



**LA JOLLA
SYMPHONY
& CHORUS**

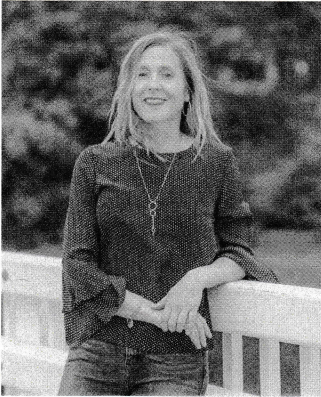
**2025-2026
LEGENDS**

**THE HEAVENLY LIFE
MAY 2 & 3**

**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



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Financial support is provided by the City of San Diego.

May 2, 2026 at 7:30 p.m.
May 3, 2026 at 2:00 p.m.
Mandeville Auditorium at UC San Diego

The Heavenly Life

Generously sponsored by Jennifer & Wayne Khoe

La Jolla Symphony

Conducted by Sameer Patel, Music Director and Orchestra Conductor

Andrea Zomorodian, soprano
San Diego Youth Symphony

ANDREA CASARRUBIOS

Afilador

Featuring students from the San Diego
Youth Symphony

OSVALDO GOLIJOV

Night of the Flying Horses, from Three Songs for Soprano and Orchestra

Andrea Zomorodian, soprano

Intermission

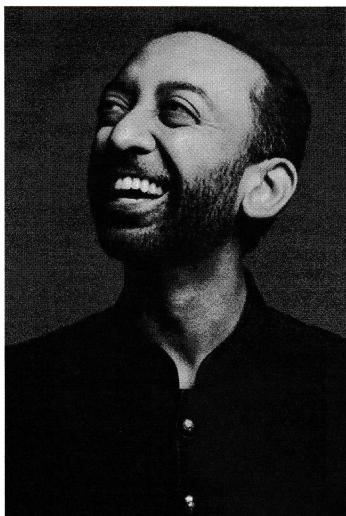
GUSTAV MAHLER

Symphony No. 4 in G Major

*Bedächtig. Nicht eilen.
Im gemächlicher Bewegung. Ohne Hast.
Ruhevoll. (Poco Adagio.)
Sehr behaglich*

Andrea Zomorodian, soprano

About the Conductor



Sameer Patel

Music Director and Orchestra Conductor

Recognized for his "profound artistry" (*The San Diego Union-Tribune*), Sameer Patel has established himself as one of America's most exciting and versatile conductors. Whether leading world premieres or traditional masterworks, Patel brings an infectious enthusiasm for music-making that resonates with musicians, audiences, and students alike.

As Music Director and Orchestra Conductor of the La Jolla Symphony and Chorus, Patel upholds the orchestra's storied legacy of championing living composers, including John Adams, Anna Clyne, Adam Schoenberg, Anthony Davis, Betsy Jolas, Gabriella Smith, Nina Shekhar, Gabriela Ortiz, and Vivian Fung. He has conducted world premieres

by Andrés Martín, Lei Liang, Jiyoung Ko, Hannah Wolkowitz, Max Wolpert, and Leon Littlebird, and has appeared with the Symphony alongside renowned soloists Wu Man, Andrea Casarrubios, Andrea Zomorodian, and Nancy Zhou.

Patel is also Artistic Director of the San Diego Youth Symphony, a transformational organization that reaches more than 3,000 students through its thirteen 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 held an acclaimed tenure as Associate Conductor of the San Diego Symphony.

Recent performances include programs with the orchestras of Chicago, Toronto, St. Louis, Detroit, New Jersey, Baltimore, Princeton, Sarasota, Florida, Phoenix, Grand Rapids, Savannah, and Sacramento. He has also appeared with the National Symphony Orchestra, Pacific Symphony, North Carolina Symphony, Louisiana Philharmonic, Los Angeles Chamber Orchestra, and the Wintergreen Festival Orchestra. Abroad, Patel has conducted performances with the Orchestra Sinfonica di Sanremo, the Orchestra Giovanile Italiana, and the Leipziger Sinfonieorchester. Deeply committed to nurturing the next generation of musicians, Patel has taught at the New England Conservatory and the Cleveland Institute of Music.

