



METAMORPHOSIS

**February 10-11, 2024
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

Happy New Year! As we step into the second half of the 2023-2024 season, “Metamorphosis,” we are thrilled to continue presenting a series of concerts that celebrate transformation and reinvention through the magic of music.

As we find ourselves in the midst of this exhilarating season, we are delighted to feature our new Music Director and Orchestra Conductor, Sameer Patel. Alongside Sally and Einar Gall Music Director and Chorus Conductor Arian Khaefi, our artistic leadership team is now complete! This season marks the continuation of an exciting chapter in the history of the La Jolla Symphony & Chorus, filled with strong vision and great passion.

We extend our heartfelt gratitude for your ongoing support of the La Jolla Symphony & Chorus—it means so much to all of us. We eagerly anticipate sharing the rest of this incredible journey with you and creating beautiful music together. Happy New Year, and here’s to a remarkable second half of our season!

Warm regards,

Stephanie Weaver Yankee

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

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LJS&C presents

A BROKEN HALLELUJAH

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Saturday, February 10, 2024, 7:30pm
Sunday, February 11, 2024, 2:00pm
Mandeville Auditorium

Steven Schick, Music Director Emeritus and Conductor

NASIM KHORASSANI

Crescendo

THOMAS NEE COMMISSION
Aaron Mencher, electronics

TORU TAKEMITSU

From me flows what you call Time

Introduction
Entrance of the Soloists
A Breath of Air
Premonition
Plateau
Curved Horizon
The Wind Blows
Premonition
Mirage
Waving Wind Horse
The Promised Land
Life's Joys and Sorrows
A Prayer

red fish blue fish, percussion

INTERMISSION

NILOUFAR NOURBAKHSH

Veiled

Robert Bui, cello
Aaron Mencher, electronics

*Projection design courtesy of S. Katy Tucker
and Forward Music Project*

IGOR STRAVINSKY

The Rite of Spring

The Adoration of the Earth
The Sacrifice

*In Loving Memory of Bernard Eggertsen,
a patron who left a profound legacy through his generous contribution.*

From the Conductor

Toru Takemitsu reportedly said that all great music was fundamentally melancholy. And when I listen to the lonely landscape of his *November Steps* or the wistfulness of *Rain Tree*, I can imagine him saying that. The sense of subdued reflection that suffuses his music reflects a post-war wound—perhaps the same scar that Kenzaburō Ōe expressed through his labyrinthine narratives, as though writing might illuminate the crooked and uneven path of healing. Or of Isamu Noguchi, the American born *Nisei* sculptor, whose life-long obsession with memory and memorial-making never lets us forget the bedrock of pain upon which his art was built.

But as the fortunate son of an Iowa farming family, I grew up with the catechism of growth and hope—of germinating, ripening, and harvesting. So, I see things differently. For me the history of music is essentially the history of joy. And a new work, like Nasim Khorassani's *Crescendo*, which will receive its premiere today, is simply a joy we have not yet experienced.

Here are some of the joys that you may hear in today's concert.

I hear joy in the long-limbed flute line that opens Takemitsu's *From me flows what you call Time*, played impeccably by our principal flutist Joey Payton. There's joy in the small sounds of the bells played by the percussion soloists of red fish blue fish as they approach the stage. I hear joy in the ritual sounding of the suspended wind chimes that will ring in the dark above you like the sonic equivalent of fireflies appearing on an early summer evening. (Is there a more celestial moment in the modern repertory?) I hear it in the lushness of strings, in the audacious percussion cadenzas, in the piquancy of the winds.

And I sense the joy—a kind of savage joy to be sure—in *Le Sacre du Printemps* as I imagine the young Stravinsky facing the gale-force winds of change in a new century. Even the infamous riot at its Paris premiere in May, 1913—an event greatly amplified by

retelling—was a *cri de coeur* in the exuberant spirit of its time. Perhaps in the volleys of percussion and the tocsin of the brass we can hear, as did Edith Wharton's character Undine Spragg, "the immense orchestral murmur of Paris rise through the open windows like the ascending movement of her own hopes."

