

**LA JOLLA
SYMPHONY
& CHORUS**

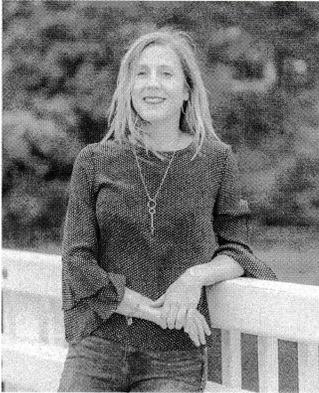
**2025-2026
*LEGENDS***

**BREAKING BOUNDARIES
JAN. 31 & FEB. 1, 2026**

**LA JOLLA
SYMPHONY
& CHORUS**

Affiliated with UC San Diego

From the Executive Director



Dear Friends,

As we begin 2026, I am filled with gratitude for the music we can offer, for the community we continue to build, and for the support that makes this work possible. Our upcoming concerts invite us into a journey of symphonies, songs, and stories, reminding us of music's enduring power to connect, inspire, and reflect on who we are.

The La Jolla Symphony & Chorus is a unique body of more than 230 volunteer musicians who give their time, talent, and hearts. Their commitment to one another, to our community, and to artistic excellence is at the core of everything we do. We are living in a time when investment in the arts is profoundly important. Music helps us listen more closely, feel more deeply, and remember our shared humanity. It offers space for reflection, resilience, and hope - and a reminder of the values that bind us together.

To our loyal patrons, donors, and friends: thank you. Your presence in the concert hall and your belief in this community sustain our work and make these performances possible.

Here's to a joyful 2026, filled with music!

With joy and appreciation,
Stephanie Weaver Yankee

A handwritten signature in cursive script that reads "Stephanie Weaver Yankee". The signature is written in dark ink on a light background.

Major Sponsor Support for the 2025-2026 Season:

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Financial support is provided by the City of San Diego.

January 31, 2026 at 7:30 p.m.
February 1, 2026 at 2:00 p.m.
Mandeville Auditorium at UC San Diego

Breaking Boundaries

Generously sponsored by Eric & Pat Bromberger

La Jolla Symphony Orchestra

Sameer Patel, Music Director and Orchestra Conductor

Peter Ko, cello and halldorophone

ADAM SCHOENBERG **Automation**

FRANK ZAPPA **Dupree's Paradise** 

Intermission

HANNAH WOLKOWITZ **Breaking Boundaries**
*World premiere as part of Luna Composition
Lab's 10th anniversary, Luna Lab@10*

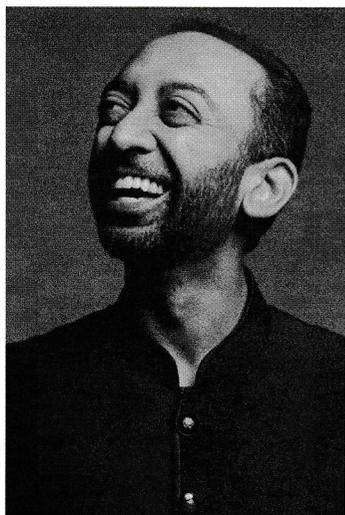
FERRUCCIO BUSONI **Berceuse élégiaque**

JEAN SIBELIUS **Symphony No. 7 in C Major,
Opus 105**

*Adagio
Vivacissimo
Adagio
Allegro molto moderato
Allegro moderato
Presto
Adagio
Largamente molto
Affettuoso*

*Zappa, FZ, Frank Zappa. and the Moustache  are marks belonging to the Zappa
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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

Emerging 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 Chorus Conductor

Arian Khaefi

Music Director and Orchestra Conductor

Sameer Patel

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Peter Ko, Cello and Halldorophone



A “cellist of uncommon gifts” (San Diego Union Tribune), Peter Ko is a San Diego based cellist, whose projects have taken him across the USA, Mexico, Canada, and Europe. His performances include concerts with the Ojai Festival, Darmstädter Ferienkurse, the Next Festival of Emerging Artists, Neofonía Festival de Música Nueva Ensenada, ChatterABQ, and CNMAT@Berkeley. Peter’s work in new music has included close collaboration with composers such as Roger Reynolds, Adam Zuckerman, Douglas Osmun,

and Anqi Liu in the creation and premiere of new solo cello works—he is prolific in exploring the boundaries of what is materially possible with the cello, and is fiercely committed to realizing new works in earnest for composers.

