



METAMORPHOSIS

Sameer Patel
Music Director and
Orchestra Conductor

Arian Khaefi
Sally and Einar Gall Music Director
and Chorus Conductor

Stephanie Weaver Yankee
Executive Director

LA JOLLA
SYMPHONY
& CHORUS

Affiliated with UC San Diego

2023-24 SEASON



2023-2024 SEASON **METAMORPHOSIS**

We are thrilled to present our 2023-2024 season, "Metamorphosis," featuring a series of concerts that celebrate transformation and reinvention through music. From the joyful and exuberant notes of our opening program to the rich, sonic tapestry of our final concert, this season's programming will take you on an unforgettable musical and emotional journey.

It is with great pleasure that we introduce our new Music Director and Orchestra Conductor, Sameer Patel. Along with Sally and Einar Gall Music Director and Chorus Conductor Arian Khaefi, our artistic leadership team is now complete! This new season heralds the start of an exciting chapter in the history of the La Jolla Symphony & Chorus, filled with strong vision and great passion.

Thank you for your ongoing support of the La Jolla Symphony & Chorus—it means so much to all of us. We look forward to sharing this incredible journey with you and creating beautiful music together.

Warm regards,

Stephanie Weaver Yankee

Stephanie Weaver Yankee, DMA
Executive Director, La Jolla Symphony & Chorus
sweaver@ljsc.org



LJS&C presents

THIS SOIL

Generously sponsored by Steven & Janet Shields

Saturday, November 4, 2023, 7:30pm

Sunday, November 5, 2023, 2:00pm

Mandeville Auditorium

Arian Khaefi, Sally & Einar Gall Music Director and Chorus Conductor

KRISTIN KUSTER

MOXIE

SAMUEL BARBER

Knoxville: Summer of 1915

Amanda Olea, soprano

FLORENCE PRICE

Piano Concerto in One Movement

Leonard Hayes, piano

INTERMISSION

GALA FLAGELLO

Bravado

GABRIELA LENA FRANK

Escaramuza

LEONARD BERNSTEIN

Symphonic Dances from West Side Story

Prologue

Somewhere: Adagio

Scherzo: Vivace leggiero

Mambo: Presto

Cha-Cha: Andantino con grazia

Meeting Scene: Meno mosso

"Cool" Fugue: Allegretto

Rumble: Molto allegro

Finale: Adagio

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From the Conductor

I confess to you all here and now, dear friends, that I am an exposition person. Some revel in the chaos of development, some are enchanted by clever resolutions, and others find serenity in denouement. Not me. I find no greater pleasure than in the explosive energy of exposition—the unveiling of characters, the unfolding of events. At LJS&C, we are at the beginning of our season, the beginning of an incredible relationship with Music Director and Orchestra Conductor Sameer Patel, and on the precipice of new partnerships and collaborations in the coming seasons.

And it is precisely this energy inherent in exposition that I hope we can create together in the concert hall today. I crafted “This Soil” with compositions by American composers. *Moxie*’s roaring opening should crack the silence of the hall into pieces and rocket you into the 2023-24 season before you find yourself in a drastic change of scene in

Barber’s gently-rocking seesaw of nostalgia and loss of innocence. Price elegantly ends our first half before we move to Gala Flagello’s full-throated orchestral shout, *Bravado*. I confess, we’ve thoroughly enjoyed ourselves preparing this piece—Gala’s work sounds like renaissance modality had a tryst with Don Davis’ *Matrix* score. We end our performance with Gabriella Lena Frank’s *Escaramuza* and Bernstein’s *Symphonic Dances*, both works centered on conflict between seemingly diametrically opposed forces—Bernstein is explicit with regards to constructing a sonic what-if resolution.

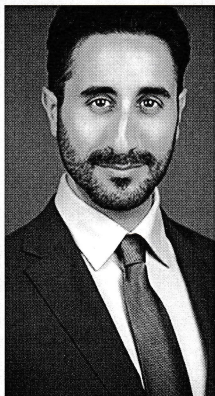
So, maybe I exaggerated a little at the outset of writing this note. While I’m partial to exposition-energy, I understand that great stories have arcs. I hope that you find excitement, joy, levity, love, and serenity in the story we’ve crafted today, and that you are as excited as I am about LJS&C’s story to come.