Joy abounds. But I also read the newspaper every day. I know that joy is not always easy to find. Sometimes it has to be created or imagined. As the American poet Wendell Berry said: "Be joyful, though you have considered all the facts."

We'll find just this kind of joy in the music of two wonderful young composers, Nasim Khorassani and Niloufar Nourbakhsh, each members of the Iranian Female Composers Association. I have worked often with the IFCA, including a recent Brenda and Steven Schick Commission to Anahita Abbasi, which the La Jolla Symphony and Chorus performed on this stage.

In Nasim Khorassani's new piece *Crescendo*, this year's Nee Commission, a low, practically inaudible rumbling gets gradually louder. Or is it the sound of a multitude of voices gradually coming closer? Through the simplest of music, including the crumpling of paper, the composer calls to us, saying quite literally that it is time to pay attention.

Veiled, Niloufar Nourbakhsh's essay for solo cello and electronics will be played by the extraordinary Robert Bui. Nourbakhsh weaves the musical strands of traditional instrumental technique with electronics, video, and pre-recorded Persian folk songs. If I could rename her work, I would call it "Unveiled," since hers is an art of revelation, not of covering up. It's sobering: we tend to think of music-making as the relatively safe process of self-expression. But there is nothing safe about levelling a pointed critique at the current government of Iran when you know that the Revolutionary Guard is surveilling your family and friends. The works you are about to hear—*Veiled* and *Crescendo*—are elegant and poignant pieces of music. But they are more than music.

Stravinsky's Rite may be the story of the sacrifice of a young woman, culminating in a violent frenzy. But these young Iranian women, who along with their compatriots face the threat of actual violence, help us understand the full meaning of sacrifice. I am deeply proud to be associated with them.

Forty years ago at the beginning of my teaching career, at Fresno State University, my very first teaching assistant was Azin Movahed, a young Iranian flutist with one of the most inquisitive minds and gentlest souls I've ever known. We kept in touch after she returned to her country, where she became Dean of the School of Performing Arts at Tehran University. She was the first woman to perform concerts of contemporary music in post-revolutionary Iran and as a performer and teacher her mentorship has been invaluable. I have had many conversations

with young Iranian musicians who talk about how important her support of them was. Recently, that support, in solidarity with the mass protests last year after the killing of Mahsa Amini, has resulted in her dismissal as Dean.

Whether she will return to her position as Dean or not is unsure. We pray that she remains safe. But in addition to being one of the most courageous musicians I know, she is also one of the most joyful. She continues to help her students as much as she can, both by giving private lessons and by leading the way through her example.

As a sign of shared joy, we dedicate today's performance to the courageous artists of the Iranian Female Composers Association and to Azin Movahed, dear friend, and mentor to a generation of young Iranian musicians. ■

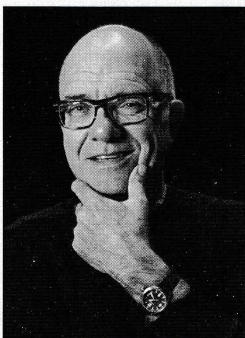
Steven Schick

conductor

Percussionist, conductor, and author Steven Schick was born in Iowa and raised in a farming family.

Hailed by Alex Ross in the *New Yorker* as, "one of our supreme living virtuosos, not just of percussion but of any instrument," he has championed contemporary percussion music for nearly 50 years, and in 2014 was inducted into the Percussive Arts Society Hall of Fame.

Steven Schick is Music Director Emeritus of the La Jolla Symphony and Chorus, serving as its Music Director from 2006-2022, and Artistic Director of the Breckenridge Music Festival. He has guest conducted the BBC Scottish Symphony Orchestra, Saint Paul Chamber Orchestra, Milwaukee Symphony, Ensemble Modern, the International Contemporary Ensemble,



and the Asko/Schönberg Ensemble. He was Artistic Director of the San Francisco Contemporary Music Players (2010-2018) and directed programs at Banff Centre for Arts and Creativity from 2009-2019, the last three of which as Co-artistic Director, with Claire Chase, of the Summer Classical Music program.

