



LA JOLLA
SYMPHONY
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Onward

FRIDAY AND SATURDAY
JUNE 3-4, 2022, 7:30 P.M.

CONDUCTED BY STEVEN SCHICK

GOOD SAMARITAN EPISCOPAL CHURCH

4321 EASTGATE MALL, SAN DIEGO, CA 92121



Steven Schick

Molli & Arthur Wagner Music Director,
conductor

Friday and Saturday
June 3-4, 2022 7:30 p.m.
Good Samaritan Episcopal Church
4321 Eastgate Mall, San Diego, CA 92121

Anthony Vine

The Song of St. Bazetta
Nee Commission 2021
Madison Greenstone, clarinet
Anthony Vine, guitar

Béla Bartók

Violin Concerto #1, Sz. 36
Andante sostenuto
Allegro giocoso
David Bowlin, violin

INTERMISSION

Johannes Brahms

Symphony #2 in D Major, Opus 73
Allegro non troppo
Adagio non troppo
Allegretto grazioso (quasi andantino)
Allegro con spirito

PROGRAM NOTES

The Song of St. Bazetta

ANTHONY VINE

Born 1988

There is a place called Bazetta. The etymological origin of its name is unknown. Bazetta is unremarkable in terms of its topography—tracts of uncultivated land adjoin with manicured lawns and linoleum-sided split level homes—yet it has an undeniable mystical presence: “a land for seeking esoteric spiritual truths,” as one hagiographer notes. Eremites came there instinctually, following an “ultra-thin allure,” and lived in the chestnut trees. Concealed by foliage, the eremites could only be heard praying. Their devotions were always sung, like angelic choirs who are believed to sing eternally in the presence of God. As the early music practitioner Christopher Page notes, the devotional singing of the eremites and their contemporaries was “not the self-conscious and extroverted activity that we [today] associate with performing.” They sang to more fully embody the spiritual meanings of their recitations, litanies, and testimonies. But that is not to say their intonations were not carefully tended to, nor deeply aesthetic. “Potent devotion beckons sonorous ecstasy.”

Hagiographic texts tell of a prodigious hermit from the forests of Bazetta whose voice “could still the sublunary world.” Walking aimlessly through the groves of chestnut trees one night, a prelate of the area, who had been afflicted by an inexplicable, generalized uneasiness for many years, suddenly felt a peculiar humming course through him. “I heard a tone like that of roaring waters... of a seraphim’s wings,” he recounted, “and awoke the next morning in the duff and detritus cured of my malaise.” The healing of the prelate was the first of many miracles attributed to the hermit, who was canonized and given the toponymic name St. Bazetta.

“The Song of St. Bazetta” is a fantastical reimagining of the devotional singing of St. Bazetta and the eremites of the region. The musicians sound with one voice, ceaselessly, in alternating choirs. They dwell upon the natural resonances of their instruments, following the slow undulation of a liturgical tenor. Without words and adornments, all that remains in this song is the voice, *vox prius facta* (“the voice first made”), the sounds that form our every utterance.

Program notes by Anthony Vine

PROGRAM NOTES

Violin Concerto No. 1, Sz. 36

BÉLA BARTÓK

Born March 25, 1881, Nagyszentmiklós, Hungary (now in Romania)

Died September 26, 1945, New York City

In the spring of 1907, Béla Bartók—26 years old, intense, shy, and lonely—fell in love with a 19-year-old Swiss violinist. He wrote Stefi Geyer a stream of letters, pouring out his feelings (and his philosophy of life), but he also made a more practical gesture of love—he wrote a violin concerto for her, and his plan was that each of its three movements would be a portrait of her. The first movement, he wrote to her, was to be “a portrait of the idealized Stefi Geyer, transcendent and intimate,” the second would be the “lively Stefi Geyer, gay, witty and entertaining,” and the concerto would conclude with a strange choice: Bartók told the object of his affections that this “would be hateful music,” a portrait of the “cool, indifferent, silent Stefi Geyer.”

