

March 16-17, 2024
Mandeville Auditorium

M E T A M O R P H O S I S

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**

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. 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

The Steven Schick Prize for Acts of Musical Imagination & Excellence



The La Jolla Symphony and Chorus Association celebrates the innovative and impactful musical contributions of our Maestro Steven Schick as he transitions into the Musical Director Emeritus position.

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. We seek to create a broader opportunity for our diverse artistic community to join this movement, thus honoring the musical innovation modeled by Maestro Schick.

To contribute to The Steven Schick Prize Fund, visit <https://www.ljsc.org/stevenschickprize/>



LJS&C presents

NEXUS

Generously sponsored by The Riford Foundation

Saturday, March 16, 2024, 7:30pm

Sunday, March 17, 2024, 2:00pm

Mandeville Auditorium

Sameer Patel, Music Director and Orchestra Conductor

LILI BOULANGER

D'un matin de printemps

NINA SHEKHAR

Lumina

CLAUDE DEBUSSY

La Mer

De l'aube à midi sur la mer

Jeux de vagues

Dialogue du vent et de la mer

INTERMISSION

FRANCIS POULENC

Gloria

Gloria

Laudamus te

Domine Deus

Domine fili unigenite

Domine Deus, Agnus Dei

Qui sedes ad dexteram patris

Andrea Zomorodian, soprano

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Program Notes

by Eric Bromberger

D'un matin de printemps

LILI BOULANGER

Born August 21, 1893, Paris

Died March 15, 1918, Mézy



The younger sister of the great teacher Nadia Boulanger, Lili Boulanger was a musician of extraordinary talent. A student of Fauré, Lili was the first woman ever to win the Prix de Rome, but that promise was cut short by perpetually poor health and by an early

death: she was only 24 when she died, ten days before the death of Debussy. So short a life inevitably means that one's output is small, and today Lili is remembered for her vocal settings and a small amount of instrumental music. As might be expected from the sister of Nadia Boulanger, Lili's music is beautifully crafted. She has been described as an impressionist, but more striking are her instinctive sense of form and an expressive control of what is at times a surprisingly chromatic harmonic language.

In 1917, late in her brief life, Lili composed two mood-pieces, each inspired by a different time of day: the subdued *D'un soir triste* ("Of a Sad

Evening") and the lively *D'un matin de printemps* ("Of a Spring Morning"). She composed the latter first as a duo for violin (or flute) and piano, then arranged the music for string trio, and finally arranged it for full orchestra. She was still working on the orchestral version when she died early in 1918, and it was left to her sister Nadia to supply a certain number of dynamic and phrase markings. The music has been widely performed and recorded in all three versions.

Marked *Assez animé* ("Very lively"), the opening section bursts to life on the work's dancing, dotted main theme. Listeners may be struck by Lili's nice sense of instrumental color here—in addition to its many wind solos, this section has solo passages for the concertmaster, principal second violin, principal viola, and principal cello. *D'un matin de printemps* is in three-part form, and it slows slightly for its central episode. Though slower, the mood remains upbeat (the performance marking here is *ardent, heureux*: "ardent, happy"), and one senses the influence of Debussy in both expression and instrumentation. Solo oboe leads the way back to the opening material, but that return is not literal, and tempos and colors shift subtly before the music reaches its lively conclusion on a great, happy swoop of sound.

We are left wondering what might have been. ■

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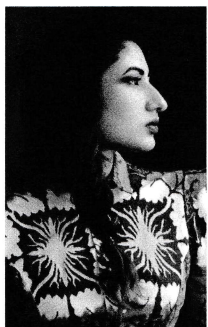
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Lumina

NINA SHEKHAR

Contemporary



A first-generation Indian-American, Nina Shekhar was born in Detroit. She received her undergraduate degree from the University of Michigan, where she majored in music composition and chemical engineering. After graduate work at

USC, she is currently a doctoral candidate in composition at Princeton. She teaches at the Mannes School of Music at The New School, and this season she is composer-in-residence with the Los Angeles Chamber Orchestra. As a pianist, Shekhar has performed here and in Europe, and as a flutist and saxophonist she

has performed at various jazz festivals. On her website, she notes that her last name should be pronounced SHAY-ker, rhyming with pepper “shaker.”

