



**LA JOLLA
SYMPHONY
& CHORUS**

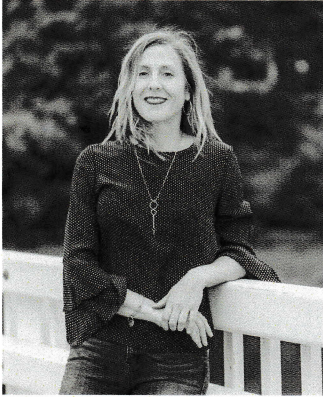
***2025-2026
LEGENDS***

**PASSION & DEVOTION
MARCH 14 & 15**

**LA JOLLA
SYMPHONY
& CHORUS**

Affiliated with UC San Diego

From the Executive Director



Dear Friends,

As we continue through our 2025-2026 season, 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

Major Sponsor Support for the 2025-2026 Season:

UC San Diego



ST PAUL'S CATHEDRAL
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Financial support is provided by the City of San Diego.

March 14, 2026 at 7:30 p.m.
March 15, 2026 at 7:30 p.m.
St. Paul's Episcopal Cathedral
2728 Sixth Ave. San Diego, CA 92103

Passion & Devotion

Generously sponsored by Janet & Steve Shields, Bill Miller & Ida Houby

La Jolla Symphony & Chorus

Conducted by Arian Khaefi, Music Director and Chorus Conductor
Choreography by Matt Carney, San Diego Ballet

J.S. BACH

St. John Passion, BWV 245

Part I

Intermission

Part II

Soloists:

Jon Lee Keenan (Evangelist)

Philip Lima (Jesus)

Anne-Marie Dicce (Soprano, Maid)

Alexandra Rodrick (Mezzo Soprano)

Arnold Livingston Geis (Tenor, Servant)

William Propp (Bass, Pilate)

San Diego Ballet Dancers:

Sierra Crocker

Joseph Lister

David Waisman

Kayleen Beard

About the Conductor



Arian Khaefi

Music Director and Chorus Conductor

Since 2022, Iranian-American conductor Arian Khaefi has been Music Director and Chorus Conductor of the La Jolla Symphony & Chorus, and helms the symphonic chorus through performances of canonic masterworks as well as commissions and new music. He is also Director of Choral Studies at San Diego State University, where he directs the choral program and the graduate choral conducting program. He holds D.M.A. and M.M. degrees in conducting from the University of Michigan, Ann Arbor and the University of California, Los Angeles, respectively. Previously, Khaefi served as director

of choral activities at Fullerton College and Towson University. In 2017, Khaefi was appointed as Director of the Cornish American Song Institute Choral Scholars Program in the United Kingdom through Oxford University.

Khaefi maintains an active schedule leading ensemble and conducting workshops for high schools, colleges, and universities across the country. While he has forged partnerships within each educational community he has served, Khaefi has been particularly passionate about accelerating the advancement of choral arts within secondary schools in partnerships with district teachers and administrators. Khaefi is nationally and internationally recognized for his accomplishments as a conducting pedagogue and guest conductor. In addition to regularly leading regional and all-state honor choirs, he has guest-conducted throughout Asia, Europe, and South America. Choruses under his direction have toured internationally and have performed in concert halls across the United States.

**Follow along with the translated
text for tonight's concert:**



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, and UCSD staff and faculty—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

Executive Director

Stephanie Weaver Yankee

Music Director and Chorus Conductor

Arian Khaefi

Music Director and Orchestra Conductor

Sameer Patel

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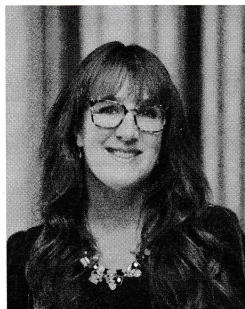
Philip Glass