This was the plan, and Bartók began work on the concerto on July 1, 1907, but when he finished it the following February 5, the concerto was in only two movements—Bartók had apparently dropped his proposed third movement. And at just this point Stefi Geyer decided that whatever her future might hold, it would not include Béla Bartók, and she wrote him a letter of farewell on February 13. Stung but accepting the inevitable, Bartók sent her the manuscript of the two-movement concerto as a parting gift. Geyer never played it in public, but this music remained important to her, and she carefully preserved the manuscript. She also retained, at a distance, her feelings for Bartók: In 1940, when he and his wife were trying to get out of wartime Europe, Geyer and her husband, the composer Walter Schultess, put the couple up in Switzerland as they were on their way to the United States.

Bartók introduces his fundamental musical idea at the very beginning of the *Andante moderato*: the solo violin—all alone—begins by playing the four-note cell that Bartók described to Geyer as “your

leitmotif.” The first three notes outline a D-major triad—D, F#, and A—but just as we expect Bartók to complete the chord with another D, he instead drops a half-step and concludes with a C#. Those four notes become the head of a long melody for solo violin, which is gradually joined by the orchestral violins desk by desk, and the music develops as a slow fugue. In the center section, textures thin out and Bartók treats the countermelody of this fugue—introduced by a plaintive solo for English horn—before the opening material returns and drives to a great climax. The writing for solo violin in this movement is wonderful (Bartók told Stefi that it was “written exclusively from the heart”). Much of the closing section is set very high, and the violin seems to shimmer as it soars above the orchestra. The movement comes to a serene close with the solo violin’s high D floating far above the orchestra’s final chord.

Bartók marks the second movement *Allegro giocoso* (“happy”), and this is his portrait of the “lively Stefi Geyer, gay, witty and entertaining.” Once again, the movement opens with the violin all alone, and once again it begins with Stefi’s “leitmotif,” but now Bartók has turned those four notes upside down, set them in a different register, and raised them half a step. In contrast to the reflective first movement, the *Allegro giocoso* is virtuoso music, episodic, playful, dancing, and fun. It also appears to contain passages with special meaning to Bartók and Geyer, including a popular melody they had heard together in 1907. At the end a *Poco più agitato* coda hurls the concerto to its emphatic conclusion.

Bartók sent Geyer the manuscript for this concerto in 1908, and it remained her private possession for the rest of her life. It was not performed until May 30, 1958—two years after Geyer’s death—when Hans-Heinz Schneeberger gave the premiere with the Basle Chamber Orchestra conducted by Paul Sacher. The music was at that point fifty years old.

PROGRAM NOTES

Symphony No. 2 in D Major, Opus 73

JOHANNES BRAHMS

Born May 7, 1833, Hamburg

Died April 3, 1897, Vienna

Brahms was haunted by the example of Beethoven's nine symphonies. "You have no idea how the likes of us feel when we hear the tramp of a giant like him behind us," Brahms remarked to the conductor Hermann Levi, and he worked on his own *First Symphony* for nearly twenty years before he was ready to take it before audiences. The premiere in November 1876 was a success, and Brahms himself conducted the new work throughout Europe during the winter concert season. With the stress of that tour behind him, he spent the summer of 1877 in the tiny town of Pörschach on the Wörthersee in southern Austria, and there he began another symphony. This one went quickly. To Clara Schumann he wrote "So many melodies fly about that one must be careful not to tread on them." Brahms's *First Symphony* may have taken two decades, but his *Second* was done in four months, and its premiere in Vienna on December 30, 1877, under Hans Richter was a triumph.

While the *Second Symphony* is quite different from the turbulent *First*, this music is not all pastoral sunlight. The first two movements in particular are marked by a seriousness of purpose and a breadth of expression. Brahms's friend Theodor Billroth spoke of only one side of the *Second Symphony* when he said: "It is all rippling streams, blue sky, sunshine and cool green shadows. How beautiful it must be at Pörschach!" For all the sunshine in this symphony, the first two movements explore some of those shadows in depth.