In 2020, Steven Schick won the Ditson Conductor's Award, given by Columbia University for commitment to the performance of American music.

Schick's publications include a book, "The Percussionist's Art: Same Bed, Different Dreams," and numerous recordings including the 2010 "Percussion Works of Iannis Xenakis," and its companion, "The Complete Early Percussion Works of Karlheinz Stockhausen" in 2014 (Mode). The latter received the Deutscheschallplattenkritikpreis for the best new music release of 2015.

Steven Schick is Distinguished Professor of Music and the inaugural holder of the Reed Family Presidential Chair at the University of California, San Diego.

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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.

Program Notes

Crescendo

Nasim Khorassani
Born 1987, Tehran, Iran

I am an Iranian woman.

I have been hibernating for forty years, starting since before my birth.

The clock ticks.

The young innocent girl dies.

The eyes, ears, and mouths are wide open.

Program Note by Nasim Khorassani

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.



Nasim Khorassani

Thomas Nee Commission Composer

Nasim Khorassani is an Iranian composer, visual artist, music educator, and founder of MMCiran. She is currently a PhD candidate in Music Composition working with Katharina Rosenberger, Marcos Balter, and Rand Steiger at the University of California San Diego. She studied her second masters' with Andrew Rindfleisch and Greg D'Alessio at Cleveland State University. The University of Tehran was where she gained her first master's and studied composition with Mohammad Reza Tafazzoli, Kiawasch Sahebnassagh, and Sara Abazari. Mainly as a self-taught composer, Nasim started composing at eight. However, her works did not receive any performance in Iran until 2016, when she moved to the United States. Since then, Nasim's works have been performed by No Exit New Music Ensemble, Del Sol

String Quartet, Patchwork Duo, Zeitgeist, OCAZEnigma, Loadbang, International Contemporary Ensemble, and Silkroad.

During her life in Iran, she managed to create and organize a group of music students that received the DAAD Study Visit scholarship in 2009 as the first Iranian group. In 2012, she met with Peter Ablinger and Klaus Lang in Tehran and performed their music. In 2013, Nasim was among five selected sound artists from Iran for Iran-UK Sonics residency in London, where she joined various workshops by Keith Rowe and Chris Watson and had her first experimental improvisation with Veryan Weston at Queen Elizabeth Hall. The trip to Germany as her introduction to modern dance expanded throughout her life, influencing the style of music composition she follows today. Nasim has founded a free online music academy, MMCiran, to support Persian students, which is now called and co-founded as MOASER.

Thomas Nee Commission, named in honor of LJS&C's Music Director Emeritus, offers an annual paid commission for an orchestral or choral work to graduate composition students of the University of California, San Diego.

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2024
LJS&C
EMERGING
ARTISTS
COMPETITION

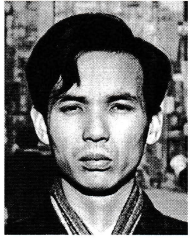
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From me flows what you call Time

TORU TAKEMITSU

Born October 8, 1930, Tokyo

Died February 20, 1996, Tokyo



From me flows what you call Time, a concerto for five percussionists and orchestra, was commissioned by Carnegie Hall for the Boston Symphony Orchestra and the

percussion ensemble NEXUS to mark the hundredth anniversary of the opening of that hall. The Boston Symphony and NEXUS gave the premiere in Carnegie Hall on October 19, 1990. In his program note at the time of the premiere, Takemitsu said that he “suddenly imagined 100 years of time flowing through this man-made space, so full of special meaning, called Carnegie Hall. It was as if I could hear the Hall murmuring from the numberless cracks between the layers of those years, ‘From me flows what you call Time.’ Thus, the me in the title is meant to be ‘Carnegie Hall,’ not the composer.”