Bernard Rands

St. John Passion

ANNE-MARIE DICCE

Soprano



Praised for her “beautiful, pure, and caressing voice” (*Kansas City Metropolis*), Anne-Marie Dicce has performed as a soprano soloist and

ensemble singer throughout North America, Europe, and South America. A frequent interpreter of early and contemporary classical music, selected solo appearances have included the Bach *Weinachtsoratorium*, *St. Matthew Passion*, *St. John Passion*, and *B Minor Mass*, Handel’s *Israel in Egypt* and *Messiah*, and Haydn’s *The Creation*. She has performed with the GRAMMY award winning ensemble *Conspirare*, the Oregon Bach Festival, True Concord Voices & Orchestra, Spire Chamber Ensemble, Bach Collegium San Diego, The Thirteen Choir & Orchestra, the Festival Ensemble Stuttgart, and the Sacramento Baroque Soloists, along with many other ensembles and festivals.

Anne-Marie received her Doctor of Musical Arts and Masters degrees from the University of California, San Diego, held various positions in music education and arts administration, and served multiple terms on the Board of Directors of the National Association of Teachers of Singing (NATS) San Diego Chapter. Among her recordings, she is proud to have worked on the premiere recordings of both Roger Reynolds’ piece *Illusion* and Anthony Davis’ opera *Lilith*. Her doctoral dissertation discusses research in synesthesia and the connection between early and contemporary vocal music techniques. ■

ALEXANDRA RODRICK

Mezzo-Soprano



This season, mezzo-soprano Alexandra Rodrick appears as the alto soloist in Händel’s *Messiah* and Bach’s *St. Johannes Passion* with

La Jolla Symphony and Chorus. In the 2024/2025 season, she reprised the role of Carmen with UckerOper in Brandenburg, Germany, a role which she previously performed under the baton of Maestro Seiji Ozawa in 2017 & 2019 with Veroza Opera Japan, and debuted the role of Juno in Händel’s *Semele* at the Kammermusiksaal of the Berlin Philharmonic with the Barockorchester capella vitalis berlin,

Rodrick has distinguished herself as a fearless singing actress with powerful vocal facility and has performed in leading opera houses across the United States, including San Diego Opera, Chautauqua Opera, Wolf Trap Opera, Atlanta Opera, OperaDelaware, and Des Moines Metro Opera, while appearing internationally in concerts and operas throughout Mexico, Japan, Germany, Switzerland, Austria and Poland.

A native of Baltimore, Maryland, Rodrick holds an Artist Diploma from the Opera Institute at Boston University, a B.A. in Music from Point Loma Nazarene University, and is an alumna of several notable artist training programs, including Wolf Trap Opera, Aspen Opera Theater, and Des Moines Metro Opera. ■

JON LEE KEENAN

Tenor



Versatile tenor, Jon Lee Keenan, is a native of Las Vegas, Nevada. Heavily influenced by his father, both a classical and jazz saxophonist,

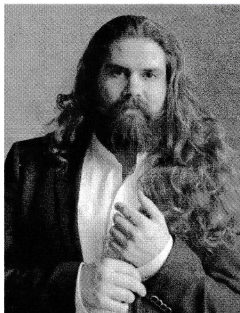
Jon cultivated an interest in performing a variety of music at an early age. After studying both classical voice and jazz studies at UNLV, Jon relocated to Southern California to pursue a career in singing.

In 2007, Jon was asked to join the LA Master Chorale. Highlights with LAMC include the role of "Evangelist" in St. Matthew Passion and Handel's Messiah. Jon has helped create many new exciting characters with the experimental opera producers at The Industry LA: "Clyde Barrow" in Bonnie and Clyde (Andrew McIntosh), and the "Captain" in Sweet Land (Du Yun/ Raven Chacon) among many others.