Peter currently serves as principal cellist for the La Jolla Symphony and Chorus, and has worked with the Palimpsest and Renga ensembles, Yarn/Wire, the USC Cello Ensemble, Project [BLANK], and San Diego New Music. He performs regularly as a soloist with orchestras in the region, presents chamber music with the Redwood Piano Trio and others, and collaborates with artists and dancers in the creation of interdisciplinary work.

Peter has received his significant musical training from Charles Curtis, Vernon Regehr, Ron Leonard, Ashley Walters, and Mario Ramirez. He has also received guidance from many other notable artists, including Lynn Harrell, Felix Fan, Mark Fewer, Adrian Brendel, the Gryphon Trio, and the Dover String Quartet. He holds a MMus from Memorial University of Newfoundland, and a BA from University of California, San Diego. He is currently a DMA Candidate in Contemporary Music Performance at UC San Diego, and serves as faculty for Grossmont College.

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.

Frank Zappa, Composer

Zappa is best described in his own words, from **The Real Frank Zappa Book**:

"One day I happened across an article about Sam Goody's record store in *Look* magazine which raved about what a wonderful merchandizer he was. The writer said that Mr. Goody could sell **anything**—and as an example he mentioned that he had even managed to sell an album called *Ionisation*."

"The article went on to say something like: '*This album is nothing but drums—it's dissonant and terrible; the worst music in the world*' Ahh! Yes! That's for me!"

"I turned the volume all the way up (in order to get the maximum amount of 'fi') and carefully placed the *all-purpose osmium-tipped needle* on the lead-in spiral to 'Ionisation.' I have a nice Catholic mother who likes to watch Roller Derby. When she heard what came out of that little speaker at the bottom of the Decca, she looked at me like I was *out of my fucking mind*."

"I bought my first Boulez album when I was in the twelfth grade: a Columbia recording of 'Le Marteau Sans Maitre' (The Hammer Without a Master) conducted by Robert Craft, with 'Zeitmasse' (Time-mass) by Stockhausen on the other side."

"I didn't know anything about twelve-tone music then, but I liked the way it sounded. Since I didn't have any kind of formal training, it didn't make any difference to me if I was listening to Lightnin' Slim, or a vocal group called the Jewels [...] or Webern, or Varèse, or Stravinsky. To me it was **all good music**."

"**What do you do for a living, dad?** If one of my kids ever asked me that question, the answer would have to be: '*What I do is composition*.' I just happen to use

material other than notes for the pieces."

"A composer is a guy who goes around forcing his will on unsuspecting air molecules, often with the assistance of unsuspecting musicians. [...] In my compositions, I employ a system of weights, balances, measured tensions and releases—in some way similar to Varese's aesthetic. The similarities are best illustrated by comparison to a *Calder mobile*: **a multicolored whatchamacallit, dangling in space, that has big blobs of metal connected to pieces of wire, balanced ingeniously against little metal dingleberries on the other end.**"

"The orchestra is the ultimate instrument, and conducting one is an unbelievable sensation. Nothing else is like it, except maybe singing doo-wop harmony and hearing the chords come out right."

"I find music of the classical period boring because it reminds me of '*painting by numbers*'. There are certain things composers of that period were not allowed to do because they were considered to be outside the boundaries of *the industrial regulations* which determined whether the piece was a symphony, a sonata, or a *whatever*. All of the *norms*, as practiced during the olden days, came into being because *the guys who paid the bills* wanted the '*tunes*' they were buying to '*sound a certain way*'."