The hand of a master is everywhere evident in the *Second Symphony*, particularly in Brahms's ingenious use of the simple three-note sequence (D-C#-D) heard in the cellos and basses in the first measure. This figure recurs hundreds of times throughout the *Second Symphony*, giving the music unusual thematic and

expressive unity. The constant repetition of so simple a figure might become monotonous or obsessive in the hands of a lesser composer, and it is a mark of Brahms's skill that he uses this figure in so many ways. It gives shape to his themes, serves as both harmonic underpinning and blazing motor-rhythm, is by turns whispered softly and shouted at full-blast. Once aware of this figure, a listener can only marvel at Brahms's fertile use of what seems such unpromising material.

The *Allegro non troppo* opens with this figure, and a rich array of themes quickly follows: a horn call, a flowing violin melody (derived from the opening three-note motto), a surging song for lower strings (Brahms characteristically sets the cellos above the violas here), and a dramatic idea built on the violins' octave leaps. This wealth of thematic material develops over a very long span (the only longer movement in a Brahms symphony is the massive finale of the *First*), and—crowned by a wonderful solo for French horn—the movement comes to a relaxed close.

The expressive *Adagio non troppo* opens with the cellos' somber melody; while this is in B major, so dark is Brahms's treatment that the movement almost seems to be in a minor key. The center section, with its floating, halting melody for woodwinds, brings relief, but the tone remains serious throughout this movement, which comes to a quiet conclusion only after an eruption in its closing moments.

After two such powerful movements, the final two bring welcome release. The charming third movement comes as a complete surprise. Instead of the mighty scherzo one expects, Brahms offers an almost playful movement in rondo form. The oboe's opening melody (Brahms marks it *grazioso*: "graceful") leads to two contrasting sections, both introduced by strings and both marked *Presto*. Brahms's rhythms and accents here are imaginative and complex: Phrases are tossed easily between instrumental families and complicated rhythms are made to mesh smoothly as one section gives way to the next. This movement so charmed the audience at the symphony's premiere that it had to be repeated.

The *Allegro con spirito* opens quietly and quickly—so quickly that one may not recognize that its first three notes are exactly the

same three notes that began the symphony. In sonata form, the finale features a broad second subject that swings along easily in the violins. Full of energy and explosive outbursts, this movement drives to a mighty conclusion. We do not usually think of Brahms as a composer much concerned with orchestral color, but the writing for brass in the closing measures of this symphony is thrilling, no matter how often one has heard it.

Program notes by Eric Bromberger

MADISON GREENSTONE



Madison is a Brooklyn-based performer, creative musician and writer. Madison works in fixed media, within the composer-improviser configuration of the duo Shy Bather with Michelle Lou, as well as for their own performance-explorations on the clarinets or DIY electronics. As a writer, Madison has published through the Museum of Art and History in Neuchâtel (CH) and TEMPO Cambridge. Notable performances have been as a soloist at the Vigeland Mausoleum (Oslo), the Merce Cunningham Centennial Night of 100 Solos (LA, Royce Hall), as a soloist in Brian Ferneyhough's *La Chute d'Icare* (San Diego), and as a soloist presented by ISSUE Project Room. Further, Madison has performed at the Lucerne Festival Academy (CH), Fondation Abbaye Royaumont (FR), Darmstadt (DE) Petersburg Art Space (DE), the Elbphilharmonie (DE), Ende Tymes Festival (NYC), Harvard, The Stone, Studio 8 (DE), Princeton, Space for Free Arts (FI) among other venues and presenters across the United States and Europe. Madison engages in evolving creative dialogues with Laura Cocks, Michelle Lou, John McCowen, Weston Olencki, and Julio Zúñiga among others. They can be heard on Wandelweiser Editions, Another Timbre, TAK Editions, Triptychs Tapes, and upcoming on eë editions (AT), Impakt Collective (DE), and Unknown Tapes (NYC).