Patel's work has led to recognition from *Musical America* as the April 2023 New Artist of the Month, the Solti Foundation U.S, the Accademia Musicale Chigiana, the League of American Orchestras National Conductor Preview, the Felix Mendelssohn-Bartholdy Foundation, and The White House, where he was a guest of honor alongside prominent Indian Americans at the State Dinner of Prime Minister Narendra Modi of India. Patel studied at the University of Michigan and furthered his training across Europe with some of the greatest conductors of our time, including Gianandrea Noseda, Daniele Gatti, David Zinman, Paavo Järvi, and the late conductors Kurt Masur and Bernard Haitink.

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

About La Jolla Symphony & Chorus

Emerging from a volunteer orchestra started in 1954, with the addition of a chorus in 1965, La Jolla Symphony and Chorus (LJS&C) has been enriching the cultural landscape of San Diego for over 70 years.

The orchestra and chorus ensembles currently include over 230 volunteer musicians from all walks of life, including community members, UCSD students, 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.

These ensembles are at the heart of LJS&C. Our extraordinary volunteer, professional-level musicians live across the broader community. They teach in our schools, minister to our sick, and serve our country. They are our co-workers, neighbors, and friends.

LJS&C also supports music education through in-school programs, free student ticket programs, and free community concerts. All dress rehearsals at Mandeville are open to the public for a free, family-friendly experience.

LJS&C is a non-profit, public-benefit corporation, exempt from tax under Section 501(c)(3) of the Internal Revenue Code. Its activities are overseen by a volunteer Board of Directors.

La Jolla Symphony & Chorus 2025-2026

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Stephanie Weaver Yankee

Music Director and Chorus Conductor
Arian Khaefi

Music Director and Orchestra Conductor
Sameer Patel

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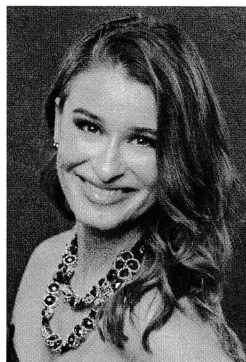
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Guest Artists

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, expressivity, and ethereal high notes ("sung with blinding luminosity" —Mark Swed, LA Times).

Recent highlights: Handel *Messiah* at Disney Hall, Mahler *Symphony No. 2* in Taiwan with LA Philharmonic & Gustavo Dudamel, Jacquet de la Guerre & Scarlatti with Tesseræ Baroque, an Austrian recital tour of Baroque music, film music solos with the San Diego Symphony & Venice Symphony, recording Handel's *Messiah* in Spanish (*El Mesías*) as

well as singing at Bachfest in Leipzig, Germany with Bach Collegium San Diego, Bach St. *Matthew Passion* with Musica Angelica, Haydn *Lord Nelson Mass* with Flagstaff Symphony, world tour of Schütz *Musikalische Exequien* staged by Peter Sellars (including Salzburg Festival 2023), a staged version of Bach's *Coffee Cantata* with Con Gioia, and the ongoing world tour of Sellars' production of *Lagime di San Pietro*. Upcoming performances: Poulenc *Gloria* at Orange Coast College on May 9, *Carmina Burana* with Long Beach Chorale on May 16 & 17, and Cavalli with Tesseræ Baroque on May 31.

Ms. Zomorodian holds a Bachelor's and Master's (*summa cum laude*) from USC and was awarded a Fulbright Fellowship to Vienna, Austria. Her voice can be heard on over 50 films including *Wicked* (I & II), *Frozen II*, *Outlander*, *Star Wars*, *How to Train Your Dragon*, *Hoppers*, and more.

www.andreazomorodian.com ■

LJS&C 2026-27 EARLY BIRD



Forces of Nature

We are thrilled to announce the upcoming La Jolla Symphony & Chorus 2026-27 season!