"It's all over, folks. Get smart—take out a real estate license. The least you can do is tell your students: '**DON'T DO IT! STOP THIS MADNESS! DON'T WRITE ANY MORE MODERN MUSIC!**'"

"Information is not knowledge, knowledge is not wisdom, wisdom is not truth, truth is not beauty, beauty is not love, love is not music. Music is the best." – Joe's Garage, 1979 © mmix zappa family trust. ■

Program Notes

by Eric Bromberger

Automation

ADAM SCHOENBERG

Born November 15, 1980, West
Salem, Massachusetts



Adam Schoenberg received his bachelor's degree from the Oberlin Conservatory of Music and his DMA from the Juilliard School. His

works have been performed by such orchestras as the Atlanta Symphony, Los Angeles Philharmonic, and San Francisco Symphony, and he has been composer-in-residence with the Fort Worth Symphony and Kansas City Symphony. Schoenberg currently teaches at Occidental College.

On his website, the composer has provided an introduction to *Automation*:

Conceptualized as a single-movement work, *Automation* is about the complicated, yet co-dependent relationship between man/machine, humans/technology. Divided into six concrete sections, it begins with the live solo cellist on stage with electronics and an aleatoric orchestra. The cellist appears alone, and plays a solo that introduces the principal material that will be explored throughout the duration of the concerto. The music is somber, yet reflective, and embodies our daily experience within a modern, technology-driven world. As the first section comes to an end, a momentary glimpse into the inevitable battle between humankind and machines unfolds. Soon after, the music returns to the reflective state, stripped

of all accompanying electronics. In this second section, the soloist, vulnerably acoustic with the orchestra, is meant to represent the countless individuals who have spent their careers working in industries that are rapidly disappearing or being displaced to other countries. The American dream of buying a home, providing for a family, and eventually retiring on a single household income seems a distant dream for most of us. And it's this very disillusionment that causes so many people to question their ideals and ultimately abandon them. But, how do we hold onto our hopes and dreams in the age of innovation and technology? As the section progresses, the live cellist is being "scanned" by the machines, and before we know it, an AI Cello (prerecorded cello) emerges. In this next section, dubbed "Learning Mode," the AI Cello (played on a processed cello and halldorphone) enters into the equation, first initially attempting to learn the music that the cellist plays, but then "detuning" itself before suddenly breaking away. The initial entrance shows how the live cellist is in control (or believes he is in control), as if the AI seems to be responding to the movement of the soloist. However, as the detuning becomes more noticeable, the AI eventually breaks away and is entirely independent. This immediately transitions us into the fourth section called "Battle Mode." Here, a battle between the two forces emerges, creating highly aggressive, agitated, and ultimately fearful music. Before the battle concludes, however, it becomes clear to the audience that the AI/Machine is beginning to take over the space and surpass the human. Material that was first introduced in the opening solo now filters back in through speakers. The prerecorded

cello, with newly added electronics, emerges as the featured soloist. This section is meant to capture our society's obsession with performance, output, and productivity. We have reached a point in our history where machines are taking over for humans in most fields. Robots and computers now perform the majority of factory and assembly jobs. Retail chains throughout our country continue to cut employees' hours and benefits, while installing more self-checkout machines. And while all of these changes are being made in the name of efficiency, they are also causing the traditional worker to become obsolete. Section five begins with the live halldorophone on stage in complete darkness, as if all hope for humanity has been lost. Within this potentially dystopian future overrun by technology, our species is on the verge of extinction. Of being forgotten. But as humans, our only clear advantage is our soul and our ability to love, feel and empathize. It's what has separated us from the most evolved of animals, and it's also what has allowed us to create the music, art, and culture that we will ultimately be remembered for. In an attempt to resolve this epic struggle between man and machine, a sense of hope is introduced by the orchestra. The halldorophone's sound gradually dissolves, and the orchestra emerges as a guiding light. This transition brings us into the sixth and final section. Here, we rediscover what makes us human and move forward with what can be considered a more traditional acoustic concerto. The cellist once again sheds electronics to enjoy the support of a lush orchestral score, and takes us on a seven-minute reflective journey that further develops the opening material. In the final moments of the concerto, ambient electronics heard at the very beginning creep back into make sure their presence isn't forgotten. Despite our desire, at times, for an analogue world, we

Watch LJS&C concert
replays online!

