

2024-2025
SEASON

LA JOLLA
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& CHORUS

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70 YEARS

OF EXPLORATION
AND EXCELLENCE

ECHOES OF TIME

Season Sponsors:
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SCAN ME

From the Executive Director



Dear Friends,

As we joyfully continue celebrating the La Jolla Symphony & Chorus' 70th anniversary season, I want to take a moment to express my heartfelt gratitude and excitement.

This incredible milestone—**“LJS&C: 70 Years of Exploration and Excellence”**—is a testament to what we've built together. We would not be here without your steadfast support.

This season reflects the spirit that makes our organization so unique: the passionate commitment of our volunteer musicians, the enduring support of our patrons, and the invaluable partnership we share with UC San Diego's Department of Music. Together, we've created something truly extraordinary—a community bound by collaboration, creativity, and a shared love of music.

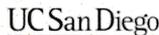
As we honor 70 years of artistic exploration, we celebrate the visionaries who founded this organization, the supporters who nurtured its growth, and each of you who continues to shape its future. Most of all, we celebrate **you**—your belief in our mission lights the path ahead.

Thank you for being part of this joyful season. Your support helps us continue making music that unites, uplifts, and transforms.

With deepest gratitude,

Stephanie Weaver Yankee, DMA
Executive Director

Major Sponsor Support for the 2024-2025 Season:



Saturday, May 3, 2025, 7:30 PM

Sunday, May 4, 2025, 2:00 PM

Mandeville Auditorium

Echoes of Time

Generously sponsored by Beda & Jerry Farrell

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La Jolla Symphony

Sameer Patel, Music Director and Orchestra Conductor

JULIA PERRY

Short Piece for Orchestra

LEI LIANG

***Five Seasons (Concerto for Pipa and
String Orchestra, 2010/2014)***

Wu Man, pipa

INTERMISSION

ARNOLD SCHOENBERG

***Accompaniment to a Cinematographic Scene,
Opus 34***

ALEXANDER ZEMLINSKY

Prelude to Es war einmal

ROBERT SCHUMANN

***Symphony No. 4 in D Minor, Opus 120
(1841 version)***

Andante con molto; Allegro di molto

Romanza: Andante

Scherzo: Presto

Largo: Finale: Allegro vivace

About the 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.

Patel is the recently 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—a transformational organization that reaches more than 3,000 students through its twelve ensembles, El Sistema-inspired community programs, and early childhood music classes. Formerly, he served for six seasons as Associate Conductor of the Sun Valley Music Festival and had an acclaimed tenure as Associate Conductor of the San Diego Symphony, where he reinvigorated the orchestra's programming and connection with its community. He has also held conducting positions with the Chicago Sinfonietta and the Fort Wayne Philharmonic.

Recent performances include Puccini's *Tosca* with Houston's Opera in the Heights, as well as concerts with the orchestras of Chicago, Toronto, St. Louis, Detroit, New Jersey, Baltimore, Princeton, Sarasota, Florida, Phoenix, Grand Rapids, Sacramento, Toledo, New Hampshire,

Bozeman, Savannah, Fresno, Knoxville, Alabama, Naples, Reading, and Jacksonville. 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, and has led performances with All-State and Honor orchestras throughout the country.

With an enthusiasm for the music of our time, Patel is a champion of music by living composers and has led premieres by Adam Schoenberg, Mason Bates, Osvaldo Golijov, Reena Esmail, and William Harvey, in addition to acclaimed performances by Anna Clyne, Gabriela Lena Frank, Jessie Montgomery, and many others.

Patel's impressive work has led to recognition from the Solti Foundation U.S., which granted him three consecutive Career Assistance Awards and an Elizabeth Buccheri Opera Residency with North Carolina Opera. He was recognized by Daniele Gatti as a top conductor at the Accademia Musicale Chigiana in Siena, Italy, which led to his acclaimed debut with the Orchestra Sinfonica di Sanremo. Additionally, Kurt Masur, the late Music Director of the New York Philharmonic, recognized Patel's talents with a prize from the Felix Mendelssohn-Bartholdy Foundation, which allowed him to study with and assist Maestro Masur in his appearances

with the Leipzig Gewandhaus Orchestra and the Finnish Radio Symphony Orchestra. That same year, Patel was one of only six conductors selected by the League of American Orchestras for the Bruno Walter National Conductor Preview with the Jacksonville Symphony Orchestra, which led to subsequent, multiple engagements with that orchestra.