Preview the season at:
www.LJSC.org

Community Partners



SAN DIEGO YOUTH SYMPHONY

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Sameer Patel, Artistic Director

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Oboe

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Cello

Hayato Bott-Suzuki
Joanna Tsai
Tristan Zion

Clarinet

Jaden Ma

French Horn

Owen Light

Since 1945, the San Diego Youth Symphony (SDYS) has been a catalyst for investing in the future of young people through the study and performance of music. With a vision of lives enriched by music and values that embrace commitment, creativity, equity, and collaboration, SDYS instills excellence and personal growth through rigorous and inspiring music education experiences. Today, we serve over 2,500 families annually throughout San Diego County, proudly offering music programs for students of every age and background. Our flagship ensemble program brings hundreds of young musicians to San Diego's historic Balboa Park each season, offering 15 orchestras and bands for all skill levels. Ensembles rehearse weekly from September through May, fostering artistry, discipline, and lifelong

friendships in one of the region's most beloved cultural settings. The Opus Project extends this mission into local neighborhoods by partnering with schools to provide free, high-quality instrumental instruction to students who might otherwise lack access. Rooted in a belief that every child deserves to experience the power of music, Opus has transformed the lives of thousands of young musicians across our region.

Our ChIMES program welcomes the youngest learners, and the families who love them, into the joy of music-making from the very start. From infant and toddler classes to preschool and transitional kindergarten programs in school districts, to partnerships with libraries and neighborhood venues, ChIMES nurtures curiosity, creativity, and a lifelong relationship with music. Music Discovery builds on that foundation for children ages 5–7, introducing them to orchestra and band instruments and preparing them for the exciting step into an ensemble program like SDYS.

SDYS is committed to accessibility and offers scholarships, tuition assistance, and instrument support so that financial need is never a barrier. Through partnerships with regional arts organizations, we connect young people to a broader world of artistic excellence. We believe music transforms lives and strengthens communities, and we are building a San Diego where every young person has the opportunity to experience the joy, challenge, and community that music can provide.

Program Notes

by Eric Bromberger

Afilador for orchestra

ANDREA CASARRUBIOS

Born February 19, 1988, San Estaban
dell Valle, Ávila, Spain



Andrea Casarrubios studied cello and piano in her native Spain, then in 2006 came to the United States, where she earned her bachelors

degree at Johns Hopkins University, her masters at USC, and her doctorate at City College of New York. She studied cello with Amit Peled, Marcy Rosen, and Ralph Kirshbaum, and her primary composition teacher was John Corigliano. As a cellist, Casarrubios has performed throughout the United States, Europe, and Asia, and her compositions have been performed widely, as well. She has composed primarily for orchestra and for chamber ensembles; many of her chamber works feature her own instrument, the cello.

Casarrubios composed *Afilador* in 2022 on a commission from the Chicago Symphony Orchestra for MusicNow, and it was first performed on February 20, 2023. *Afilador* exists in two versions: the orchestral version performed at this concert and in an arrangement for violin, viola, cello, and clarinet. The composer has prepared an introduction:

We all keep certain sounds that decorate our childhood. Whether it is the jingle of an ice cream truck—or, in my case, the whistle of an *afilador*—they resound perennially fresh in our memory. Those who grew up in Latin America are well

acquainted with the immediately recognizable scales of an *afilador*. Playing a whistle or flute called a *chiflo*, the *afilador* bikes from town to town with their equipment attached to the handlebars, attending to the dull knives and razors of the residents.

I was born in a small village in the Tiétar Valley, surrounded by a mountain range in Spain called Sierra de Gredos. Until I was seven, I used to hear the sound of the knife sharpener every week. Although this profession has been disappearing, the *afilador* was for many generations part of the natural sound world of all of the villages in the valley. I have been living in the United States for almost half of my life now, but last year I was finally able to spend a whole month in my hometown. During a walk, I heard the *chiflo* of the knife sharpener in the distance. I hadn't heard one in twenty years. I found myself following the music through the streets, radiating with a sensation of intactness, a wholeness which now exists for me only in flashes of scent and sound.