Arian Khaefi

conductor

Arian Khaefi is the Sally and Einar Gall Music Director and Chorus Conductor of La Jolla Symphony & Chorus. In 2022, he was appointed to this prestigious role and now helms the symphonic chorus through performances of canonic masterworks as well as commissions and new music.

In addition, Khaefi is Associate Professor of Music and Director of Choral Studies at



San Diego State University where he conducts the SDSU Chamber Choir, Treble Choir, U-Chorus, teaches choral literature, and directs the graduate choral conducting program.

Khaefi is nationally and internationally recognized for his accomplishments as a conducting pedagogue and guest conductor. In addition to leading regional and all-state honor choirs, he has guest-conducted throughout Asia, Europe, and South America. Choruses under his direction have toured nationally and have performed in concert halls across the United States. Khaefi has prepared choruses for leading conductors including Michael Tilson Thomas, Leonard Slatkin, Christopher Warren-Green, and James Conlon.



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Program Notes

by Eric Bromberger

MOXIE

KRISTIN KUSTER

Born 1973, Raleigh, North Carolina



Born in North Carolina, Kristin Kuster grew up in Boulder, Colorado, and graduated from the University of San Diego. She received her DMA from the University of Michigan, where she studied with William Bolcom and Michael

Daugherty, and she is currently professor and chair of composition at the University of Michigan. She has written orchestral works, opera, chamber music and music for wind ensembles, and music for voice. Kuster's works have been performed by the Baltimore Symphony Orchestra, Cincinnati Symphony, Cabrillo Festival of Contemporary Music, Colorado Music Festival, and the United States Air Force Heritage Brass Ensemble.

Kuster composed *MOXIE* in 2016 as part of the Baltimore Symphony's celebration of its 100th season. Kuster said that this piece was intended specifically to honor Marin Alsop, the orchestra's music director at that time and the first woman to serve as music director of a major American symphony orchestra—it was a role that required a lot of strength, a lot of moxie. *MOXIE* is a five-minute curtain-raiser that boils over with energy. Strings lead the way with propulsive staccato writing, and soon a trumpet solo takes wing and soars high over all this energy. More brass enter, the energy continues, and *MOXIE* powers its way to a ringing conclusion. ■

La Jolla Symphony & Chorus

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Mission Statement

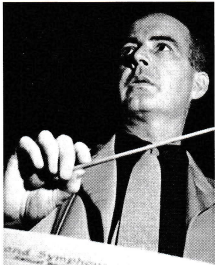
The mission of the La Jolla Symphony and Chorus Association is to enrich and inspire the diverse communities of San Diego by bringing together committed and passionate musicians to perform an imaginative mix of contemporary and traditional music at a high level of excellence.

Knoxville: Summer of 1915, Opus 24

SAMUEL BARBER

Born March 9, 1910, West Chester, PA

Died January 28, 1981, New York City



James Agee (1909-1955) was a writer of unusual gifts—he was a poet, novelist, critic, and screenwriter.

Agee died suddenly at 46, and his reputation rests on two extraordinary works:

Let Us Now Praise

Famous Men (1941), a study of Southern sharecropper families, and his novel *A Death in the Family*, left in manuscript at his death and published posthumously in 1957; it won the Pulitzer Prize for fiction in 1958. The novel tells the story of the closely-knit family of Jay and Mary Follett and their children Rufus and Catherine; that family is shattered by the death of the father in an automobile accident.