Shekhar’s music has been performed by many ensembles here and abroad, and *Lumina*, which was composed in 2020, has proven particularly successful. Premiered by the New York Philharmonic, it has since been performed by the Los Angeles Philharmonic, Seattle and Nashville Symphonies, the Minnesota Orchestra and many others. The composer has provided a concise introduction to *Lumina*:

Lumina explores the spectrum of light and dark and the murkiness in between. Using swift contrasts between bright, sharp timbres and cloudy textures and dense harmonies, the piece captures sudden bursts of radiance amongst the eeriness of shadows. ■

Sameer Patel

conductor

Named Musical America’s April 2023 New Artist of the Month and recognized for his “profound artistry” (*The San Diego Union Tribune*), Sameer Patel is one of America’s most



exciting conductors. Equally at home conducting world premieres and traditional classical works, Patel’s infectious enthusiasm for music is felt by musicians, audiences, and students alike.

Patel is the newly appointed Music Director and Orchestra Conductor of the La Jolla Symphony and Chorus. Guided by a passion for sharing a lifelong love for music, he is

also the Artistic Director of the San Diego Youth Symphony. 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, where he reinvigorated the orchestra’s programming and connection with its community.

Highlights of Patel’s 2023/24 season include guest conducting appearances with the Florida Orchestra, Omaha Symphony, and working with students at the Cleveland Institute of Music and New England Conservatory. Patel is a champion of music by living composers and has recently led premieres by Adam Schoenberg, Mason Bates, Osvaldo Golijov, and Reena Esmail, among others.

Born and raised in Michigan, Patel studied at the University of Michigan and trained with conductors Gianandrea Noseda, Daniele Gatti, Kurt Masur, and Bernard Haitink. He makes his home in San Diego with his wife, Shannon, and two children, Devan and Veda.

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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 Mer

CLAUDE DEBUSSY

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

Died March 25, 1918, Paris



In the summer of 1903, the 41-year-old Debussy took a cottage in the French wine country, where he set to work on a new orchestral piece inspired by his feelings about the sea. To André Messager he wrote, "I expect you will say that the hills of Burgundy aren't

washed by the sea and that what I'm doing is like painting a landscape in a studio, but my memories are endless and are in my opinion worth more than the real thing which tends to pull down one's ideas too much."

That last phrase is a key to this music. While each of its three movements has a descriptive heading, *La Mer* is not an attempt to describe the ocean in sound. Had Richard Strauss written *La Mer* (he would have called it *Das Meer*), he would have made us hear the thump of waves along the shoreline, the cries of wheeling sea-birds, the hiss of foam across the sand. Debussy's aims were far different. He was interested not in musical scene-painting but in writing music that makes us feel the way we feel in the presence of the ocean—what mattered for Debussy was not the thing itself but his *idea* of that thing. At the premiere in 1905 the critic Pierre Lalo, misunderstanding Debussy's intentions in this music, complained: "I neither hear, nor see, nor feel the sea." *La Mer* sets out not to make us see white-caps but to awaken in us our own sense of the sea's elemental power and beauty.

Debussy subtitled *La Mer* "Three Symphonic Sketches," and it consists of two moderately-paced movements surrounding a scherzo. But these movements are not in the forms of German symphonic music, nor does Debussy write melodic themes capable of symphonic development. Rather, he creates what seem fragments of musical materials—hints of themes, rhythmic shapes, flashes of color—that will reappear throughout, like kaleidoscopic bits in an evolving mosaic of color and rhythm.