In this work the music begins with a breath of fresh air, seeking to float above everything earthbound, gathering perspective from a bird's eye. The piccolo flute then starts imitating the distant melismas of a sharpener's whistle. The flute and the clarinet respond, getting closer and closer. The *afilador* as a musical idea is intended to appear as a call to come back to presence; to snap out of our mental noise, and from there, perhaps, to be ushered immediately into memory and meaning. After the first iteration of the *afilador* theme, the music becomes almost like a mantra played by the strings and soon joined by woodwinds, brass, and percussion. Drifting

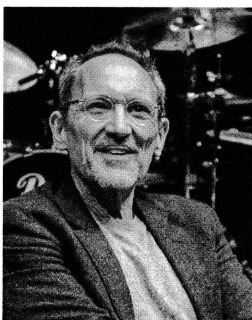
through an intense ice storm where all the elements eventually align, we hear the sound of bells—typically played in small villages when someone passes away. The ending returns to the abundant color of the valley, and represents a transformation; turning tragedy and hardship into as much beauty and warmth as possible.

This work was written in memory of my brother, Diego Casarrubios García. *Afilador* is a Chicago Symphony Orchestra commission for MusicNOW and it was premiered at the Symphony Center in 2023. (Andrea Casarrubios) ■

Night of The Flying Horses from Three Songs for Soprano and Orchestra

OSVALDO GOLIJOV

Born December 5, 1960, La Plata, Argentina



Osvaldo Golijov's *Three Songs for Soprano and Orchestra* were commissioned by the Minnesota Orchestra, or, rather their orchestration

was commissioned by the orchestra. For that occasion in 2002, Golijov gathered three separate songs originally composed for other occasions and other ensembles and orchestrated them. Though Golijov points out that these are separate songs and this is not a cycle, he does note that certain fundamental themes unite the three songs: "love, loss, grief, faith, and hope." His collection/orchestration of these songs was done specifically

Watch LJS&C concert replays online!



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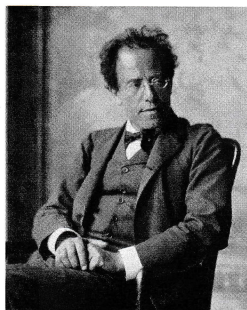
for Dawn Upshaw, who gave the first performance with the Minnesota Orchestra on March 27, 2002. Each of these songs is in a different language, each touches a different range of experience, and all three are intensely moving and beautiful. This concert offers the first of the *Three Songs*. *Night of the Flying Horses* was originally composed as part of Golijov's score for the film *The Man Who Cried*, about the experience of Jews and gypsies in Europe during the years leading up to World War II. The text of this song is the poem "Close Your Eyes," written in English by the film's director, Sally Potter, and then translated into Yiddish. Golijov's setting falls into three parts: the soprano sings the song—a lullaby—by herself, and gradually the orchestra enters as she sings. She then sits and dreams of horses as the orchestra plays the remaining two sections. ■

Symphony No. 4 in G Major

GUSTAV MAHLER

Born July 7, 1860, Kalischt, Bohemia

Died May 18, 1911, Vienna



In April 1897 Mahler was named director of the Vienna Court Opera, the most prestigious post in the world of music. But the fierce demands of that position

brought his composing to a standstill, and from the summer of 1896 until the summer of 1899 he composed no new music. Finally established in Vienna, he could return to creative work, and during the summer of 1899 he retreated to the resort town of Alt-Aussee in the Styrian Alps and composed the first two movements of his *Fourth Symphony*. He completed the symphony the following year at his new summer home on the shores of the Wörthersee and led the premiere in Munich on November 25, 1901.