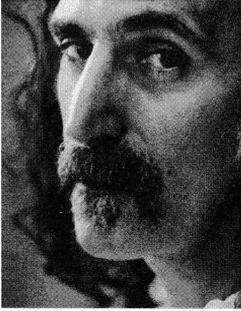


youtube.com/@lajollasympphonychorus

quickly remember how we will forever remain dependent on technology. There's no going back, so we must learn to coexist. But, as humans, can we truly learn to live in harmony with machines? Or will AI ultimately prevail? Automation was commissioned by Justin M. Sullivan, in honor of his son, Alec Baker Sullivan, and is dedicated to my dear friend and cellist, Yves Dhar. A special thank you to Kathryn Leonard from Occidental College's Computer Science Department, and Ghassan Sarkis, for building the AI that learned the concerto and provided all of the AI Learning Mode and Battle Mode music. An additional thanks to Justin Li at Occidental College for helping to steer the initial conversations of what this concerto could be by using AI along the way. The Sound Design and Electronics were created by Adam Schoenberg, Alex Brinkley, and Gabriel Bethke. ■
Adam Schoenberg, February 22, 2022

Dupree's Paradise

Frank Zappa,
American Composer,
fl. 1940-1993



Few San Diegans know that Frank Zappa lived here in the 1950's, when he was a teenager. The Zappa family lived at various times in San

Diego, Clairemont, and El Cajon, and Frank briefly attended Mission Bay High School, where he was a drummer in the school band.

Fewer know that Zappa was profoundly interested in classical music. We may think of him as the adventurous, rebellious, assaultive leader of The Mothers of Invention, but he discovered classical music just as he became a teenager, and he was drawn especially to iconoclastic composers like Stravinsky, Webern, and Varèse (in fact, the fifteen-year-old Zappa corresponded with Varèse). Over the course of his career, Zappa collaborated with a number of orchestras and conductors, including Zubin Mehta, Kent Nagano, and Pierre Boulez, and *Dupree's Paradise*, which opens this concert, is a work that reflects both Zappa's rock roots and his passion for classical music.

Originally, *Dupree's Paradise* was an improvisatory piece that Zappa would use as an introduction to his concerts in the early 1970's. It might be performed by different instruments each time it was played, and it might be improvised in different ways and last different lengths of time, but it all began with a jazzy little tune that would warm up the band and draw the audience into the music-making. In his liner notes for the

recording, Zappa described a fanciful setting for this music: "*Dupree's Paradise* is about a bar on Avalon Boulevard in Watts at 6 a.m. on a Sunday in 1964, during the early morning jam session. For about seven minutes, the customers (winos, musicians, degenerates and policemen) do the things that set them apart from the rest of society."

Some years later, Zappa prepared an orchestral version of *Dupree's Paradise*, and this was recorded by Pierre Boulez and the Ensemble Intercontemporain. An orchestral version, of course, means that the music is not improvised but is instead carefully written out and should sound exactly the same at each performance. But the basic impulse behind both the rock band and orchestral versions is the same: ebullient variations on that upbeat little tune. In the present version, Zappa scores the music for a very large orchestra indeed: a full complement of winds, brass, and strings, plus huge percussion section (containing such instruments as slapstick, maracas, woodblock, xylophone, and castanets, to name only a few), two pianos, and harp. Over the eight-minute span of this piece, *Dupree's Paradise* follows that bouncy opening tune through a series of ever-changing appearances. Along the way, it offers prominent solos for individual wind and keyboard instruments, and it can leap from grinding dissonance to charming sweetness almost instantaneously. *Dupree's Paradise* is very infectious music, perfectly suited to warming up the denizens of an early morning nightclub or symphonic concert-goers. ■

Breaking Boundaries

HANNAH WOLKOWITZ

Born 2006

World premiere as part of Luna Composition Lab's 10th anniversary, Luna Lab@10



The composer has furnished a program note for this piece:

Breaking Boundaries began with a simple inspiration: the jelly beans in my grandparents'

candy cabinet. Every time we visited, we made a beeline for those colorful candies, eager to taste each flavor (well except for the buttered popcorn and black licorice). I decided to bring that memory to life by using real jelly beans in mason jars as percussion instruments - "jelly bean shakers." Over time, the idea of jelly beans took on a deeper meaning, symbolizing childhood itself: bright and full of joy. From there, the piece grew into a reflection of my own journey from childhood to adulthood, and exploring how those two worlds clash, blend, and ultimately coexist.