Other recent performances include A sunbeam's Architecture with poetry by e.e. cummings and music by Elliot Carter and Albert Hoffman in Anne Lebaron's LSD: The Opera. ■

ARNOLD LIVINGSTON GEIS

Tenor



Praised by *Opera Today* for his "sizable lyric instrument" and "honeyed tone on all registers," this season tenor Arnold Livingston Geis joins San

Diego Opera for Beppe in *Pagliacci*, the Reno Philharmonic for *Carmina Burana*, and the La Jolla Symphony for Bach's *St. John Passion*. Last season, he returned to the role of Josef Bader in Zigman's *Emigré* with Beijing Music Festival, Deutsches Symphonie-Orchester Berlin, and the Hong Kong Philharmonic. He also joined Opera Carolina for Rodolfo in *La bohème*, Cincinnati Opera for Motel in *Fiddler on the Roof*, Opera in the Heights for his first performances of Edgardo in *Lucia di Lammermoor*, San Francisco Symphony for *Carmina Burana*, and the Baltimore Symphony for Tenor I in Stravinsky's *Renard*. He recently created the role of Josef Bader in the world and US premieres of Aaron Zigman's new oratorio *Emigré*, a co-commission by the Shanghai Symphony Orchestra and the New York Philharmonic. Mr. Geis recently joined LA Master Chorale at Walt Disney Hall for Haydn's *Creation*,

CONCERT VIDEO EDUCATIONAL FUND

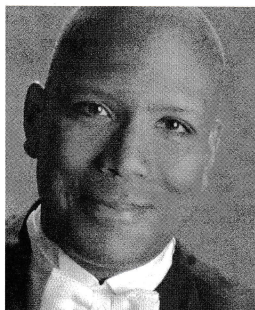
Thanks to a generous gift by Michael, Jane, and Casey Latz in honor of Joan Forrest, La Jolla Symphony & Chorus will be filming each of the concerts this season. Selected videos will be posted on our YouTube channel as part of our ongoing music education and outreach efforts.

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.

sang Rodolfo in *La bohème* with Greensboro Opera and Pacific Opera Projects, returned to the LA Philharmonic as the Shepherd in *Tristan und Isolde*, sang his first performances of the title role in *La damnation de Faust* with the Boston Youth Symphony Orchestra, and returned to Chautauqua Opera for Pirelli in *Sweeney Todd*. ■

PHILIP LIMA

Baritone



A “vibrant baritone and a commanding presence” is how concertgoers and critics describe baritone Philip Lima. A native of New Bedford, MA,

Mr. Lima has sung leading operatic roles in Germany and for regional American opera companies in repertoire ranging from traditional favorites to important works of modern masters, along with comic masterworks of Gilbert and Sullivan. Of particular note have been his featured roles in the world premieres of operas by jazz greats Leslie Burrs, Nathan Davis, and Mary Watkins, and by award-winning composer Larry Bell.

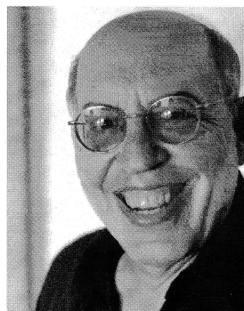
Mr. Lima has appeared as vocal soloist with the Boston Symphony, the Boston Pops, and scores of leading ensembles across the United States and in Italy, Korea, and Ukraine in classic choral masterpieces and important modern concert works, including Lee Hoiby’s setting of the “I Have a Dream” speech of Rev. Dr. Martin Luther King, Jr.

Mr. Lima is the featured soloist on the recording of pioneering African-American composer Florence Price’s *Abraham Lincoln Walks at Midnight* that won the 2020 American Prize for the Performance of American Music; and his performance of Schubert’s monumental *Winterreise* with pianist Beverly Orlove

was cited by *The Boston Phoenix* in an annual summary of Boston’s “Unforgettable Classical Events.” Mr. Lima serves as the Assistant Chair of Berklee College of Music’s Voice Department. www.philiplima.com. ■

WILLIAM PROPP

Bass-Baritone



Bass-baritone William Propp has appeared as soloist with the Masterwork Chorale (Bach St. *John Passion*), Escondido Choral Arts-

Pacific Coast Chorale (Haydn *Nelson Mass*), the USD Angelus series (Bach *Weinen, Klagen, Sorgen Zagen*) and Mary Star of the Sea Catholic Church (Fauré *Requiem*). He is a founding member of the sextet *Musick for a While*, and has sung with the San Diego Symphony Chorus, La Jolla Symphony Chorus, San Diego Master Chorale, San Diego Pro Arte Voices, *Musica Vitale*, and La Jolla Renaissance Singers, an ensemble he directed for nine years.