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. Additionally, Patel has assisted and learned from leading conductors Gustavo Dudamel, Charles Dutoit, Edo de Waart, Robert Spano, Mirga Gražinytė-Tyla, Stéphane Denève, Jaap van Zweden, Thomas Wilkins, Larry Rachleff, and Mei-Ann Chen, among many others.

Proudly born and raised in Michigan, Patel makes his home in San Diego with his wife, Shannon, and his children, Devan and Veda. In his spare time, Patel pursues his passions for literature, languages, jazz, traveling, history, and tennis. ■

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. Selected videos will be posted on our YouTube channel and on UCSD-TV 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.

La Jolla Symphony & Chorus

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Mission Statement

The mission of the La Jolla Symphony and Chorus Association is to enrich and inspire the diverse communities of San Diego by bringing together committed and passionate musicians to perform an imaginative mix of contemporary and traditional music at a high level of excellence.

Program Notes

Short Piece for Orchestra

JULIA PERRY

Born March 25, 1924, Lexington, KY

Died April 24, 1979, Akron, OH



Born to a distinguished (and musical) African-American family in Lexington, Kentucky, Julia Perry did her

undergraduate training at Westminster Choir College, where she studied violin, piano, voice (she was a mezzo-soprano), conducting, and composing. Her talent was recognized early: she studied with Luigi Dallapiccola at Tanglewood, did further training at Juilliard, and attended Nadia Boulanger's courses in Paris. In 1951, at age 27, she moved to Italy, where she continued her studies with Dallapiccola and had great success as both composer and conductor. Over the course of her career Perry composed three operas, many vocal settings (including a frequently performed *Stabat Mater*), twelve symphonies, and chamber music. Her work did not go unrecognized: she was awarded two Guggenheim Fellowships, she received two Marian Anderson Awards, she conducted orchestras in Europe, and she won the Prix Fontainebleau for her *Viola Sonata*, a work that is now lost. Perry returned to the United States in 1959 and thereafter made her career in New York and Akron. She suffered a debilitating stroke in 1970 that left her wheelchair-bound, paralyzed on the right side, and unable to speak, but she learned to use

her left hand and continued to compose under those debilitating circumstances. A further series of strokes led to her death at age 55.

Perry composed her *Short Piece for Orchestra* in 1951, and it was premiered in Turin the following year by the Turin Symphony Orchestra conducted by Dean Dixon, another African-American musician who made his career in Europe. When William Steinberg led the *Short Piece* with the New York Philharmonic in May 1965, it was only the third piece by a woman composer the Philharmonic had played (and the first by an African-American woman). The *Short Piece* was one of the few of Perry's works recorded during her lifetime—William Strickland and the Japan Philharmonic recorded it in the 1950s.

The *Short Piece for Orchestra* is indeed short (about eight minutes long), and it is a very high-energy piece. Perry marks the beginning *Allegro sostenuto e drammatico*, and the music bursts to life with some brilliant, hard-edged writing for full orchestra, with the melodic line jumping frequently between instrumental sections. The mood changes at the *Andante lento*, where a solo flute leads a number of other solo winds into a slow interlude. This accelerates into a return of the energetic opening material, followed in turn by another lengthy *Lento* section. Matters come to what seems a moment of suspension, and then Perry rips the *Short Piece* to a sudden, violent ending.

Program Note by Eric Bromberger

Five Seasons (Concerto for Pipa and String Orchestra, 2010/2014)

LEI LIANG

Born November 28, 1972, Tianjin, China



The ancient Chinese devised a system of five phases (*wuxing*, also known as five elements) to describe generative and destructive interactions in nature.

Each element is correlated to a season: the element wood is correlated to spring, fire to summer, metal to autumn, water to winter. In addition, the fifth element, earth, is correlated to *changxia*, or long summer, which is the transitional phase between summer and autumn.

In this composition, five chords are chosen from the ancient *sheng* (mouth organ) repertoire, now preserved in the *gagaku* music of Japan. These harmonies are foreshadowed in the second section, then appear in continuous succession—from extremely slow to extremely fast—serving as the harmonic basis of the last three sections.