The opening fanfare foreshadows the conflict between child and adult with the adult (the brass fanfare) announcing itself and then the child (the jelly bean interludes) arguing back. The fanfare then gives way to a bouncy, klezmer-influenced, and jelly bean featured section about happy childhood memories. Gradually, the music turns nostalgic and stubbornly resistant as the reality of growing up and leaving childhood takes hold. Eventually, this bittersweet feeling of growing up morphs into a grand moment of realization, a breaking of boundaries: that the happy moments of childhood can still be present as I become an adult. The piece concludes with an

epic return of the fanfare, this time working together with the jelly beans, symbolizing how the sweet memories of childhood can still exist throughout our life. ■ *Hannah Wolkowitz*

About the Luna Composition Lab

Founded in 2016 by acclaimed composers Missy Mazzoli and Ellen Reid, **Luna Composition Lab** provides mentorship, education, and resources for young female, nonbinary, and gender-nonconforming composers ages 13 to 18.

Luna Composition Lab is the only initiative of its kind in the United States and has achieved national recognition as a program that not only celebrates underrepresented voices but also shapes music's future by providing a support system for continued success.

With *Luna Lab@10*, the organization embarks on its most ambitious initiative to date: a large-scale commissioning celebration that brings alumni composers onto major national and international stages.

Presented over two seasons and in cities including New York, Los Angeles, Chicago, San Francisco, Philadelphia, Santa Barbara, Cincinnati, Albuquerque, Munich, and Svalbard, Norway, these premieres represent a field-level statement - demonstrating what sustained investment in young artists can yield over time. ■

Berceuse *élégiaque*

FERRUCCIO BUSONI

Born April 1, 1866, Empoli

Died July 27, 1924, Berlin



In 1907 Ferruccio Busoni, then 41 years old, composed a set of six piano pieces and published them the following year under the title *Elegies*.

The pieces are not really elegies in the sense that they memorialize people who had died but more a collection of pieces that showed new directions for Busoni as composer. Though some of the pieces were based on music that he had composed earlier, now Busoni's harmonic language became more astringent, his sense of theme more elusive, his expression more abstract. Busoni felt that in the *Elegies* he had finally found his authentic voice as a composer, but at its premiere on March 12, 1909, this music did not find a receptive response from either critics or audiences.

Three months after that premiere, Busoni came back to the set and added a seventh piece, which he titled *Berceuse*. But at this moment the composer's life changed: his mother Anna died on October 3, 1909. Working quickly, Busoni orchestrated the *Berceuse* and added the word *élégiaque* to its title. He completed the orchestration in London on October 27, but the piece had to wait for over a year for its first performance, and that premiere was memorable: Gustav Mahler led it with the New York Philharmonic at Carnegie Hall on February 21, 1911, on the last concert he ever conducted. Mahler was at this point terminally ill with the heart disease that would kill him three months later,

and when the program was repeated on February 24, a guest conductor had to take his place, and Busoni himself led the repeat performance of the *Berceuse élégiaque*.

A berceuse is in no sense an elegy. It is in fact a cradle song, intended to help infants fall asleep, and certainly Busoni's orchestral version can be understood as a gentle farewell to his mother. Busoni made the connection clear on the title page of the score, which he inscribed: "The Man's Farewell at the Coffin of His Mother." His orchestration is remarkable: he divides the strings into six sections (all muted), and to this he adds three flutes, one oboe, three clarinets, four horns, gong, harp, and celesta.