Propp has also played bassoon and contrabassoon with the San Diego Symphony, La Jolla Symphony, Lyric Opera San Diego, Orchestra Nova, and City Ballet of San Diego, and makes occasional appearances at the piano, most recently at the San Diego Public Library with Leyla Zamora and Friends. Apart from music, Propp is an artist-illustrator whose work has been exhibited at the San Diego Public Library; he has also provided illustrations for *Harper’s Magazine*, *The New Republic*, and several books. Propp formerly taught at UCSD, where he held the Harriet and Louis Bookheim Chair in Biblical Hebrew and Related Languages. His best-known work is the *Anchor Bible Commentary on Exodus*. ■

Program Notes

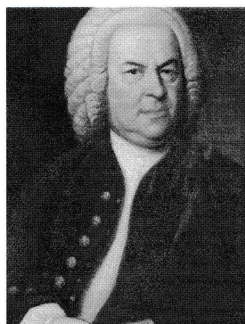
by Eric Bromberger

St. John Passion, BWV 245

JOHANN SEBASTIAN BACH

Born March 21, 1685, Eisenach

Died July 28, 1750, Leipzig



In 1723 Bach made a major career change. For the previous six years he had been Kapellmeister at the court of Anhalt-Cöthen, where he had

written instrumental music for his music-loving prince: from his Cöthen years came the *Brandenburg Concertos*, the first book of *The Well-Tempered Clavier*, the unaccompanied music for violin and for cello, and many other instrumental works. Now Bach applied to become Kantor of the Thomaskirche in Leipzig, and after a lengthy and rather demeaning application process he was accepted, taking up his duties that summer. The positions of Kapellmeister and Kantor are roughly equivalent—both are music directors—but the former supervises music of a secular court, while the latter is in charge of church music. As the new music director for all the churches of Leipzig, Bach was responsible for training choirs, leading performances, and writing music for divine services—it was as Kantor of the Thomaskirche that Bach wrote several hundred sacred cantatas, sometimes composing a new cantata each week.

For Good Friday observances in the spring of his first season in Leipzig, Bach undertook a much larger project: he composed a Passion setting, and this was first performed at Vesper

services in the Nikolaikirche in Leipzig on April 7, 1724. The term *passion* here has a specific meaning: it refers to the accounts in the gospels of the suffering and death of Christ on the cross. The tradition of reciting one of the Passion settings at Easter began in the fourth century and slowly evolved over the next millennium: the words of the Evangelist were eventually read by a priest in a high, fast voice, while the words of Jesus were read more slowly by a lower voice; the words of the crowd would be read at another tempo, usually by an alto. Slowly this evolved: music was introduced, sections were sung by a four-part chorus, and some composers introduced vocal soloists. Later, instruments were added, as was additional text from outside the gospels, and by the seventeenth century certain composers abandoned the gospel text altogether and set paraphrases by other writers.

This was the tradition Bach had before him as he set to work on the *Saint John Passion*, and he composed a vast work in two large sections, each lasting about an hour; at the performances in Leipzig, these two parts might have framed a sermon. For his text, Bach turned to the Book of John, Chapters 18-19, but he also incorporated secular texts by the contemporary writers Barthold Heinrich Brockes, Christian Heinrich Postel, and Christian Weise, editing them himself for his use in this Passion (he also made three brief borrowings from the Book of Matthew to heighten dramatic tension). Bach scored the *Saint John Passion* for an Evangelist (tenor) who narrates the action in recitatives, Jesus (bass), and four much smaller solo parts that are sometimes taken by members of the chorus: Pilate (bass), Peter (bass), a maid (soprano), and a servant (tenor).