But if the notion of one hundred years was important to the creation of this music, a different number gave it shape. The number five dominates this music—it was written for five soloists, the principal theme has five notes, that theme spans a perfect fifth, and so on. Takemitsu noted an even more important influence of the number five, and it is worth quoting him at length:

As soon as I had chosen the number five as the principal motif of the work, I immediately recalled the Tibetan “Wind Horse” (*rlunggrja*). The “Wind Horse” is a custom observed by the highland nomads of Tibet when they migrate in search of new land. Used like divination during a ceremony, it consists of five cloth streamers, each a different color, strung up on a rope, and allowed to wave in the wind. Blown by the seasonal winds, the myriad wind-horses then point out the way the nomads must take to find the location of their new life.

The five colors of the cloth streamers—white, blue, red, yellow, green—have separate meanings and are the same as the colors emitted by the five Buddhas who sit at the center of a mandala. Blue is the color of water, red of fire, yellow of the

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Music Beneath the Trees | November 4, 2023

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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earth, green of the wind, and white, as the color created by the other four, signifies the sky, the air, the heavens, and finally “nothingness.”

Though this is a concerto, audiences should not look for the brilliance and extroversion that are normally part of concerto form. The orchestra is divided in unusual ways, with the woodwinds set at a distance behind the violins, the brass set at a distance behind the lower strings; the five soloists are themselves separated and stationed at various points within the orchestra. Takemitsu has called this “an orchestral work in which the orchestra, like nature, surrounds us limitlessly, and out of that limitlessness the soloists materialize in limited forms such as earth, wind, water, and fire, then once again dissolve into limitless nature.”

That last note is important because it points to the fact that while this music plays out over a thirty-minute span, it really exists outside

time. Western audiences have almost taken for granted that music should be teleological, or end-oriented—we conceive of music as based on conflict and resolution. Takemitsu, however, did not, and in an oft-quoted remark he has compared his music to the experience of walking through a Japanese garden: there is no direct path and no end, and instead one is free to wander, to pause, and to experience without the need to be getting someplace.

Takemitsu has said that “the ruling emotion” of *From me flows what you call Time* is “prayer,” and he has divided the work into thirteen brief sections, which are listed on the program page. Listeners should use these titles only as a general guide. This is not descriptive music, nor is there a dramatic progression across the span of these movements. This is music to be enjoyed at the moment it is happening—and for its connection to something outside time.

Program Note by Eric Bromberger



red fish blue fish

percussion

The New York Times calls red fish blue fish a “dynamic percussion ensemble from the University of California.” Founded more than 25 years ago by Steven Schick, the San Diego-based ensemble performs, records, and premieres works from the last 85 years of western percussion’s rich history. The group works regularly with living composers from every continent. Recent projects include the world premiere of Roger Reynolds’ *Sanctuary* and the American premiere of James Dillon’s epic *Nine Rivers* cycle with the International Contemporary Ensemble (ICE). In 2012 red fish blue fish presented four concerts of

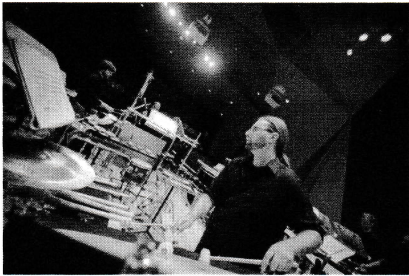
percussion music alongside Percussion Group Cincinnati at the John Cage Centennial Festival in Washington, D.C., where they performed highlights from Cage’s collection of percussion works.

Recordings of the percussion chamber music of Iannis Xenakis and Roger Reynolds on Mode Records have been praised by critics around the world. Their recording of the early percussion works of Karlheinz Stockhausen received *Deutscheschallplattenkritikpreis* for the best recording of contemporary music in 2015.

red fish blue fish has had impact on new music percussion both by virtue of their many performances and acclaimed recordings, but also through their commitment to research and pedagogy as a resident ensemble at the University of California, San Diego. The numerous alumni of red fish blue fish now hold major teaching and artistic positions throughout the world.

RED FISH BLUE FISH

Spotlight on Ensemble



Join us in celebrating the extraordinary talents of red fish blue fish ensemble as they present Toru Takemitsu's mesmerizing piece, *From me flows what you call time*. This ensemble, known for their dynamic and innovative performances, brings together a group of exceptional percussionists whose artistry knows no bounds.