From Dawn til Noon on the Sea begins with a quiet murmur, a quiet nevertheless full of elemental strength. Out of this darkness glints of color and motion emerge, and solo trumpet and English horn share a fragmentary tune that will return—both thematically and rhythmically—here and in the final movement. As the morning brightens, the music becomes more animated, and a wealth of ideas follows: swirling rhythmic shapes, a noble chorale for horns, a dancing figure for the cello section divided into four parts. From these fragments, Debussy builds his first movement, and at its close the horn chorale builds to an unexpectedly powerful climax. Out of this splendid sound, a solitary brass chord winds the music into silence.

Play of the Waves opens with shimmering swirls of color, and this movement is brilliant, dancing and surging throughout—it has a nice sense of fun and play, as a scherzo should. One moment it can be sparkling and light, the next it will surge up darkly. The movement draws to a delicate close in which a few solo instruments seem to evaporate into the shining mist.

The mood changes sharply at the beginning of the final movement—Debussy specifies that he wants *Dialogue of the Wind and the Sea* to sound “animated and tumultuous.” The ominous growl of lower strings prefaces a restatement of the trumpet tune from the very beginning, and soon the horn chorale returns as well. Debussy’s transformation of his material is particularly impressive here. A gentle chorale for woodwinds (marked “expressive and sustained”) sings wistfully at first, but the music builds to a huge explosion. Moments later that chorale tune returns in a touch of pure instrumental magic: against rippling harps and the violins’ high harmonics, solo flute brings back this tune with the greatest delicacy, and the effect is extraordinary—suddenly we feel a sense of enormous space and calm. Yet within seconds this same shape roars out with all the power of the full orchestra. As the movement proceeds, Debussy recalls themes from earlier movements, and the opening trumpet figure,

the horn chorale, and the flute tune from this movement are all whipped into the vortex as the music hurtles to a tremendous climax.

Debussy may be popularly identified as the composer of “impressionistic” moods, full of muted color and subtle understatement, but the conclusion of *La Mer* roars with savage power as dissonant brass shriek out the final chord. This is not the music of water lilies but music driven by a force beyond human imagination, and the normally-understated Debussy makes us feel that wild strength in the most violent ending he ever wrote. ■

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.

La Jolla Symphony & Chorus

2023-24

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Gloria

FRANCIS POULENC

Born January 7, 1899, Paris

Died January 30, 1963, Paris



Francis Poulenc was raised a Roman Catholic, but very early in life he fell away from the church. Then in the summer of 1935 came one of those life-changing experiences: his close friend, the composer Pierre-Octave Ferroud, was killed in an

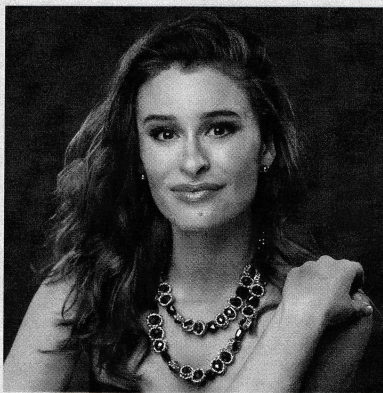
automobile accident in Hungary. Badly shaken, Poulenc made a pilgrimage to the village of Rocamadour in southern France, where a chapel dedicated to the Black Virgin sits atop a hill. Poulenc himself explained its impact on him: "As I meditated on the fragility of our human frame, I was drawn once more to the life of the spirit. Rocamadour had the effect of restoring me to the faith of my childhood." Poulenc immediately composed his *Litanies à la vierge noire* for women's voices and organ and followed that with a number of other liturgical settings across the remainder of his life.

One of the greatest of these was the result of a commission from the Koussevitzky Foundation in the late 1950s. Their first suggestion that he write a symphony was quickly rebuffed, nor was their follow-up request for a concerto any more appealing to the composer. At that point the Foundation told Poulenc that he could compose anything he wanted to, and he chose to set part of the Mass text. Poulenc did most of the work on what would be the *Gloria* during the second half of 1959, completing the short score that December and the orchestration in July 1960. Poulenc flew to Boston for the premiere, which was delayed a day when that city was incapacitated by a massive snowstorm. The premiere took place on January 20, 1961, by Charles Munch and the Boston Symphony Orchestra with Adele Addison as soprano soloist. Poulenc was delighted by the performance, and the *Gloria* has become one of his best-known works. Unfortunately, it was also one of his last: he died two years later at age 64.