The Evangelist has a spectacular part here: his recitatives, which are both spoken and sung, propel the action forward succinctly and dramatically. In sharp contrast, the voice of Christ—a deep bass—remains powerful, dignified, and calm throughout. Some of the individual solos have been described as “commenting arias” in which the singer makes a statement of faith or expresses a personal reaction to what is happening. The chorus can also take quite different roles. Sometimes it is part of the action: it can voice its concern for what is happening to Christ and express dismay, but it can also be instantly transformed into the mob before Pilate, shouting out its demand that Christ be crucified. The chorus sings fourteen chorales, drawn from Lutheran texts and music of the previous two centuries; these too can comment on the action or make declarations of faith. Bach calls for an orchestra of two flutes, two oboes, oboe d’amore, two oboes da caccia, bassoon, lute, strings, two violas d’amore, viola da gamba, and continuo. In performances today, some of these parts are taken by modern instruments.

The *Saint John Passion* has never been as famous or as popular as the *Saint Matthew Passion*, which Bach composed several years later and which has become one of the monuments of Western Civilization. But the *Saint John Passion* was clearly important to its creator—Bach revised and performed it several times over the remaining two decades of his life. It has often been observed that Bach’s *Saint Matthew* and *Saint John Passions* take their distinctive characters from the tone of their respective gospels: Matthew’s account of the crucifixion is calmer, emphasizing loss, grief, and acceptance, while John’s is dramatic, turbulent, more immediate. We come out of Bach’s *Saint Matthew Passion* stunned, moved, and full of a sense of loss. The impact of the *Saint John Passion* is quite different.

The two parts of the *Saint John Passion* consist of 68 individual movements. Bach did not himself group these into specific scenes, but the Book of John falls naturally into different sequences of events, and commentators have described and grouped these “scenes” differently. The opening *Prologue*, with

Ruben Valenzuela, Artistic Director

BCSD music is
the message

SEASON 23

BACH MASS IN B MINOR

March 21 & 22, 2026

Esteli Gomez, soprano | Jay Carter, countertenor

Aaron Sheehan, Michael Jones, tenors | Enrico Lagasca, bass

Saturday, March 21, 2026, 7:00 p.m.
Saints Constantine and Helen Greek Orthodox Church

Sunday, March 22, 2026, 4:00 p.m.
All Souls' Episcopal Church

Tickets/Info: bachcollegiumsd.org



BACH
COLLEGIUM
SAN DIEGO

the strings surging forward darkly, sets the solemn mood, but the chorus enters ("Herr, unser Herrscher") to look forward to ultimate victory. The first section, movements 2 through 20, describes the betrayal and capture of Christ. The Evangelist quickly sets the scene, and as the action moves forward inexorably, the chorales question how this could be happening and offer heartfelt statements of devotion. The individual solos provide personal reactions. "Ich folge dir gleichfalls mit freudigen Schritten" is a commenting aria. In this graceful little solo, the soprano declares her joy in belief and notes that falling away from that would bring her only unhappiness; Bach scores this aria for the unusual combination of soprano, continuo, and two flutes that play in unison throughout. The tenor's "Ach, mein Sinn" registers his fear and confusion in the aftermath of Christ's betrayal.

The second "scene" (Nos. 21-52) brings the trial and crucifixion. Its opening chorale, "Christus, der uns selig macht," sets and laments the grim scene, but then the chorus changes roles completely: it becomes the angry mob jeering at Christ as he is crowned with thorns, and it demands his crucifixion. In the brief recitative "Barabas aber war ein Mörder," the Evangelist describes the scourging of Jesus with a jagged, twisting vocal line meant to echo the sound of that beating. This is immediately followed by the bass aria "Betrachte, meine Seel," in which the bass reaffirms his faith over the unusual accompaniment of two violas d'amore, lute, and continuo. In "Kreuzige, kreuzige," the chorus is outraged that Christ declared himself the son of god and again shouts out its desire to have him crucified. But once Christ is on the cross, the chorus switches character once more and sings the lamenting chorale "In meinem Herzens Grunde."