The piece starts with “dew-drop,” the image of ice melting in early spring, evoked by *pizzicatos*. The water drops converge into streams and rivers, symbolized by rapid pulsations in the “water-play” section. The middle section of the piece recalls the “cicada chorus” that I heard in the long and hot summer days in Beijing where I grew up. This section is followed by the fall season where downward bending notes of the strings capture the image of “leaves falling” in slow motion. The Chinese pronunciation of winter, *dong*, is homonymous to drumming sound, therefore the piece concludes with the quintet imitating percussions. The end of the piece may link back to the beginning of the piece, reflecting the cyclical nature of seasons.

Five Seasons was completed during the rainy season in Osaka, Japan. It was first written for and dedicated to Wu Man and the Shanghai Quartet who gave its world premiere in 2010, and arranged for string orchestra in 2014. Today’s performance marks the premiere of this piece.

Program Note by Lei Liang

**Birch Aquarium.
May 16th.
Yearbooks.
LJS&C Rings.
A Gala Celebration of
70 Years Together.**

Tides of Time Gala
May 16, 2025 6:00 pm



Learn more at LJSC.org

La Jolla Symphony & Chorus 2024-2025

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Lei Liang

composer

Lei Liang is the winner of the Rome Prize, the recipient of a Guggenheim Fellowship, a Koussevitzky Foundation Commission, a Creative Capital Award, and the Goddard Lieberman Fellowship from the American Academy of Arts and Letters. His concerto *Xiaoxiang* for saxophone and orchestra was named a finalist for the Pulitzer Prize in Music in 2015. His orchestral work, *A Thousand Mountains, A Million Streams*, won the prestigious Grawemeyer Award for Music Composition in 2021.

Lei Liang was commissioned by the New York Philharmonic, the Fromm Music Foundation, Meet the Composer, Chamber Music America, among others. Lei Liang's fourteen portrait discs are released on prestigious labels. He has edited and co-edited eight books and editions, and published more than fifty articles.

From 2013-2016, Lei Liang served as Composer-in-Residence at the Qualcomm Institute where his multimedia works preserve and reimagine cultural heritage through combining scientific research and advanced technology. In 2023, the Institute launched "Lei Lab" where he continues to collaborate with engineers, geologists, oceanographers and software developers, to explore what he calls "the unique potential for learning offered by creative listening." He was the featured TEDx Talk speaker on "Tipping Points" in 2025.

Lei Liang received degrees from the New England Conservatory of Music (B.M. and M.M.) and Harvard University (Ph.D.). He is Chancellor's Distinguished Professor of Music at the University of California, San Diego. His catalogue of more than a hundred works is published exclusively by Schott Music Corporation (New York). www.lei-liang.com



Wu Man pipa

Recognized as the world's premier pipa virtuoso and leading ambassador of Chinese music, Wu Man is a soloist, educator, and composer

who gives her lute-like instrument a new role in both traditional and contemporary music. She has premiered hundreds of new works for the pipa by leading composers, while also spearheading multimedia projects to both preserve and create awareness of China's ancient musical traditions. Her projects have resulted in the pipa finding a place in new solo works, concertos, opera, chamber, electronic, and jazz music as well as in theater, film, and dance. She has performed in recital and with major orchestras around the world, and is a frequent collaborator with ensembles such as the Kronos Quartet and The Knights, and is a founding member of the Silkroad Ensemble. She has appeared on nearly 50 recordings, including numerous Grammy Award-winning and -nominated albums. Born in Hangzhou, China, Wu Man studied at the Central Conservatory of Music in Beijing, where she is now a Visiting Professor. She is also a Distinguished Professor at the Zhejiang and the Xi'an Conservatories. She received an honorary Doctorate of Music from the New England Conservatory in 2021. In 2023, she was honored with a National Heritage Fellowship from the National Endowment of the Arts (NEA), one of the United States' most prestigious honors in folk and traditional art. Wu Man is *Musical America's* 2013 "Instrumentalist of the Year," marking the first time this prestigious award has been bestowed on a player of a non-Western instrument.

LJS&C Honors Wu Man

The La Jolla Symphony & Chorus is excited to award the inaugural Steven Schick Prize for Acts of Musical Imagination and Excellence to local composer and pipa player Wu Man!