Meet the Percussionists:

- **Michael Jones**, former timpanist of the La Jolla Symphony and Chorus, is in his final year of doctoral study at UC San Diego. He is a superb and versatile percussionist specializing in recent solo and chamber music and is also a sought-after scholar on issues surrounding the meta-modernist aspects of the percussion repertoire.
- **Yongyun Zhang**, in her third year of doctoral study is a gifted percussionist with a practice based on the translation of the percussive medium to dramatic and theatrical contexts. In this regard, she has commissioned new works and revitalized older ones in ways that extend percussion practices into embodied theatrical and dramatic realms.
- Percussionist and pianist **Mitchell Carlstrom** in his fourth year of doctoral work, is a consummate chamber musician whose practice combines an innate sensitivity to timbre with evolving forms of technology designed to probe the space of musical color.
- **Kosuke Matsuda**, in his third year of doctoral study is a talented soloist and chamber musician. His research has led him into explorations of the various types and functions of silence, a study which has infused his capacities with difficult virtuosic music with unexpected poetry.
- **Camilo Zamudio**, in his second doctoral year, seeks to align his values as an emerging virtuoso of the percussion repertoire with his deep commitment to community and to the creation of shared musical and cultural experiences.

Together, these talented percussionists form the backbone of red fish blue fish ensemble, creating a sonic landscape that is both captivating and unforgettable. We invite you to experience their remarkable artistry as they bring Takemitsu's evocative piece to life.

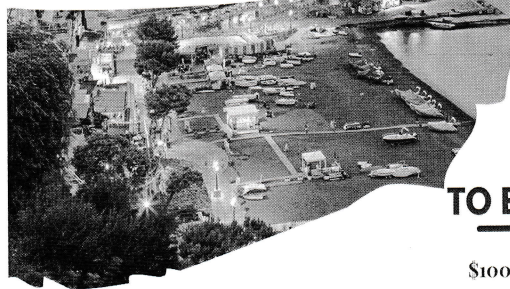
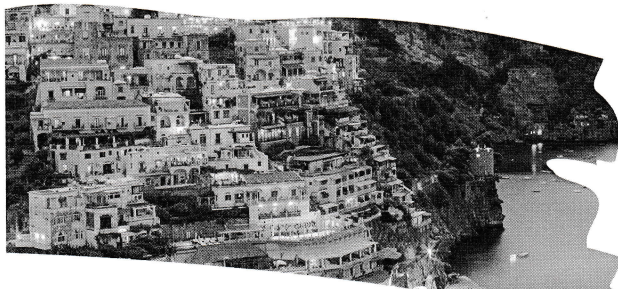
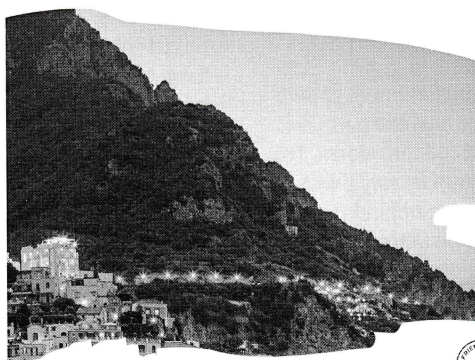
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Veiled

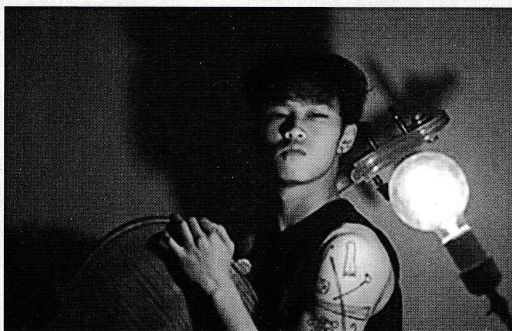
Niloufar Nourbakhsh

Born in Iran



I think it takes a lot of courage to stand up against something that everyone has accepted as normal. Personally as an Iranian woman, I carry a lot of anger with me: the anger that comes from things I've witnessed happen to the women in my personal life, to larger scale growing up in a country that actively veils women's presence—be it through compulsory hijab or banning solo female singers from pursuing a professional career. I think for me it's important to transform this anger into a collective force that is both beautiful and resilient. *Veiled* is a tribute to Iranian women who made such transformations possible.