The final section (Nos. 53 to 68) brings the death and entombment of Christ.

It begins as the chorus describes the parting of Christ's garments, and four solo arias then lead the Passion to its conclusion. In the alto's long and brilliant "Es ist vollbracht," accompanied by viola da gamba, she confronts the fact of Christ's death. The bass' "Mein teurer Heiland," accompanied by chorus and cello, asks if Christ's death will bring him salvation. The tenor's "Mein Herz" registers the impact of the crucifixion on the earth: clouds darken the sky, stones are rent, and an earthquake rocks the land. The earthquake does not occur in the Book of John, but Bach borrowed it from the Book of Matthew for dramatic effect, and he has the strings' blistering runs echo the shaking earth. The soprano's "Zerfließe, mein Herze," with its complex accompaniment by flutes and oboes, acknowledges Christ's death and weeps in sorrow. In a long recitative the Evangelist then describes Christ's burial, and the *Saint John Passion* concludes with two magnificent movements for chorus. "Ruht wohl" asks the Redeemer to rest in peace and looks forward to entering heaven. The chorale "Ach Herr, lass dein lieb' Engelein" anticipates the redemption that will come after death, and—after all its turbulence, doubt, and pain—the *Saint John Passion* drives to an unexpectedly confident conclusion on the words:

Herr Jesu Christ, erhöre mich, erhöre mich,
Ich will dich preisen ewiglich!

Following its first performance in 1724, Bach revised and performed the *Saint John Passion* three times over the remainder of his life—in 1725, 1730, and 1749-50—adding or taking out movements, rearranging their order, and so on. These concerts present the *Saint John Passion* in Bach's final version of 1749-50. He was nearly blind and in failing health in those years, but it was important to him to get this music into the form that he had finally decided was right. ■

La Jolla Symphony Chorus

Founded in 1965 by Patricia Smith

Arian Khaefi, Music Director and Chorus Conductor

Assistant Conductor

Lukas Schulze

Collaborative Pianist

Justin Hansen

Chorus Manager

Jeffrey Pufahl

Chorus Librarians

Marianne & Dennis Schamp

Facilities Manager

Erin Partridge

Soprano

Aparna Alluri
Nicole Avakyan
Sonja Blumenstock
Alexis Burke
Maya Camber
Frances Castle*
Jill Chagnon
Tia Clevenger
Brenda Garcia
Zoey Graziano
Caroline Hall-Sherr
Marty Hambright
Ida Houby
Inessa Hrebianiuk
Supriya Jaiswal
Hima Joshi
Jin-Soo Kim
Kathryn Kinslow
Kiyomi Kishaba
Anke Klueter
Angela Kong
Maria Kotsaftis
Jamie Lin
Florence Losay
Juliana Low
Asona Lui
Eva Lyra
Sanjana Manivannan
Jeannise Nichols
Emily Otkupman
Hannah Park
Erin Partridge
Rohini Prabhakar
Meri Rogoff

Jil Stathis
Ina Stelzer
Jeanne Stutzer
Paula Tallal
Mary Tun
Kathleen Underhill
Bree Van Der Linden
Sharon Willoughby
Christina Xu

Alto

Susan Anderson
Lucia Leon Alvarez
Anna Baccetti
Julia Bebout
Patricia Benesh
Marina Brunson
Preethi Chaudhari
Wendy Chu
Jo Clemmons
Vanessa Cox
Sheryl Cramer
Cecilia Dos Santos
Susan Elden
Karen Erickson
Meryl Gross
Cathy Funke*
Rebecca Han
Yvonne Hu
Deborah Hughes
Deanna Johnson
Shreya Krishnamurthy
Jen Larimer
Agnes Lee