The *Fourth* is Mahler's friendliest symphony—even people who claim not to like Mahler take this music to their hearts. At just under an hour in length, it is also the shortest of Mahler's ten symphonies, and it is scored for an orchestra that is—by his standards—relatively modest. It lacks trombones and tuba. Mahler's claim that the *Fourth* never rises to a *fortissimo* is not literally true, but it is figuratively true, for even at its loudest this symphony is Mahler's most approachable work. Much of its charm comes from the text sung by the soprano in the last movement, with its wide-eyed child's vision of heaven. In fact, several

recordings use a boy soprano in place of a woman in the finale, because the sound of a child's voice is exactly right in this music. This sense of a child's vision—full of wonder, innocence, and radiance—touches the entire *Fourth Symphony*.

The symphony opens with the sound of sleighbells, and violins quickly sing the graceful main subject. Mahler marks this movement *Bedächtig* ("Deliberately"), and it is remarkable for the profusion of its melodic material: a jaunty tune for clarinets, a broad and noble melody for cellos, a lyric melody for cellos, a poised little duet for oboes and bassoons. We arrive at what seems to be the development, and scarcely has this begun when an entirely new theme—a radiant call for four unison flutes—looks ahead to the celestial glories of the final movement. This movement proceeds melodically rather than dramatically—there are no battles fought and won here—and at the end the opening violin theme drives the movement to its ringing close on great G-major chords.

The second movement—*In gemächlicher Bewegung* ("Moving leisurely")—is in a rather free form: it might be described as a scherzo with two trios. Mahler requires here that the concertmaster play two violins, one of them tuned up a whole step to give it a whining, piercing sound—Mahler asks that it sound *Wie eine Fiedel*: "like a fiddle." Mahler said that this movement was inspired by a self-portrait by the German painter Arnold Böcklin in which the devil—in this case a skeleton—plays a violin (with only one string!) in the painter's ear. Despite all Mahler's suggestions of demonic influence, this music remains genial rather than nightmarish—in Donald Francis Tovey's wonderful phrase, the shadows cast here "are those of the nursery candlelight."

However attractive the second movement may be, it finds its match in the third, marked *Ruhevoll* ("Peaceful"), which begins with some of the

most beautiful music ever written: a long, glowing melody for cellos and its countertheme in the violins. This movement is in variation form, with the variations based on this opening theme and on a more somber second subject, sung first by the oboe. Near the close, violins suddenly leap up and the gates of heaven swing open. Brilliant brass fanfares and smashing timpani offer a glimpse of paradise, but that finale must wait for this movement to reach its utterly peaceful close.

Out of the silence, solo clarinet sings the main theme of the finale, marked *Sehr behaglich* ("Very comfortable"), and soon the soprano takes up her gentle song. Mahler had originally composed this song, titled *Das himmlische Leben* ("The Heavenly Life"), in 1892 when he was conductor of the Hamburg Opera. Its text, drawn from *Das Knaben Wunderhorn*, offers a child's vision of heaven. Mahler said that he wished to create a portrait of heaven as "clear blue sky," and this vision of heaven glows with a child's sense of wonder. It is a place full of apples, pears, and grapes, a place where Saint Martha does the cooking, Saint Peter the fishing, where there is music and dancing and joy. The sleighbells from the symphony's opening now return to separate the four stanzas, and at the end the soprano sings the key line: "Kein Musik ist ja nicht auf Erden" ("There is no such music on earth"). For this truly is heavenly music, music of such innocence that it feels as if it must have come from another world, and at the end of this most peaceful of Mahler symphonies the harp and contrabasses draw the music to a barely-audible close. ■

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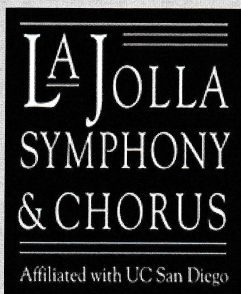
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Mission Statement

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.

Support the Music!

La Jolla Symphony & Chorus needs your help! We believe music, art, and public performance are *essentials*. Be a part of the music and support our concerts with a 100% tax-deductible donation.



Put Music in your Budget

Here's a budget-friendly way to support our mission: Donate monthly!

Whether you can give \$5 or \$50, giving monthly makes a difference. Our online donation portal makes it easy to set up a one-time, monthly, or quarterly donation.