Madison is clarinetist and co-artistic director of TAK Ensemble and a founding member of the [Switch~ Ensemble]. They completed undergraduate studies at the Eastman School of Music and is currently a doctoral candidate at UC San Diego where they learn greatly from the mentorship of Anthony Burr and Charles Curtis.

ANTHONY VINE



Anthony Vine is a composer and guitarist living in Brooklyn. He writes acoustic ensemble music that excavates the resonant hues of instruments, mythologizes the American Midwest, and explores the ecstatic potential of tone. His music has been presented at Carnegie Hall, Gaudeamus Muziekweek, Lévy Gorvy, Musiikin Aika, Transit Festival, and Ultima Festival through collaborations with Alarm Will Sound, Quatuor Bozzini, Longleash, the Minnesota Orchestra, Yarn/Wire, and many others. In 2016, he was awarded the Gaudeamus International Composers Award. The jury noted, "Anthony Vine creates a solid, mature, beautifully crafted fragile sound world. He knows how to blur the identity of the different sources of sounds including the use of electronics in a very singular way."

DAVID BOWLIN



Violinist David Bowlin is on the violin and chamber music faculty at the Oberlin Conservatory of Music, where he also serves as Chair of Strings. First prize winner of the 2003 Washington International Competition, Bowlin has performed extensively as a soloist, with premieres of violin concertos written for him at Lincoln Center's Mostly Mozart Festival, at Carnegie Hall's Weill Recital Hall, and at the Aspen Music Festival. As a chamber musician, Bowlin has made many tours with Musicians from Marlboro, and he tours regularly with both the Oberlin Trio and his duo partner, pianist Tony Cho (bowlinchoduo.com). Bowlin is a founding member of the acclaimed International Contemporary Ensemble (ICE) and a former member of the Naumburg Award-winning Da Capo Chamber Players.

Bowlin has performed as guest concertmaster with the Toronto Symphony Orchestra, the Marlboro Festival Orchestra, and the IRiS Orchestra. In addition to Marlboro, he has appeared at many festivals, among them the Aspen, Banff, Bowdoin, Chesapeake, and Ojai festivals, ChamberFest Cleveland, the Boston Chamber Music Society, and the Kneisel Hall Chamber Music Festival, where he has been faculty artist since 2013. His recordings can be found on the Bridge, Naxos, Arsis, New Focus, Mode, Tundra, and Oberlin Music labels.

MAESTRO SCHICK— AN APPRECIATION

By Betty McManus

President

La Jolla Symphony & Chorus Association

It is with a mixture of gratitude and sadness that we celebrate the end of Steven Schick's 15-year tenure as Music Director of the La Jolla Symphony and Chorus Association. On July 1, 2022, Steve becomes our first Music Director Emeritus. It has been a marvelous and rewarding journey.

Steve is our third music director to come from the UCSD Music Department, a tradition that began the very year the department was created in 1967 when Tom Nee became our first music director and served for 31 years. He was followed by Harvey Sollberger who retired in 2004, with no apparent successor in sight from the department. But partway through a two-year search, a surprising candidate emerged from the department when internationally renowned percussionist and new music advocate Professor Steven Schick threw his hat into the ring, purportedly saying, "How hard could it be?" Seeing an opportunity to combine his interest in progressive music-making with our legacy of involvement with the UCSD community, he rose to the top in the search process and debuted as a fledgling conductor and our new Music Director in November 2007, conducting the orchestra in the North American premiere of Philip Glass's *Cello Concerto*, with the composer in attendance.

Over the years, Steve's impeccable musicianship, courage, charisma, and fluid teaching skills have inspired and challenged our student and community musicians, most of them amateurs, to rise to new levels of excellence. He has premiered numerous new compositions from UCSD faculty and students and has brought audience enthusiasm right along with him, steadily building a faithful and intrepid base of support for an eclectic mix of standard and progressive classical music. Thanks to Steve, a noted national critic has called our ensemble "one of the most daring in the country."