*Program Note by
Niloufar Nourbakhsh*



Robert Bui

cello

Robbie Bui, a cellist specializing in contemporary music, merges his passionate and physically intense interpretations with his compositional background to create captivating musical experiences. Bui has been actively involved in ensembles like La Jolla Symphony, Palimpsest Ensemble, Ecce Ensemble, and Alinéa Ensemble, of which he is a founding member. Robbie Bui holds a Bachelor of Music degree with Honors from the New England Conservatory and is currently pursuing a Doctorate of Music degree at the University of California San Diego, where he also serves as the Community Engagement Manager of the La Jolla Symphony and Chorus. In addition to his musical pursuits, Robbie Bui is a multi-talented individual with a passion for portrait and event photography, language learning, fashion, hairstyling, and latte art. His diverse interests reflect his creativity and dedication to various forms of art and self-expression.

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The Rite of Spring

IGOR STRAVINSKY

Born June 17, 1882, Oranienbaum

Died April 6, 1971, New York City



In the spring of 1910, while completing the orchestration of *The Firebird*, Igor Stravinsky had the most famous dream in the history of music: "I saw in imagination a solemn pagan rite: wise elders, seated in a circle,

watching a young girl dancing herself to death. They were sacrificing her to propitiate the god of spring." This idea became *The Rite of Spring*, which Stravinsky began composing in the summer of 1911, immediately after the premiere of *Petrushka*. For help in creating a scenario that would evoke the spirit of pagan Russia, Stravinsky turned to the painter-archaeologist-geologist Nicholas Roerich, who summarized the action:

The first set should transport us to the foot of a sacred hill, in a lush plain, where Slavonic tribes are gathered together to celebrate the spring rites. In this scene there is an old witch, who predicts the future, a marriage by capture, round dances. Then comes the most solemn moment. The wise elder is brought from the village to imprint his sacred kiss on the new-flowering earth. During this rite the crowd is seized with a mystic terror. After this uprush of terrestrial joy, the second scene sets a celestial mystery before us. Young virgins dance on the sacred hill amid enchanted rocks; they choose the victim they intend to honor. In a moment she will dance her last dance before the ancients clad in bearskins to show that the bear was man's ancestor. Then the greybeards dedicate the victim to the god Yarilo.

This story of violence and nature-worship in pagan Russia—inspired in part by Stravinsky's boyhood memories of the thunderous break-up of the ice on the Neva River in St.

Petersburg each spring—became a ballet in two parts, *The Adoration of the Earth* and *The Sacrifice*.

In the music, Stravinsky drew on the distant past and fused it with the modern. His themes (many adapted from ancient Lithuanian wedding tunes) are brief, of narrow compass, and based on the constantly-changing meters of Russian folk music, yet his harmonic language can be fiercely dissonant and "modern," particularly in the famous repeating chord in *Dance of the Adolescents*, where he superimposes an E-flat major chord (with added seventh) on top of an F-flat major chord. Even more striking is the rhythmic imagination that animates this score: Stravinsky himself confessed that parts were so complicated that while he could play them, he could not write them down. And beyond all these, *The Rite of Spring* is founded on an incredible orchestral sense: from the eerie sound of the high solo bassoon at the beginning through its use of a massive percussion section and such unusual instruments as alto flute and piccolo trumpet (not to mention the eight horns, two tubas, and quadruple woodwind), this score rings with sounds never heard before. The premiere may have provoked a noisy riot, but at a more civilized level it had an even greater impact: no composer writing after May 29, 1913, would ever be the same.