This new prize celebrates an individual or organization that enriches and continues LJS&C Music Director Emeritus Steven Schick's innovative and unique musical legacy. Ms. Wu has premiered hundreds of new works for the pipa, while spearheading multimedia projects to both preserve and raise awareness of China's ancient musical traditions.

Season Sponsor Recognition

We extend our heartfelt gratitude to our season sponsors, **Cathy and Bill Funke**, whose generous support has made this season possible.

Their dedication and commitment to the arts plays a vital role in ensuring the success of our performances and the continued growth of our organization.

Thank you, Cathy and Bill, for your invaluable contributions and for being an integral part of our La Jolla Symphony & Chorus family.

Accompaniment to a Cinematographic Scene, Opus 34

ARNOLD SCHOENBERG

Born September 13, 1874, Vienna

Died July 13, 1951, Los Angeles



During the 1920s filmmakers experimented with incorporating sound into what had previously been a silent art form, and the success of Al Jolson's

The Jazz Singer in 1927 opened the door to an entirely new conception of film, one that included music and spoken dialogue. Sensing the new possibilities of music in film, the music publisher Heinrichshofen Verlag in Magdeburg commissioned film scores from several German composers, and one of those invited was Arnold Schoenberg, then teaching at the Prussian Academy of the Arts in Berlin. Schoenberg had for some time been interested in movies with sound as a new art form (just as Wagner would have been enthralled), and he accepted the invitation.

Schoenberg composed the new work between October 1929 and February 1930 and gave it the resplendent title *Begleitungsmusik zu einer Lichtspielszene* ("Lichtspielszene" has been translated generally as "light play scene," and Schoenberg's long title has been translated into English in various ways). The most striking thing about Schoenberg's film score is that it was written with no particular film in mind—some commentators describe it as "music to an imaginary film," and Schoenberg himself described it as "music to no scene." But Schoenberg did offer some hint of what he was trying to accomplish: the title page of his manuscript has the subtitle "Threatening Danger, Fear, Catastrophe." Those titles

do not appear in the score itself, and audiences should not look for separate sections in this nine-minute piece. Rather, this is a mood-piece written specifically to be unsettling, and there have been attempts over the last century to create short films to "accompany" Schoenberg's score or to have the music accompany such films as F.W. Murnau's *Nosferatu* (which itself was subtitled "A Symphony of Horror"). In any case, Schoenberg wanted this music heard just for itself.

Schoenberg was 55 when he wrote *Accompaniment*, and at this point he had fully developed his twelve-tone style in such works as his *Suite for Piano* (1923) and *Variations for Orchestra* (1928). *Accompaniment* opens with a brief introduction, and almost immediately the solo oboe sounds the piece's fundamental tone-row. This row undergoes a series of continuous variations, but Schoenberg was adamant that he did not want audiences seeking out his rows. Rather, he wanted listeners to hear this music as the mood-piece it is, one that creates an uncomfortable and ominous atmosphere. Schoenberg scored *Accompaniment* for an unusual orchestra, one with small wind and brass sections but with a very large percussion section.

The first performance of *Accompaniment* was given on April 8, 1930 (only two months after its completion) on a broadcast by the Frankfurt Radio Symphony conducted by Hans Rosbaud. The American premiere took place three years later, on July 23, 1933, when Nicholas Slonimsky conducted it at the Hollywood Bowl with the Los Angeles Philharmonic. The music critic for the *Los Angeles Times*, outraged by the fact that it was a twelve-tone composition, refused to review the concert.

Program Note by Eric Bromberger

Prelude to Es war einmal

ALEXANDER ZEMLINSKY

Born October 14, 1871, Vienna

Died March 15, 1942, Larchmont, NY



Alexander Zemlinsky's career spanned quite different musical worlds. Born and trained in Vienna, the young Zemlinsky met Brahms,

who admired his music and arranged to have it published by his own publisher. Mahler admired Zemlinsky's conducting and hired him as an assistant conductor of the Vienna Staatsoper, and he seemed on the verge of a distinguished career as composer and conductor. Yet Zemlinsky was virtually forgotten when he died sixty years later in a suburb of New York City during World War II.