Much earlier, in 1938, Agee had written a sort of prose-poem, composed in one sudden burst of stream-of-consciousness, a piece he called *Knoxville: Summer of 1915*. Several pages long, it is a vision of childhood as recalled through the eyes of a child—Agee had grown up in Knoxville, and he set out to recreate his memory of being five years old. When, after his death, his editors prepared *A Death in the Family* for publication, they used *Knoxville: Summer of 1915* as a poetic prologue to that novel. Barber had come to know *Knoxville* when it was still a separate work, and in 1947—for soprano Eleanor Steber—he made a setting for high voice and orchestra, using approximately the final third of Agee's text. This was first performed on April 9, 1948, by Steber with Serge Koussevitsky and the Boston Symphony, but Barber—concerned about the balance between soprano and large orchestra—rescored it for smaller orchestra, and it was published in this chamber-orchestra version.

Knoxville: Summer of 1915 may be the single most beautiful creation in American music.

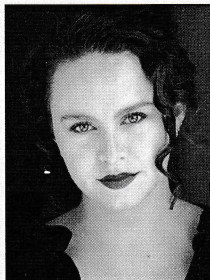
Amanda Olea

soprano

Mexican-American Soprano, Amanda Olea, has made a name for herself as an emerging

young artist, praised for her “pretty voice” and “spectacular high register”, performing with companies across the United States and internationally.

This past summer Amanda joined the Santa Fe Opera as an Apprentice Artist where she participated in the productions of *Carmen*, *Falstaff* and the world premier of *M. Butterfly*. You could also spot her on the Santa Fe Opera stage singing the roles of Despina in *Così fan tutte* and Luisa in *Luisa Fernanda* in the 2022 Apprentice Scene showcase.



Devoted to promoting new works, Amanda participated in Cincinnati Opera's Opera Fusion: New Works workshop of Kevin Puts' *The Hours*, singing the roles of Barbara and Mrs. Latch.

Equally comfortable on the concert stage, Amanda has had the pleasure of joining multiple ensembles as a featured soloist, singing *Carmina Burana* with Westmoreland Symphony Orchestra, the soprano solos in Handel's *Messiah* with Cincinnati Collegium, Lebanon Symphony Orchestra, and the La Jolla Symphony, and both the Mozart *Requiem* and Faure *Requiem* with San Diego State University.

Amanda completed her master's degree at the University of Cincinnati College-Conservatory of Music and is in the process of completing her doctor of musical arts. She received her undergraduate degree from San Diego State University.

Barber recognized that Agee's prose-poem captures a universal experience, and his music — by turns nostalgic and bittersweet — is worthy of that text (Agee, by the way, heard and liked Barber's setting). Musically, *Knoxville* is a sort of rondo: it is sectional in structure, and a few basic themes return in various forms throughout. It opens quietly as the boy sets the scene: a summer evening, quiet, with people watering their lawns or talking. A moment of agitation intrudes as a streetcar passes, clanging and sparking in the night, and then ("Now is the night one blue dew") the mood changes, almost magically. The family takes quilts out into their back yard and lies looking up at the stars ("On the rough wet grass"). The boy recalls and enumerates — with perfect childlike simplicity — the members of his family around him in the dark and their boarders. It is a moment of security, warmth, and wholeness, but — as the reader of the novel knows — a moment that will be shattered by subsequent events. Perhaps some of the profound impact of this child's vision is the inevitable knowledge that this warm summer night, loving and warm, cannot last. But for these few rapt moments, it does, and the boy blesses those around him and is put to bed, momentarily secure — but like all children — adrift and alone in the world. ■

Knoxville: Summer of 1915 (text)

It has become that time of evening when people sit on their porches, rocking gently and talking gently and watching the street and the standing up into their sphere of possession of the trees, of birds' hung havens, hangars. People go by; things go by. A horse, drawing a buggy, breaking his hollow iron music on the asphalt; a loud auto; a quiet auto; people in pairs, not in a hurry, scuffling, switching their weight of aestival body, talking casually, the taste hovering over them of vanilla, strawberry, pasteboard and starched milk, the image upon them of lovers and horsemen, squared with clowns in hueless amber

A streetcar raising its iron moan; stopping, belling and starting; stertorous; rousing and raising again its iron increasing moan and swimming its gold windows and straw seats on past and past and past, the bleak spark crackling and cursing above it like a small malignant spirit set to dog its tracks; the iron whine rises on rising speed; still risen, faints; halts; the faint stinging bell; rises again, still fainter, fainting, lifting, lifts, faints foregone: forgotten. Now is the night one blue dew