Fortunately, Steve will stay involved with us from time to time on special engagements, beginning with a return to conduct a concert program in February 2023. We look forward to that as well as to seeing him and Brenda regularly in the audience as continuing members of the La Jolla Symphony and Chorus (LJS&C) musical family.

BIOGRAPHY

A warning: There are times when a brief bio cannot possibly do justice to its subject, and this is one of them.

Steven Schick's life began in 1954 in Mason City, Iowa. He worked on the family farm and harbored an interest in science with an ambition to study medicine. Thankfully for the musically inclined, after one pre-med year at the University of Iowa, Steve switched to music, receiving bachelor's and master's degrees, and eventually a Fulbright to study in Freiburg, Germany.

During his first job in academia at Fresno State, he came to UC San Diego to perform as a guest soloist with the LJS&C. He was thoroughly impressed that the community orchestra, led at that time by Tom Nee, was performing a work by Greek-French avant-garde composer Iannis Xenakis.

Eventually Steve joined UC San Diego's faculty in 1991. He has since been named a Distinguished Professor of Music, and he holds the Reed Family Presidential Chair. Remaining on the faculty, he will somehow manage to keep up a schedule which includes performing, guest conducting, recording, writing, and traveling with his wife, Brenda.

THE STEVEN SCHICK PRIZE FOR ACTS OF MUSICAL IMAGINATION AND EXCELLENCE

We are delighted to celebrate the innovative and impactful musical contributions of Maestro Steven Schick by establishing a fund to support a \$10,000 Prize in his name. This Prize will be awarded annually for an imaginative musical project or performance that underscores the value of artistically adventurous art making, with special focus on awareness of the social, community, and bi-national dimensions of our region and our rapport with the natural world.

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

Maestro Schick shared "I am very honored by La Jolla Symphony & Chorus's creation of the Steven Schick Prize. But my feeling goes far beyond feeling honored. I imagine adventurous artists, on both sides of the border, whose work will be recognized by this award and whose next projects might be more fully realized with the financial support from the prize. I imagine artists across a broad spectrum of musical practice recognized for work that touches community and underlines the many positive ways music can make our lives together richer and more imaginative. Imagining these artists is the true honor."

Executive Director Stephanie Weaver added "Steven Schick's powerful artistic vision has transformed La Jolla Symphony & Chorus over the past 15 years. The award we are establishing will enable us to share and promote that passionate message more broadly throughout San Diego and with our neighbors to the south. The LJS&C aspires to connect and collaborate with a broad range of artists and to provide unique, multifaceted musical and artistic experiences to our community."

LJS&C President Betty McManus noted “Steve's enormous musical range and connections to the UCSD Music Department have been transformative for La Jolla Symphony & Chorus. We are grateful that we will have the opportunity to work with him on mutually rewarding collaborations going forward in his role as Music Director Emeritus.”

Details of the Prize criteria will be developed by a special committee of Board members, patrons, and community representatives. The goal is to raise \$200,000 to form a special fund, the income of which will be used for the annual Prize.

THANK YOU

LJS&C is a non-profit organization, governed by a volunteer Board of Directors, with community volunteer musicians in the ensembles, and administered by a professional staff. The Board of Directors thanks the many patrons, subscribers, individual contributors, foundations, and government agencies for their generous support.

It is that support that enables LJS&C to continue to be a touchstone for students, faculty, and the San Diego community, providing fertile ground for new talent and innovation and for keeping the spirit of community music-making vibrant for future generations.