Hailey Li
Ing-June Lu
Ashley Luk
Ileen Miller
Priscilla Moreno
Debby Park
Satomi Saito**
Anvi Sapra
Marianne Schamp
Markayla Stroubakis
Sydney Taksar Silverman
Lynne Talley
Kendra Theomas
Mary Ellen Walther
Amee Wood
Angela Wu
Melinda Yang
Isadora White

Tenor

Michael Begovich
Max Chodos***
Giacomo Dose
Susan Dramm
James Gilliam
Lauren Grienstraw
Richard Haubrich
Ching Wei Ho
Justin Kehr
Anthony Leonard
Jim Maceon
Apolo Madrigal
Timothy Malik
Sean McCormac

Tam Phan
John Smith
William Ziefle

Bass

Eric Azoulay
John Barreto
Jack Beresford*
Nathan Carlton
Paul Chen
Miguel Duarte
Christian Durini
Paul Engel
Lowell Gaspar
Peter Gourevitch
Wolf Hallock
Bryan Heard
Michael Kaehr
Martin LaPlaca
David Leatherberry
Stephen Marsh
William Miller
Steve Mishek
Ray Park
Jeffrey Pufahl
Dennis Schamp
Lukas Schulze
Otto Sorensen
Richard Tilles
Cory Trenda

* Section Leader

** Assistant Section Leader

*** Interim Section Leader

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

David Buckley,
Concertmaster
Peter Clarke,
Assistant Concertmaster
David Bracher
James Villareal
Robert Gleiser

Violin II

Catherine Chyi,
Principal
Susan Brown
Susanna Han-Sanzi
David Cooksley
Paul Gherghetta
Bernie Zeng

Viola

Nancy Swanberg,
Principal
Roark Miller,
Assistant Principal
Cynthia Snyder
Evie Cliff
Evelyn Simco

Cello

Peter Ko,
Principal
Richard Nguyen,
Assistant Principal
Jordan Kuspa
Gaby Carr
Nobuki Nakanishi
Curtis Chan

Contrabass

Christine Allen,
Principal
Darrell Cheng,
Assistant Principal

Flute

Joey Payton,
Principal
Erica Gamble

Oboe

Carol Rothrock,
Principal
Brianna Mossman

English Horn

Heather Marks-Soady
Carol Rothrock

Bassoon

Cullen Blain

Contrabassoon

Tom Schubert,
Principal

Organ

Ruben Valenzuela

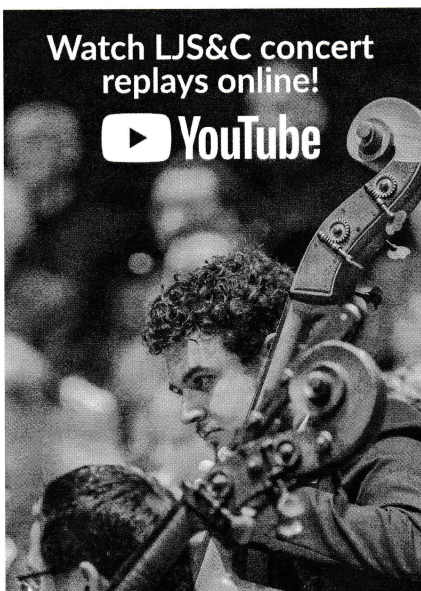
MATT CARNEY Choreographer



Matt Carney is thankful to be working professionally in the field of dance as both an artist and administrator. He currently is the Institutional

Growth Manager for Los Angeles Ballet after working 15+ years with San Diego Ballet & School in a variety of positions including dancer, teacher and most recent as Executive Director. Matt was drawn into the world of dance as another way to convey his interests in equality, social activism, and the simple joy of moving. He has his BFA in Dance from the University of Missouri-Kansas City's Conservatory of Music and Dance and his Master in Public Administration from San Diego State University's School of Public Affairs where he also sang in the Concert Choir with Dr. Khaefi as Director. ■

**Watch LJS&C concert
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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.