Stravinsky came to prefer *The Rite of Spring* as a concert piece rather than a ballet, but some reference to the events of the ballet may be useful in following this music. The *Introduction* is scored almost exclusively for woodwinds: from the famous opening bassoon solo through its intricately twisting woodwind figures, the music is Stravinsky's effort to suggest the wriggling of insects as they unfold and come to life in the spring thaw. This is suddenly interrupted by *Dance of the Adolescents*, driven along by stamping, dissonant chords and off-the-beat accents. *The Mock Abduction*, full of horn calls and furious rhythmic energy, rides a quiet trill into *Rounds of Spring*, where together the E-flat and bass clarinets outline the haunting principal melody, another of the themes Stravinsky derived from ancient folk music.

Deep string chords (which in the ballet accompany the male dancers' lifting the girls onto their backs) soon build to a cataclysmic climax full of the sound of tam-tam and trombone glissandos. The return of the wistful opening melody rounds this section off quietly, but that calm is annihilated by the timpani salvos and snarling low brass of *Games of the Rival Cities*. The eight horns ring out splendidly here, and the music rushes ahead to the brief *Procession of the Wise Elder* and then to one of the eeriest moments in the score, *Adoration of the Earth*. Only four measures long, this concludes with an unsettling chord for eleven solo strings, all playing harmonics, as the Wise Elder bends to kiss the earth. At that kiss, the music explodes — without the faintest relaxation of tension or tempo, *Dance of the Earth* races to the conclusion of the ballet's first half.

The second part, *The Sacrifice*, might be thought of as a gradual crescendo of excitement as it moves from a misty beginning (which has been an inspiration to generations of film composers) to the exultant fury of the concluding *Sacrificial Dance*. Along the way come such distinctive moments as the solo for alto flute in *Mysterious Circles of Young Girls*, where the sacrificial maiden will be chosen; the violently pounding 1¼ measure that thrusts the music into *Glorification of the Chosen One*; the nodding, bobbing bassoons that herald *Evocation of the Ancestors* (another folk-derived theme of constricted range yet of great metric variety); and the shrieking horns of *Ritual of the Ancestors*. A solitary bass clarinet plunges us into the *Sacrificial Dance*, whose rhythmic complexity has become legendary: this was the section that Stravinsky could play but at first not write down, and in 1943 (thirty years after composing this music) he went back and rebarred it in the effort to make it easier for performers. This music is dauntingly “black” on the page, with its furious energy, its quite short (and constantly changing) bar lengths, and its gathering excitement. It dances its way to a delicate violin trill, and *The Rite of Spring* concludes with an upward sweep of sound and the brutal chord that marks the climactic moment of sacrifice.

A NOTE ON THE TITLE: Stravinsky gave this music the Russian title *Vesna svyashchennaya*, which the painter Leon Bakst (who had designed some of the costumes for *Firebird*) rendered in French as *Le sacre du printemps*. This in turn has been translated literally into English as *The Rite of Spring*, a title that did not wholly please the composer. Stravinsky felt that *The Consecration of Spring* or *The Coronation of Spring* would be more accurate; Stravinsky's biographer Eric Walter White suggests either *Sacred Spring* or *Holy Spring*.

Program Note by Eric Bromberger

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Igor Stravinsky	<i>Symphony of Psalms</i>
Kaija Saariaho	<i>Ciel d'hiver</i>
Jean Sibelius	Symphony No. 3

FEBRUARY 10-11, 2024

A BROKEN HALLELUJAH

Nasim Khorassani	<i>Crescendo</i>
Toru Takemitsu	<i>From me flows what you call Time</i>
Niloufar Nourbakhsh	<i>Veiled</i>
Igor Stravinsky	<i>Le Sacre du printemps</i> (The Rite of Spring)

MARCH 16-17, 2024

NEXUS

Lili Boulanger	<i>D'un matin de printemps</i>
Nina Shekhar	<i>Lumina</i>
Claude Debussy	<i>La mer</i>
Francis Poulenc	<i>Gloria</i>

MAY 4-5, 2024

TO THE STARS

Anton Webern	<i>Passacaglia</i>
Oswaldo Golijov	<i>Azul</i>
Johannes Brahms	Symphony No. 3

MAY 11-12, 2024

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Sergei Rachmaninoff	<i>All-Night Vigil</i>
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John Adams	<i>Harmonielehre</i>