Now is the night one blue dew, my father has drained, he has coiled the hose

Low on the length of lawns, a frailing of fire who breathes...
Parents on porches: rock and rock. From damp strings morning glories hang their ancient faces

The dry and exalted noise of the locusts from all the air at once enchants my eardrums

On the rough wet grass of the back yard my father and mother have spread quilts. We all lie there, my mother, my father, my uncle, my aunt, and I too am lying there...They are not talking much, and the talk is quiet, of nothing in particular, of nothing at all. The stars are wide and alive, they seem each like a smile of great sweetness, and they seem very near. All my people are larger bodies than mine,...with voices gentle and meaningless like the voices of sleeping birds. One is an artist, he is living at home. One is a musician, she is living at home. One is my mother who is good to me. One is my father who is good to me. By some chance, here they are, all on this earth; and who shall ever tell the sorrow of being on this earth, lying, on quilts, on the grass, in a summer evening, among the sounds of the night. May God bless my people, my uncle, my aunt, my mother, my good father, oh, remember them kindly in their time of trouble; and in the hour of their taking away

After a little I am taken in and put to bed. Sleep, soft smiling, draws me unto her: and those receive me, who quietly treat me, as one familiar and well-beloved in that home: but will not, oh, will not, not now, not ever; but will not ever tell me who I am

Piano Concerto in One Movement

FLORENCE PRICE

Born April 9, 1887, Little Rock

Died June 3, 1953, Chicago



The life and career of Florence Price form one of the most interesting chapters in American music, but for years she was virtually unknown, and her achievement is

becoming clear only now, seventy years after her death. Born Florence Beatrice Smith in Little Rock, she was the daughter of a dentist and music teacher who encouraged her remarkable musical talent. At age 15 she entered the New England Conservatory, where she studied piano and organ and took composition lessons from George Whitefield Chadwick and Frederick Converse. Returning

to Little Rock, she married George Price, an attorney, and in 1927 the couple and their children moved to Chicago, where Florence studied composition with Leo Sowerby. During these years Price helped support her family by writing musical jingles for radio commercials. Her *Symphony No. 1 in E Minor*, composed in 1931-32, won the Wanamaker Competition and was performed in 1933 by the Chicago Symphony Orchestra at the Chicago World's Fair—it was the first work by an African-American woman to be performed by a major American symphony orchestra.

Price wrote over 300 works, including four symphonies, two violin concertos, piano music, and a large number of songs and choral compositions. Price's songs were championed by Marian Anderson, and there were occasional performances of her music, but in the years following her death in 1953 her music drifted into obscurity. Some of the reasons for this were stylistic. Price had been trained in the late-nineteenth century style

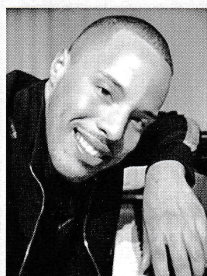
Leonard Hayes

piano

Leonard Hayes is a doctoral student at the University of Southern California, where

he studies under the tutelage of concert pianist Bernadene Blaha. He serves as the graduate teaching assistant in the Keyboard Studies department. Previously, Hayes served as head of piano studies and assistant director in the Music Conservatory at the Booker T. Washington High School for the Performing and Visual Arts in Dallas, TX.

Hayes is a winner of numerous piano competitions including the 2021 Los Angeles Korean American Music Competition and the 2015 National Piano Competition sponsored by the National



Association of Negro Musicians. As a concerto soloist, he has performed with the Santa Monica Symphony, New England Repertory Orchestra, and the Los Angeles Korean American Orchestra. As recitalist and chamber musician, Hayes has performed across the U.S. and abroad, including such notable venues as Sweelinckzaal at the Conservatorium van Amsterdam, Walt Disney Concert Hall, Dorothy Chandler Pavilion, Hammond Hall at the Winspear Opera House, Steinway Hall, Hatch Hall, and Kilbourn Hall (Eastman School of Music), Memorial Chapel (Lawrence University), Ayers Recital Hall (Texas Lutheran University), and Thrasher Opera House (Green Lake, WI). As a scholar, Hayes was awarded the prestigious 2015 Links Scholarship. The award, a cooperative effort between the Rochester (NY) Chapter of The Links, Inc., and the Eastman School of Music, recognizes and celebrates the extraordinary talent of an African American scholar musician.