Early in life, Zemlinsky became close friends with Schoenberg (who married his sister) and with him formed a new-music society in Vienna. Zemlinsky made his own career largely as a conductor, first in Prague and later at the Kroll Opera in Berlin, where he was an assistant to Otto Klemperer. When the Nazis came to power in 1933, Zemlinsky fled first to Vienna and then to the United States in 1938. Like many composers at the turn of the century, Zemlinsky found himself caught between the heritage of Viennese classicism and the new directions Schoenberg and his followers were taking. Zemlinsky struggled with this conflict. He could be

attracted by the new ideas in music, but his own music remained firmly anchored in tonality, and his output was small: he published only 27 opus numbers.

In 1897-99 Zemlinsky composed a fairy-tale opera that he titled *Es war einmal* ("Once upon a Time"). The opera was based on a play by the Danish playwright Holger Drachmann, and the libretto—in German—was by Maximilian Sanger. The plot is very simple: a princess is wooed by a prince, but she rejects him; he returns disguised as a gypsy, wins her heart, and rescues her from palace intrigue. *Es war einmal* was premiered at the Staatsoper in Vienna on January 22, 1900 by some very distinguished performers: Mahler conducted, and the principal roles were sung by Selma Kurz and Erik Schmedes.

Es war einmal opens not with an overture but with a very gentle *Prelude* only a few minutes long. Zemlinsky marks the beginning *Langsam mit sehnenenden Ausdruck* ("Slow, with longing expression"), and he repeatedly reminds the orchestra to play "with tender expression" and "as gently as possible." Violins sound the principal theme at beginning, and—despite some turbulence along the way—the *Prelude* concludes as the English horn—all alone—offers a gentle recall of that opening theme.

Program Note by Eric Bromberger

Symphony No. 4 in D Minor, Opus 120 (1841 version)

ROBERT SCHUMANN

Born June 8, 1810, Zwickau

Died July 29, 1856, Eendenich



We need to begin with the issue of numbering: Schumann's *Fourth Symphony* is really his second. Schumann sketched his *First Symphony*—the “*Spring*”

Symphony—in three days in January 1841, and in May he began another symphony, this one in D minor. Clara heard her husband at work in his room and wrote happily in her journal: “Robert began yesterday another symphony, which will be in one movement, and yet contain an adagio and a finale. I have heard nothing about it, yet I see Robert’s activity and I hear the D minor sounding wildly from a distance, so that I know in advance that another work will be fashioned in the depths of his soul.”

Robert presented the completed symphony to Clara on September 13, 1841, a particularly happy day: it was her 22nd birthday. Its premiere in Leipzig on December 6, however, was not so happy. The performance was not very good, the audience did not respond well, and the disappointed Schumann set the manuscript on the shelf, where it remained for the next ten years. During that decade, Schumann composed two more symphonies, and these were published as his *Second* and *Third*.

Perhaps it was the successful premiere of the *Third*—the “*Rhenish*”—in 1851 that caused Schumann to remember his neglected early effort in this form. He pulled out the manuscript of the *Symphony in D Minor*, made a piano arrangement of

it, then revised this version and re-orchestrated it. The composer led the premiere of the revised version in Düsseldorf on December 30, 1852, and in this form it proved much more successful: Schumann’s conducting of this symphony at the Lower Rhine Music Festival on the following May 15 was among the final public triumphs of his brief life. After Schumann’s death it was published as his *Symphony No. 4*, though in order of composition it was actually the second of his four symphonies.

The symphony is almost always heard in Schumann’s revised version, but this concert offers the very rare opportunity to hear it in its original form. Schumann made some major changes when he revised it: he thickened the orchestration, giving it a heavier sound; he tightened up some transitional passages; and he changed the movement titles, which had been in Italian, to their German equivalents. Johannes Brahms, who helped Clara Schumann prepare a new edition of her husband’s music forty years after Robert’s death, much preferred the earlier version, feeling that it was lighter and cleaner than the revision. Clara preferred the revision, and Brahms’ insistence on publishing the original version touched off a bitter response from her that nearly ruptured the relationship between these longtime friends. That rift was resolved only with difficulty.

The Schumann *Fourth* is a romantic symphony in the best sense of that term. The outlines of the classical symphony are still evident, but this symphony is remarkable for how it is different. Clara was not quite right: it is in four movements rather than one, but these four movements are played without pause, and—in contrast to the classical symphony—almost all of this symphony grows out of one central theme, announced at the beginning and then

varied ingeniously across the span of the four movements. One of the great pleasures of the *Fourth Symphony* lies in following Schumann's thematic imagination: from this simple theme-shape he spins a wealth of material in quite different tempos and moods.