Hearing this music without knowing its text, one would hardly guess that it is a setting of a sacred text. Poulenc's music for the *Gloria* is neither ceremonial nor solemn nor particularly dignified. On the contrary, at some points it is so lighthearted that it has been accused of frivolity. In response to such criticism, Poulenc said: "The second movement caused a scandal; I wonder why? I was simply thinking, in writing it, of the Gozzoli frescoes in which the angels stick out their tongues; I was thinking also of the famous Benedictines whom I saw playing soccer one day." This is precisely the charm of the *Gloria*, which features gorgeous melodies, piquant harmonies (the opening chord, for example), and rhythmic energy. Poulenc's setting makes clear that he did not feel that one needs to be solemn to praise God.

The *Gloria* text comes from the second part of the Roman Catholic Mass; Poulenc scores his setting for soprano soloist (who sings in three of the six movements), chorus, and orchestra.

The opening *Gloria*, majestic and slightly dissonant, sets the mood of ebullient praise. The energetic *Laudamus te* is in ternary form; Poulenc marks its beginning "Very fast and joyous," and this frames a solemn *Gratias*. The soprano solo enters at the *Domine Deus*, her voice floating beautifully above the subdued chorus and orchestra. The bubbling *Domine fili unigenite* is full of vitality—again, Poulenc instructs that it should be "Very fast and joyous." The mood changes sharply at the *Domine Deus, Agnus Dei*, the longest and most solemn section of the *Gloria*, where the soprano's jagged melodic line soars high above the accompaniment. Spirited entrances by the tenors and mezzo-sopranos open the concluding *Qui sedes ad dexteram Patris*, which is based partially on themes and rhythms from the opening movement. A strident climax leads to the return of the soprano soloist and a conclusion ("Extraordinarily calm," specifies Poulenc) that fades into silence on a final *Amen*. ■



Andrea Zomorodian


Soprano

Originally from Seattle, Andrea Zomorodian is an active concertizing soprano based in LA performing across the US and abroad. She focuses on oratorio, early music, and studio singing. She is lauded for her warm tone, aetherial high notes ("sung with blinding luminosity" — Mark Swed, *LA Times*), and expressivity.

Recent highlights: Bach *St. Matthew Passion* with Musica Angelica, Bach *Coffee Cantata* with Tesseræ Baroque & Con Gioia, Handel *Messiah (El Mesías)* in Spanish with Bach Collegium San Diego, and solo debut with LA Philharmonic under Gustavo Dudamel performing Schumann *Das Paradies* (Peri Quartet). She tours with two shows staged by Peter Sellars including *Lagrima di San Pietro* and *Music to Accompany a Departure*, performed at the Salzburg Festival 2019 and 2023.

Upcoming engagements: Scarlatti *Il primo omicidio* with Tesseræ Baroque and performing with Bach Collegium San Diego at BachFest 2024 in Leipzig.

Ms. Zomorodian graduated from USC and was awarded a Fulbright Fellowship to Vienna, Austria. Her voice can be heard on *Frozen II*, *Outlander Theme Song*, *Star Wars*, *Mulan*, *The Simpsons*, and more. www.andreazomorodian.com



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Gloria by Francis Poulenc

Sarah Amos, Supertitle Technician

I GLORIA

Gloria in excelsis Deo,
et in terra pax hominibus bonae voluntatis.

Glory to God in the highest
And on earth peace to men of goodwill.

II LAUDAMUS TE

Laudamus te. Benedicimus te.
Adoramus te. Glorificamus te.
Gratias agimus tibi propter magnam gloriam tuam.

We praise You. We bless You.
We adore you. We glorify You.
We give you thanks for Your great glory.