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Nadine & Ollie Wilson,
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Elena Yarritu & Ehud Kedar

\$2,000+

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In honor of David Chase
Monique Kunewalder+
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Barbara Rosen & Bob Fahey
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In honor of Ida Houby &
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Mea & Gaelen* Daum+
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\$1,000+

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Samuel Lawrence Foundation
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Carey Wall
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Up to \$999

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Mary Beebe & Charles Reilly+
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Cathy Bullock+
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Judy & Jack Cater+
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Cherrie Anderson
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Paul Engel
Richard & Lauraine Esparza+
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Douglas & Susan McLeod
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In honor of Ida Houby &
Bill Miller
Frank & Linda Morral
Joe Mundy+
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Jeff Nevin+
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Kathleen O'Brien+
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Phyllis Strand
Susan Stroemple+

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Dennis Turner
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Ellen Weller+
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Gloria Xefos+

+ David Chase
Choral Composition Donor

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Ryan Beard, Orchestra Librarian

Jacques Zafra, Orchestra Production Assistant

Violin I

Peter Clarke, Concertmaster

Andrew Helgerson,
Assistant Concertmaster

Aram Akhavan

Angelo Arias

David Bracher

Ciara Dabkowski

Robert Gleiser

Jennifer Khoe

Mari Nakamura

Renaudo Robinson

Jeanne Saier

Ted Tsai

Violin II

Catherine Chyi, Principal

Julia Weiss, Assistant Principal

Gary Brown

Susan Brown

David Cooksley

Judy Gaukel

Pat Gifford

Elise Kim

Igor Korneitchouk

Michael Megally

Wendy Patrick

Hannah Raymond

Alex Yragui

Viola

Nancy Swanberg, Principal

Byron Chow, Assistant Principal

Christopher Ferrarin

Anne Gero-Stillwell

Roark Miller

Christopher Nowak

Cynthia Snyder

Cello

Peter Ko, Principal

Gabrielle Carr,
Assistant Principal

Robbie Bui

Curtis Chan

Melissa Chu

Max Fenstermacher

Elijah Grote

Jordan Kuspa

Nobuki Nakanishi

Contrabass

Christine Allen, Principal

Darrell Cheng,
Assistant Principal

Bill Childs

Lance Gucwa

Bryan Lowe

Flute

Joey Payton, Principal
Erica Gamble

Piccolo

Erica Gamble

Oboe

Carol Rothrock, Principal
Heather Marks-Soady
Robert Wakefield-Carl

English Horn

Heather Marks-Soady

Clarinet

Paul Miller, Principal
Rebecca Pilchowski,
Associate Principal
Denexxel Domingo
Gabe Merton

Bass Clarinet

Gabe Merton

Bassoon

Tom Schubert, Principal
James Swift

French Horn

Cynthia McGregor, Principal
Ryan Beard
Eric Burke
Buddy Gibbs

Trumpet

Joel Giese, Principal
Matt Peskanov

Trombone

R. Theodore Bietz, Principal
Marc Dwyer

Bass Trombone

Alex Showers

Timpani

Tim White

Percussion

Gloria Yehilevsky
Tim White

Harp

Sophie Gram
Laura Vaughan-Angelova

LA JOLLA SYMPHONY

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Marketing & Development
Coordinator
Adam Perez,
Operations Manager

2022-2023 Season "Rising"

October 29 and 30, "Powerful Nature"

December 3 and 4, "Passionate Voices"

February 11 and 12, 2023, "Learning to Fly"

March 18 and 19, "Music of the Spheres"

May 6 and 7, "Echoes of Color"

June 10 and 11, "Sacred and Sublime"

Planned for Mandeville Auditorium, UCSD

For further information, please visit www.ljsc.org.

Rising

2 0 2 2 - 2 0 2 3 S E A S O N

A photograph of a grand piano on a beach at sunset. The piano is silhouetted against the bright orange and yellow sky. The ocean is visible in the background, and the city lights of San Diego are visible in the distance.

La Jolla Symphony and Chorus
Steven Schick, Music Director Emeritus
Arian Khaefi, Sally & Einar Gall Chorus Director