *Carmen* with San Diego Opera. The mezzo soprano debuted at the Carmel Bach Festival and returns to Apollo's Fire for Mozart's *Requiem* and *Requiem for the Ancestors*. She joins the La Jolla Symphony & Chorus as mezzo soloist in Beethoven's *Mass in C* and the Glacier Symphony as alto soloist in Mahler's *Symphony No. 2*.

In 2024, Paz sang the role of Galatea in Centro Nacional de las Artes' production of *Aci, Galatea e Polifemo* and portrayed La Mujer in *El Milagro del Recuerdo* as part of the Equal Voices Project with San Diego Opera. Guadalupe made her company debut with Opera San Jose as Paula in *Florencia en el Amazonas*. She also performed De Falla's *El Amor Brujo* with the Porto Alegre Symphony Orchestra in Brazil, further expanding her international presence. She made a role and company debut as Theresa Alvarez in the world premiere of Missy Mazzoli and Royce Vavrek's *The Listeners* at Opera Philadelphia. ■

FRAN DANIEL LAUCERICA

Tenor



This season, Cuban-American tenor Fran Daniel LaucERICA makes several role and company debuts. At Opera Philadelphia,

where he is a 2025-26 Emerging Artist, he is heard as Conte di Libenskof, Chevalier Belfiore and Don Luigino in Rossini's *Il viaggio a Reims*. Washington Concert Opera presents him as Pylade in *Iphigénie en Tauride*, and he sings Bach's *B minor Mass* with the Austin Philharmonie, Madison Bach Musicians, and the Conejo Valley Choral Society.

Upcoming engagements also include Florville in *Il Signor Bruschino* and the Jazz Trio Tenor in *Trouble in Tahiti* with Amelia Island Opera, Elder Hayes in *Susannah* with Opera Omaha, Nanki-Poo in *The Mikado* with First Coast Opera, and covering the role of The Stranger in *Sleepers Awake* with Opera Philadelphia.

Recent operatic highlights featured him as Il Conte d'Almaviva in *Il barbiere di Siviglia* with Pittsburgh Opera and First Coast Opera, Beppe in *Pagliacci* with the Glimmerglass Festival and Pittsburgh Opera, Thomas in the world premiere of Jennifer Higdon's *Woman With Eyes Closed* with Pittsburgh Opera, and Rinaldo in *Armida* with Pittsburgh Opera.

Fran Daniel LaucERICA is an alumnus of several esteemed young artist programs including Pittsburgh Opera, The Glimmerglass Festival, Virginia Opera, and Wolf Trap Opera. ■

TRAVIS SHERWOOD

Baritone



American Baritone, Travis Sherwood, has received praise for his powerful voice and emotionally poignant performances around the

world as an opera singer, concert artist, and recitalist, performing a wide range of musical genres and styles.

On the operatic stage, Sherwood has sung for San Diego Opera, Amarillo Opera, Mississippi Opera, Aspen Opera Theater, Opera a la Carte, Princeton Festival, Bohème Opera, Spoleto Festival USA, and Opera New Jersey. On the concert stage, Sherwood has performed with the La Jolla Symphony, Southwest Symphony, Chatter Orchestra, Hunterdon Symphony, Symphony of the Vines, Canto Bello Chamber Orchestra, Monroe Symphony Orchestra, and La Sierra Symphony Orchestra. Sherwood has also enjoyed many collaborative recitals with distinguished pianists throughout the world.

Beyond performing, Sherwood enjoys teaching the next generation of singers. He currently serves as Associate Professor of Voice, Voice Area Coordinator, and Director of SDSU Opera Theatre on the faculty of San Diego State University, School of Music and Dance. Sherwood holds a Doctor of Musical Arts and a Master of Music degree from the University of Southern California, Thornton School of Music; and a Bachelor of Music degree from Westminster Choir College in music education and vocal performance. ■

La Jolla Symphony Orchestra

Founded in 1954 by Peter Nicoloff

Sameer Patel, *Music Director and Orchestra Conductor*

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Catherine Chyi

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Matthew Kline

Orchestra Librarian

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Igor Korneitchouk
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Principal
Roark Miller,
Assistant Principal
Evie Cliff
Anne Gero-Stillwell
Lawrence Lo
Clara Oberle
Evelyn Simco
Julia Vasquez