The *Berceuse élégiaque* is brief and for the most part very quiet, rarely rising above the dynamic of *piano*. The performance marking is *Andantino calmo*, and along the way Busoni stresses that the performance should be *dolcissimo*, *calmissimo*, and *espressivo dolente*. He may have regarded the *Berceuse élégiaque* as "sweet, calm, expressive, and grieving," yet the music feels subdued, almost astringent throughout. Over its ten-minute span, Busoni offers lonely solos for winds and violin, and this bleak landscape is sometimes enlivened with the silvery sound of celesta or eerie harmonics from the harp. Along the way, such instructions as *molto espressivo*, *molto intinamente*, and *appassionato* suggest the intensity of the composer's own sense of this music, which finally fades into silence on the shimmering sound of the gong. ■

Symphony No. 7 in C Major, Opus 105

JEAN SIBELIUS

Born December 8, 1865, Tavastehus, Finland

Died September 20, 1957, Järvenpää, Finland



In 1915, while at work on his *Fifth Symphony*, Jean Sibelius looked ahead and described how he envisioned his next two symphonies.

He described his *Seventh*-to-be as: "Joy of life and vitality, with *appassionato* passages. In three movements—the last an 'Hellenic rondo.'" And then he offered a caveat: "All this with due reservation." It was a good thing he did, because when the *Seventh Symphony* appeared nine years later, it bore almost no resemblance to his earlier description. Instead of being in three movements with a "Hellenic rondo" as its finale, the *Seventh* is in only one movement, lasting just over twenty minutes. It is an entirely original form, yet that one-movement structure manages to preserve much of the emotional effect of the four-movement classical symphony: we come away from Sibelius' *Seventh Symphony* feeling that we have embarked on—and made—a satisfying symphonic journey.

Many have commented on the originality of Sibelius' design, but in fact others had done the same thing before him. Arnold Schoenberg, in his *Chamber Symphony No. 1* of 1906, and Franz Schreker, in his *Chamber Symphony* of 1916, had made the same effort to compress the massive four-movement symphonic structure of the late nineteenth-century symphony into a concise one-movement form: both those composers pared the symphony down mercilessly, recasting it

for a chamber ensemble and limiting it to a twenty-minute span. Sibelius, who probably did not know the Schoenberg and Schreker chamber symphonies, set out to achieve the same structural compression in his *Seventh Symphony*, but he did it with a full symphony orchestra. For all its compression, however, for all its paring-down and its economy, Sibelius' *Seventh* is expressive and heartfelt music.

Good symphonists present their material immediately, and Sibelius gives us his three fundamental themes in the first minutes. The *Seventh Symphony* opens with a soft timpani salvo, and lower strings climb a C-major scale that somehow ends up in the unexpected key of A-flat minor. Here (and throughout) the syncopated statement of themes contributes to the subtlety of Sibelius' presentation. Almost instantly we hear pairs of woodwinds weaving about, followed by an intense string chorale that makes its way on a nine-part division of the strings. These will be the basic themes of the symphony, but now Sibelius introduces one further element: a solo trombone cuts through these textures with a ringing, heroic solo that will return twice at climactic moments in the symphony.

Over the next twenty minutes, these themes will re-appear, evolve, and interweave. Perhaps the most impressive aspect of the *Seventh Symphony* lies in its subtle changes of tempo, which are achieved with a mastery so assured that we cannot tell where one tempo ends and another begins: a moderate tempo is established, and before we are aware of it the pulse of that tempo has become fast, and just as suddenly it has relaxed again. Sibelius' *Seventh Symphony* may mirror the general approach of the Schoenberg and Schreker chamber symphonies, but Sibelius integrates tempos, sections, and moods with a

Continued on the next page

subtlety and assurance that those earlier composers never dreamed of. Eventually the *Seventh Symphony* builds to an icy rip in C major that Sibelius marks *Largamente*, then falls away and gradually re-groups to build to the powerful close, where—at virtually the final second—the symphony claws its way back into C major.

As was his habit, Sibelius worked on this symphony almost to the last minute. He completed it on March 2, 1924, barely in time to get the parts copied and the music rehearsed before the premiere three weeks later, when Sibelius led the first performance on March 24, 1924, with the Stockholm Philharmonic. At that concert, the program book listed this piece as a *Fantasia Sinfonica*—Sibelius was so concerned about his radical structure that he was reluctant to call this music a symphony. But after hearing it, he was convinced that it was a true symphony and that it should be numbered among his works in that form.