of her teachers Chadwick and Converse, she remained faithful to that idiom throughout her career, and her music seemed old-fashioned during the second half of the twentieth century. Perhaps in a new century, one that has been willing to re-embrace tonality and traditional forms, her music will find the audience it deserves.

Price wrote her *Piano Concerto in One Movement* in Chicago in 1934, one year after the successful premiere of her *First Symphony*. She was the soloist at its premiere in Chicago, and the following year the concerto was performed by another African-American woman composer, Victoria Bond, but then the music—and Price’s orchestral score—dropped out of sight. Early in the twenty-first century, scholars attempted to recreate the orchestral part from Price’s two-piano score and random orchestra parts that had survived, but in 2018 her original full score was discovered, and the music can now be heard exactly as she imagined it.

The *Piano Concerto in One Movement* is a compact piece—it lasts only about eighteen minutes, and within that span Price is able


to create the effect of a standard three-movement concerto. A brief orchestral introduction marked *Andantino* leads to the entrance of the soloist, who is promptly given a grand cadenza very much in the style of the great nineteenth-century virtuosos. The orchestra returns, and the opening section takes wing. Some have heard the influence of spirituals in the themes of the first section, but more impressive is the grand sweep of this music as it rises to a powerful climax and conclusion. In the central section, marked *Adagio cantabile*, the orchestra’s strings offer a quiet introduction to the entrance of the piano, which dominates this movement, sharing extended passages with the solo oboe and solo cello. The full orchestra returns to launch the *Allegretto* finale, and then the piano takes off. This movement is in the form of a juba dance, one of Price’s favorite dance forms. Originally brought to the United States by slaves from West Africa, the *juba* was built on syncopated rhythms and the sound of slapped drums and stomped feet. Price’s finale is full of snap and fire, nicely accentuated by its many syncopations and unexpected pauses. ■

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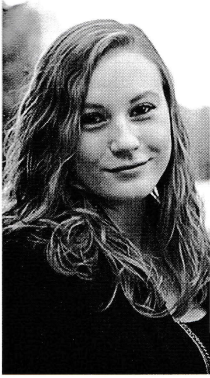
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Bravado

GALA FLAGELLO

Born April 1, 1994
Westwood, New Jersey



Gala Flagello received her bachelors degree from The Hartt School and then earned her masters and DMA at the University of Michigan, where she studied with

Michael Daugherty and Kristin Kuster (whose music opened this program). Flagello has been composer-in-residence with the Promenade Opera Project in Boston, she co-founded the contemporary music festival Connecticut Summerfest, and she has been active in educational projects and in promoting contemporary music.

Bravado is a very new piece—it was premiered last summer at Tanglewood. The composer has supplied a brief introduction: “*Bravado* (2023) was written for the Tanglewood Music Festival 2023 orchestral readings and explores the many connotations of the word “bravado,” a descendent of the Old Italian adjective *bravo*, meaning “wild” or “courageous.” A person with bravado can be seen as bold or reckless, daring or arrogant, confident or overbearing. The orchestra musically embodies this range of traits through the transformation of the piece’s primary melody.”

Flagello has arranged *Bravado* for band, and it will be performed in that version by the United States Marine Band during its tour of the Midwest this fall. ■

CONCERT VIDEO EDUCATIONAL FUND

Thanks to a generous gift by the **Family of Joan Forrest, in her memory**, La Jolla Symphony & Chorus will be videotaping each of the concerts this season. These videos will be posted on our YouTube channel for educators and the public to access free of charge as part of our music education and outreach effort. The videos also will be broadcast by UCSD-TV to all 11 UC campuses and by satellite and cable to over 100,000 viewers.