III DOMINE DEUS, REX CAELESTIS

(Soprano Solo and Chorus)

Domine Deus, Rex coelestis,
Deus Pater omnipotens,

Lord God, Heavenly King,
Almighty God the Father,

IV DOMINE FILI UNIGENITE

(Soprano Solo and Chorus)

Domine Fili unigenite, Iesu Christe;

Lord Jesus Christ, only Son of the Father;

V DOMINE DEUS, AGNUS DEI

(Soprano Solo and Chorus)

Domine Deus, Agnus Dei, Filius Patris:
qui tollis peccata mundi,
miserere nobis;
qui tollis peccata mundi,
suscipe deprecationem nostram;

Lord God, Lamb of God, Son of the Father,
You take away the sins of the world;
have mercy on us;
You take away the sins of the world;
receive our prayer;

VI QUI SEDES AD DEXTERAM PATRIS

Qui sedes ad dexteram Patris,
miserere nobis.
Quoniam tu solus Sanctus,
tu colus Dominus,
tu solus Altissimus, Iesu Christe.
Cum Sancto Spiritu in gloria Dei Patris.
Amen.

You sit at the right hand of the Father;
have mercy on us.
For you alone are holy,
You alone are the Lord,
You alone are the Most High, Jesus Christ,
with the Holy Spirit, in the glory of God the Father.
Amen.

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Founded in 1965 by Patricia Smith

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Lukas Schulze, *Assistant Choral Conductor*

Sarah Amos, *Accompanist*

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Tenor (continued)

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Founded in 1954 by Peter Nicoloff

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Nobuki Nakanishi
Assistant Principal
Katharina Brandl
Curtis Chan
Rebekkah Good
Elijah Grote
Jordan Kuspa
Mica Pollock
Kate Speck
Courtney Yu

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Principal
Darrell Cheng
Assistant Principal
Bill Childs
Owen Cruise
Megan Gore Brazell
Lance Gucwa
Luke Holley
Bryan Lowe

Flute

Erica Gamble
Principal
Mia Cylinder
Anahita
Pestonjamas

Piccolo

Mia Cylinder
Anahita
Pestonjamas

Oboe

Carol Rothrock
Principal
Robert
Wakefield-Carl

English Horn

Heather
Marks-Soady

Clarinet

Denexel Domingo
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Justine Hamlin
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Bass Clarinet

Gabriel Merton

Bassoon

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Principal
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THIS SOIL

Kristin Kuster
Samuel Barber
Florence Price

MOXIE
Knoxville: Summer of 1915
Piano Concerto
in One Movement
Bravado
Escaramuza
Symphonic Dances
from *West Side Story*

Gala Flagello
Gabriela Lena Frank
Leonard Bernstein

DECEMBER 3, 2023

BY THE HEARTH COMMUNITY SING

George Frideric Handel Messiah Sing-Along
(Part I and
Hallelujah Chorus)

DECEMBER 9-10, 2023

NEW BEGINNINGS

Gabriela Ortiz *Kauyumari*
Igor Stravinsky *Symphony of Psalms*
Kajja Saariaho *Ciel d'hiver*
Jean Sibelius *Symphony No. 3*

FEBRUARY 10-11, 2024

A BROKEN HALLELUJAH

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

MARCH 16-17, 2024

NEXUS

Lili Boulanger *D'un matin de printemps*
Nina Shekhar *Lumina*
Claude Debussy *La mer*
Francis Poulenc *Gloria*

MAY 4-5, 2024

TO THE STARS

Anton Webern *Passacaglia*
Oswaldo Golijov *Azul*
Johannes Brahms *Symphony No. 3*

MAY 11-12, 2024

HOLY RADIANT LIGHT CHORUS-ONLY CONCERT

Sergei Rachmaninoff *All-Night Vigil*

JUNE 8-9, 2024

TIME PRESENT AND TIME PAST

Maurice Ravel *Ma Mère l'Oye*
John Adams *Harmonielehre*