After the *Seventh Symphony*, Sibelius wrote only one more large-scale work, the tone poem *Tapiola* in 1926. And then he stopped composing—the final 31 years of his life were spent in silence. Apparently he tried to write an *Eighth Symphony*, and evidence suggests that he made some sketches for it, but he abandoned that effort, and his sketches have disappeared. With the *Seventh*, an entire symphonic journey compressed into a concise one-movement arc, Sibelius had gone as far as he could with the symphony. ■

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La Jolla, CA 92093-0361

Contact Us

619-797-7175

boxoffice@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.

La Jolla Symphony Orchestra

Founded in 1954 by Peter Nicoloff

Sameer Patel, *Music Director and Orchestra Conductor*

Orchestra Manager

N. Scott Robinson

Cover Conductor

Matthew Kline

Orchestra Librarian

Ryan Beard

Orchestra Production Assistant

James Villareal

Violin I

Peter Clarke,
Concertmaster
David Buckley,
Assistant Concertmaster
Joel Carrasco
Ciara Dabkowski
Yi Fu
Robert Gleiser
Susanna Han-Sanzi
Kaylyn Majers
Ted Tsai
James Villareal

Violin II

Jennifer Khoe,
Principal
Catherine Chyi,
Assistant principal
Gary Brown
Susan Brown
David Cooksley
Savanna Dunaway
Judy Gaukel
Paul Gherghetta
Elise Kim
Claire Lee

Viola

Nancy Swanberg,
Principal
Roark Miller,
Assistant Principal
Evie Cliff
Loie Flood
Anne Gero-Stillwell
Cynthia Snyder
Alice Wei

Cello

Gabby Carr,
Principal
Richard Nguyen,
Assistant Principal
Curtis Chan
Claudia Cramer
Edward Li
Nobuki Nakanishi
Phylicia Wang

Contrabass

Christine Allen,
Principal
Darrell Cheng,
Assistant Principal
Bill Childs
Lance Gucwa
Sarah Habib
Erik Johnson
Bryan Lowe

Flute

Joey Payton,
Principal
Erica Gamble

Piccolo

Julianna Han

Oboe

Carol Rothrock,
Principal
McKenna Carlson
Heather Marks Soady

English Horn

Carol Rothrock
Heather Marks Soady

Clarinet

Paul Miller,
Principal
Denexel Domingo
Gabe Merton

Bass Clarinet

Gabe Merton

Bassoon

Tom Schubert,
Principal
Jim Swift

Contrabassoon

Tom Schubert
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French Horn

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Cynthia McGregor,
Co-Principal
Eric Burke
William Perrine

Trumpet

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Principal
Tristan Shin
Luke Smoak

Trombone

Jacob Raffee,
Principal
Steven Nguyen
Ronald Scipio

Bass Trombone

Ronald Scipio

Tuba

Joseph Ortiz

Percussion

Andrew Kreysa,
Principal
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La Jolla Symphony & Chorus 2026 Concerts

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Passion & Devotion

MARCH 14 & 15, 2026

Johann Sebastian Bach - *St. John Passion*



2026

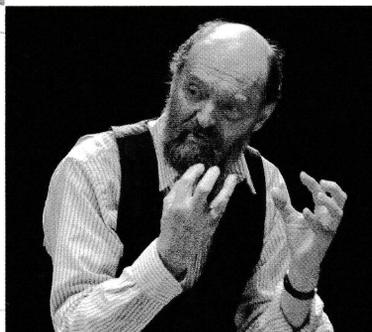
2026



The Heavenly Life

MAY 2 & 3, 2026

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



2026

Echoes of the Divine

JUNE 6 & 7, 2026

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

Visit www.ljsc.org/concert-packages
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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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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 September 1, 2024 and December 31, 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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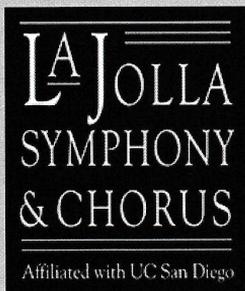
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