This theme emerges from the great unison A that opens the symphony: second violins, violas, and bassoons sing this quiet falling-and-rising shape. This opening gradually accelerates to the main body of the movement, marked *Allegro di molto*, and the theme-shape is now embedded within the chain of flying sixteenth-notes that make up this theme. This movement seems at first to be in sonata-form (there is a repeat of the exposition), but Schumann launches off in his own direction. In what should be the development, he introduces new material, dispenses with the normal recapitulation, and drives to a vigorous close in the completely unexpected (and completely satisfying) key of D major.

Solo oboe and the cello section sing the opening theme of the *Romanze* with great delicacy, and there is evidence that Schumann had originally considered accompanying it with a guitar. No sooner

has it been stated than Schumann brings back the symphony's opening theme in its original shape, and this leads to the central section, where the solo violin weaves a filigree of triplets around the orchestra's restatement of the theme. The *Scherzo* gets off to a gruff start, with great chords pounding over the chugging string accompaniment; the trio section is a nice variation of the solo violin theme from the *Romanze*, flowing here with a liquid ease.

The mood changes sharply at the introduction to the last movement as the music returns to D minor, and the skies cloud over. Over rustling string tremolos come bits of theme and ominous brass warnings, and it is hard not to believe that Schumann based this transition on the corresponding spot in Beethoven's *Fifth*, which makes the same dark transition into a triumphant finale. Gradually Schumann's music rushes ahead and leaps into D major for the three bright chords that launch the finale, full of energy, fugal writing, and stirring horn calls. Although the tempo is already fast, Schumann presses ahead as he nears the conclusion, whipping this music to its close on an almost breathless *Presto*.

Program Note by Eric Bromberger

JUNE 7-8, 2025

LA JOLLA SYMPHONY & CHORUS

SEASON FINALE CONCERT: *ELIJAH'S TRIUMPH*

Experience the drama and majesty of Elijah, Mendelssohn's timeless oratorio, brought to life by the La Jolla Symphony & Chorus under the baton of Dr. Arian Khaefi. As the powerful closing to our 70th Anniversary Season, this concert is not to be missed.

† Mandeville Auditorium,
UC San Diego
📅 Saturday, June 7 at 7:30
PM
📅 Sunday, June 8 at 2:00
PM



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Founded in 1954 by Peter Nicoloff

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Lance Gucwa

Erik Johnson

Bryan Lowe

Flute

Joey Payton
Principal

Erica Gamble

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Piccolo

Julianna Han

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Heather
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Denexel Domingo
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We honor the life and legacy of Betty McManus—an extraordinary woman whose warmth, generosity, and radiant spirit enriched every space she entered. A passionate supporter of the arts, Betty was a constant light in the LJS&C family and a pillar of encouragement and joy to those around her.

Together with her husband, pianist and educator Cecil Lytle, Betty brought energy, elegance, and unwavering belief in the power of music and community. Her presence will be dearly missed, but her memory lives on in every note, every gathering, and every heart she touched.

With deep gratitude, La Jolla Symphony & Chorus dedicates this moment to Betty.

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The La Jolla Symphony & Chorus (LJS&C) is deeply grateful to the Department of Music at UC San Diego for its generous support and assistance, and to the following contributors for their donations to the 2024-2025 season. 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.

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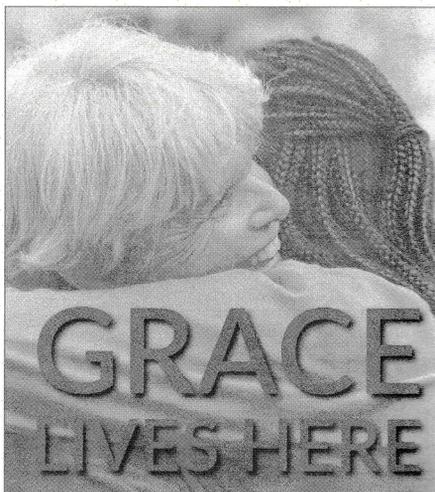
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