Cello

Peter Ko,
Principal
Emily Kao,
Assistant Principal
Gaby Carr
Curtis Chan
Isadora Flores
Edward Li
Nobuki Nakanishi
Richard Nguyen
Mica Pollack
Phylicia Wang

Contrabass

Christine Allen,
Principal
Bryan Lowe,
Assistant Principal
Bill Childs
Lance Gucwa
Erik Johnson

Flute

Joey Payton,
Principal
Erica Gamble

Piccolo

Julianna Han

Oboe

Zing Li,
Co-principal
Heather Marks
Soady, *Co-principal*
Briana Mossman

English Horn

Heather Marks Soady

Clarinet

Paul Miller,
Principal
Denexxel Domingo
Gabe Merton

E-Flat Clarinet

Denexxel Domingo

Bass Clarinet

Gabe Merton

Bassoon

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Jim Swift

Contrabassoon

William Propp

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Satomi Saito
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Janet Shields
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Sydney Taksar Silverman
Kendra Thomas
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Amee Wood
Angela Wu
Yage Xin
Melinda Yang

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Max Chodos
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Giacomo Dose
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Ching Wei Ho
Justin Kehr
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2026



Breaking Boundaries

JANUARY 31 & FEBRUARY 1, 2026

Frank Zappa - *Dupree's Paradise*
Adam Schoenberg - *Automation*
Hannah Wolkowitz - *World Premiere*
Ferruccio Busoni - *Berceuse Elegiaque*
Jean Sibelius - *Symphony No. 7*

Passion & Devotion

MARCH 14 & 15, 2026

Johann Sebastian Bach - *St. John Passion*



2026

2026



The Heavenly Life

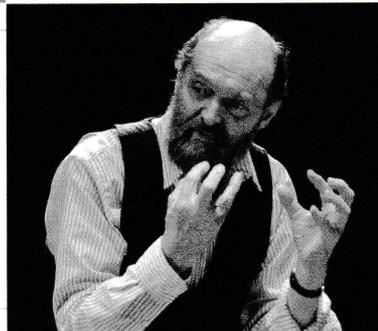
MAY 2 & 3, 2026

Andrea Casarrubios - *Affliador*
Osvaldo Golijov - *Night of the Flying Horses*
Gustav Mahler - *Symphony No. 4*

Echoes of the Divine

JUNE 6 & 7, 2026

Arvo Pärt - *Berliner Messe*
Akari Komura - *2025-2026 Nee Commission*
Maurice Duruflé - *Requiem*



2026

The Steven Schick Prize for Acts of Musical Imagination & Excellence

The Steven Schick Prize for Acts of Musical Imagination and Excellence, established in 2022 to honor LJS&C's longtime Music Director, supports local individuals or organizations creating work that reflects our mission to present an imaginative mix of contemporary and traditional classical music.

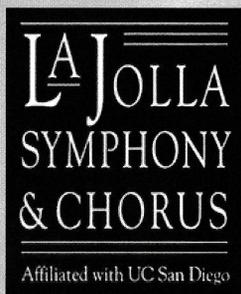
The inaugural prize was awarded at a May 2025 concert to internationally acclaimed pipa virtuoso Wu Man. The concert included her stunning premiere performance of a work for pipa and orchestra by UCSD composer Lei Liang. A celebrated performer, educator, and composer, Ms. Wu is known for expanding the pipa's presence across artistic disciplines. She currently resides in Southern California. We extend our gratitude to the generous individuals whose contributions helped establish the Steven Schick Prize Fund.

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*Thanks for being a part of the LJS&C
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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, as well as to the following contributors for their donations to the current 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 to the full extent of the law.

This list reflects contributions made between August 1, 2024 and November 19, 2025. We are deeply grateful for the generosity of our donors, whose support helps bring exceptional music and performances to the community.

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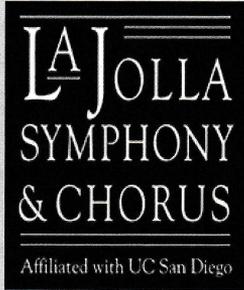
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**Rescheduled to:
Friday, March 27th, 2026**



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