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*Thanks for being a part of the LJS&C
community!*

La Jolla Symphony Orchestra

Founded in 1954 by Peter Nicoloff

Sameer Patel, *Music Director and Orchestra Conductor*

Orchestra Manager

N. Scott Robinson

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Matthew Kline

Orchestra Librarian

Ryan Beard

Orchestra Production Assistant

James Villareal

Violin I

Peter Clarke,
Concertmaster
David Buckley,
Assistant Concertmaster
David Bracher
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James Villareal
Yi Fu
Ted Tsai
Paul Gherghetta
Elise Kim

Violin II

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Assistant Principal
Savanna Dunaway
Joel Carrasco
Bernie Zeng
Judy Gaukel
David Cooksley
Gary Brown
Igor Korneitshouk
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Nancy Swanberg,
Principal
Roark Miller,
Assistant Principal
Byron Chow
Cynthia Snyder
Evie Cliff
Clara Oberle
Alice Wei
Ann Gero-Stillwell
Julia Vazquez
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Gaby Carr,
Assistant Principal
Richard Nguyen
Nobuki Nakanishi
Jordan Kuspa
Phylcia Wang
Hannah Zhou
Curtis Chan
Edward Li
Isadora Flores
Claudia Cramer

Bass

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

Flute/Piccolo

Erica Gamble,
Principal
Julianna Han
Jacqueline Speiser
Martin Repinecz

Oboe/English Horn

Carol Rothrock,
Principal
Zing Li

English Horn

Heather Marks Soady

Clarinet

Paul Miller,
Principal
Denexel Domingo
Gabe Merton

Bassoon/ Contrabassoon

Tom Schubert,
Principal
Jim Swift
Bridget Navarro

French Horn

Cynthia McGregor,
Principal
John-David Russo
Eric Burke
Ryan Beard

Trumpet

Kenneth Fitzgerald,
Principal
Oscar Ramirez
Tristan Shin

Trombone

Steven Nguyen

Tuba

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Celeste

Stephanie Weaver
Yankee

Translated Texts

Lullaby by Sally Porter

Yiddish version by Barry Davis

Mach tsu di eigelech
Un du vest koomen
Tsu yenem zisn land
Fun baley-khloymess

Avoo milch oon honik
Flissn tomid
Un dayn mameh
Hit dir op.

Farshpray dein fligelech
Faygele meins
Mein tochter sertseh
Mein klayn zingfaygele

Hayb oyf dein ponim
Aroyf tsoom himmel
Ich vel dich onkookn
Vee doo fleegst.

Gedenkshe (teirinke)
Az koomt der morgn
vet zein der tatte
Ahaym gefloygn

Dos land foon chloymess
mooztoo aveklozn
Dein eign zisser haym
vaystoo iz doh.

Das himmlische Leben (aus Des Knaben Wunderhorn)

Wir genießen die himmlischen Freuden,
D'rum tun wir das Irdische meiden.
Kein weltlich' Getümmel
Hört man nicht im Himmel!
Lebt alles in sanftester Ruh'.
Wir führen ein englisches Leben,
Sind dennoch ganz lustig daneben;
Wir tanzen und springen,
Wir hüpfen und singen,
Sankt Peter im Himmel sieht zu.
Johannes das Lämmlein auslasset,

Close your eyes
And you shall go
To that sweet land
All dreamers know

Where milk and honey
Always flow
And mama
watches over you.

Spread your wings
My Fegele
My darling girl
My singing bird

Lift your face
Towards the sky
I will be watching
As you fly.

Remember dear
When morning comes
Your mama's here:
Fly home to me.

The land of dreams
Must let you go
Your own sweet home
Is here, you know.