Community Partners

St. Paul's Episcopal Cathedral

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St. Paul's Cathedral serves as a center of transformative love, faith and service, known for beautiful music and worship, for outreach and service to the community of San Diego, and for its inclusion and affirmation of the LGBTQ community.

The La Jolla Symphony & Chorus would like to extend a special thank you to the team at St. Paul's Cathedral for partnering to present this concert series. ■

San Diego Early Music Society

Executive Director, Pamela Narbona Jerez

The San Diego Early Music Society is a non-profit organization founded to showcase the musical treasures of the medieval, Renaissance, and Baroque periods, as performed on period instruments and in accordance with historical practice. The Society was established in 1981 and has presented concerts in churches, small halls, museums, and homes—settings for which the music was composed.

This concert series is part of an exciting collaboration between San Diego Early Music Society and La Jolla Symphony & Chorus, featuring two SDEMS-sponsored public lectures by Dr. Daniel R. Melamed and Dr. Michael Marissen complementing the performance you are seeing tonight. ■

San Diego Ballet

Executive Artistic Director, Javier Velasco

The San Diego Ballet (SDB), a nonprofit organization, was founded in 1991, in close association with Robin Sherertz-Morgan's San Diego School of Ballet and featuring a strong contemporary repertory created by resident choreographer, Javier Velasco. Having both grown up in San Diego, both Morgan and Velasco wanted to create a space where local dancers could not just thrive artistically, but survive financially. They also wanted to create an organization that reflected and responded to San Diego's unique culture and a destination point that would bring interested dancers to "America's Finest City." To that end, members of the San Diego Ballet have not just come from its school, now located in Liberty Station in Point Loma, but from all over the United States, as well as Canada, England, Spain, Italy, Russia, Hungary, Japan, China, Kazakhstan, Azerbaijan, Mexico, Peru, Switzerland, Argentina, South Africa, and even as far off as Australia and New Zealand.

Historically, SDB was the first ballet company in San Diego to offer salaried positions to dancers, was the first dance company in Southern California to be given permission to stage the works of George Balanchine and Frederick Ashton, and was the first ballet company in Europe and the Western Hemisphere to present a complete production of Soviet Azerbaijani composer Gara Garayev's *Seven Beauties*. The San Diego Ballet has collaborated with the San Diego Symphony, the San Diego Museum of Art, the San Diego Museum of Contemporary Art, San Diego Camarada, and the San Diego Children's Choir during their seasons as well as dance organizations such as Culture Shock and others. ■

La Jolla Symphony & Chorus 2026 Concerts

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two-concert packages.



The Heavenly Life

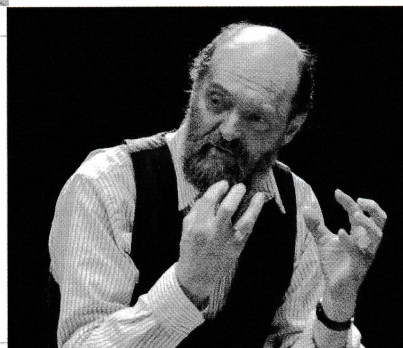
MAY 2 & 3, 2026

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

Echoes of the Divine

JUNE 6 & 7, 2026

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



portraits that frame your musicality

1. Sarah, former chorus accompanist
2. Deborah, Gala performer
3. Amelia, chorus member
4. Peter, principal cellist
5. Luke, former Emerging Artists Competition winner
6. Jiyoung, 2025 Nee Commission Composer
7. Matt, cover conductor

photography by Robbie Bui
robert.mk.bui@gmail.com
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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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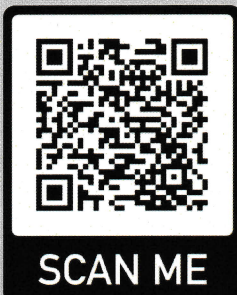
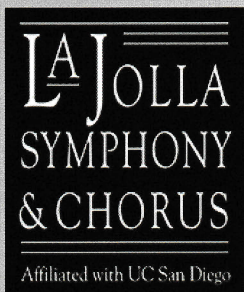
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