The Heavenly Life (from Des Knaben Wunderhorn)

We enjoy heavenly pleasures
and therefore avoid earthly ones. No
worldly tumult
is to be heard in heaven.
All live in greatest peace.
We lead angelic lives,
yet have a merry time of it besides. We
dance and we spring,
We skip and we sing.
Saint Peter in heaven looks on.
John lets the lambkin out,

Der Metzger Herodes d'rauf passet.
Wir führen ein geduldig's,
Unschuldig's, geduldig's,
Ein liebliches Lämmlein zu Tod.
Sankt Lucas den Ochsen tät schlachten
Ohn' einig's Bedenken und Achten.
Der Wein kost' kein Heller
Im himmlischen Keller;
Die Englein, die backen das Brot.

Gut' Kräuter von allerhand Arten,
Die wachsen im himmlischen Garten,
Gut' Spargel, Fisolen
Und was wir nur wollen.
Ganze Schüsseln voll sind uns bereit!

Gut' Äpfel, gut' Birn' und gut' Trauben;
Die Gärtner, die alles erlauben.
Willst Rehbock, willst Hasen,
Auf offener Straßen
Sie laufen herbei!

Sollt' ein Fasttag etwa kommen,
Alle Fische gleich mit Freuden
angeschwommen!
Dort läuft schon Sankt Peter
Mit Netz und mit Köder
Zum himmlischen Weiher hinein.
Sankt Martha die Köchin muß sein.

Kein' Musik ist ja nicht auf Erden,
Die unsrer verglichen kann werden.
Elftausend Jungfrauen
Zu tanzen sich trauen.
Sankt Ursula selbst dazu lacht.
Kein' Musik ist ja nicht auf Erden,
Die unsrer verglichen kann werden.
Cäcilia mit ihren Verwandten
Sind treffliche Hofmusikanten!
Die englischen Stimmen
Ermuntern die Sinnen,
Daß alles für Freuden erwacht.

and Herod the Butcher lies in wait for it.
We lead a patient,
an innocent, patient,
dear little lamb to its death.
Saint Luke slaughters the ox
without any thought or concern.
Wine doesn't cost a penny
in the heavenly cellars;
The angels bake the bread.

Good greens of every sort
grow in the heavenly vegetable patch,
good asparagus, string beans,
and whatever we want.
Whole dishfuls are set for us!

Good apples, good pears and good
grapes, and gardeners who allow
everything! If you want roebuck or hare,
on the public streets
they come running right up.

Should a fast day come along,
all the fishes at once come swimming
with joy.
There goes Saint Peter running
with his net and his bait
to the heavenly pond.
Saint Martha must be the cook.

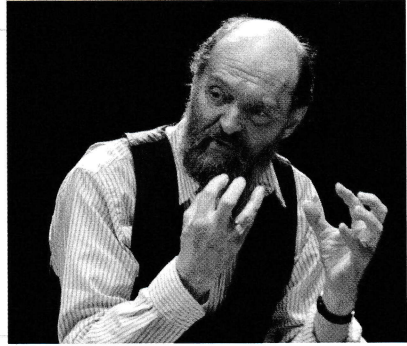
There is just no music on earth
that can compare to ours.
Even the eleven thousand virgins
venture to dance,
and Saint Ursula herself has to laugh.
There is just no music on earth
that can compare to ours.
Cecilia and all her relations make
excellent court musicians.
The angelic voices
gladden our senses,
so that all awaken for joy.

La Jolla Symphony & Chorus Season Finale

Echoes of the Divine

JUNE 6 & 7, 2026

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



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.

portraits that frame your musicality

photography by Robbie Bui
robert.mk.bui@gmail.com
robertbui.org/portrait

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

IG: @rob_b.jpg

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 January 1, 2025 and April 22nd, 2026. We are deeply grateful for the generosity of our donors.

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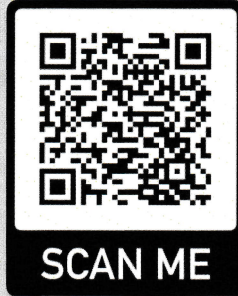
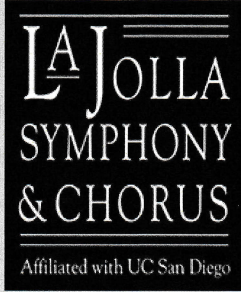
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