With ongoing support, we can turn LJS&C’s unique commitment to performing new music and lesser-known works into an invaluable educational resource.

If you are interested in joining the Family of Joan Forrest in supporting this effort, please contact Stephanie Weaver Yankee at sweaver@ljsc.org for details.

Escaramuza

GABRIELA LENA FRANK

Born September 26, 1972, Berkeley



Gabriela Lena Frank received her bachelors and masters degrees from Rice University and later studied composition with Leslie Bassett, William Bolcom, and Michael Daugherty.

As a composer,

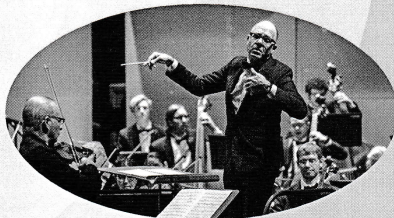
Frank has been acutely conscious of her multi-cultural heritage: her father is of Lithuanian Jewish descent, and her mother is Peruvian of Chinese descent. Her music explores the many strands of her ethnic heritage, using native instruments as well as traditional classical instruments and ensembles. Her works have been performed by the Boston Symphony, San Francisco Symphony, Los Angeles Philharmonic, Chicago

Symphony and many others, and she has served as composer-in-residence with the Philadelphia Orchestra and Seattle and Nashville Symphonies. Frank is a member of the Silk Road Ensemble.

Frank has provided a program note for *Escaramuza*, which she composed in 2010:

Escaramuza, which signifies “skirmish” in the Spanish language, is inspired by the kachampa music of Andean Perú. Celebrating the pre-Hispanic Inca warrior, the kachampa dance is executed by athletic men who convey a triumphant, even joyful, spirit. Inspired by the kachampa dances done with fast-snapping ropes that I’ve witnessed in Perú, especially in Paucartambo during the Virgen de la Carmen festival, I’ve created a brightly chiseled romp in an asymmetrical 7/8 rhythm that is launched after an extended bass drum solo. Through most of *Escaramuza*, no section of the ensemble is allowed to rest for long, maintaining the high energy typical of kachampas. (Gabriela Lena Frank) ■

The Steven Schick Prize for Acts of Musical Imagination & Excellence



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

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

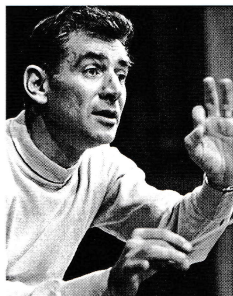
To contribute to The Steven Schick Prize Fund, visit <https://www.ljsc.org/stevenschickprize/>

Symphonic Dances **from *West Side Story***

LEONARD BERNSTEIN

Born August 25, 1918, Lawrence, MA

Died October 14, 1990, New York City



Though *West Side Story* has become one of the most popular musicals ever, its creation involved a number of risks. Central among these was the decision to adapt *Romeo and Juliet* to a contemporary New York setting: the warring Montague and Capulet families are transformed into rival street-gangs, the Sharks and the

Jets, while Romeo and Juliet become Tony and Maria. And the grim ending of Shakespeare's play made for a conclusion seldom experienced in a Broadway musical.

Yet *West Side Story*—first produced in Washington, D.C. on August 19, 1957—turned out to be a huge success (it ran on Broadway for over a thousand performances), and Bernstein's music is probably his most memorable score. Central to the original conception of *West Side Story* was the importance of dance. Jerome Robbins was both choreographer and director of the original production, and some members of the cast were chosen for their abilities as dancers—their singing ability was considered of secondary importance. The dance sequences remain some of the most impressive parts of the musical.

Several years after the premiere, Bernstein—with the assistance of Sid Ramin and Irwin Kostal—made an orchestral suite of the dances from the musical, and the *Symphonic Dances from West Side Story* were first performed by Lukas Foss and the New York Philharmonic on February 13, 1961. The dances follow the action of *West Side Story* and in some movements incorporate bits of the songs. A brashly energetic *Prologue* (which requires fingersnapping from the orchestra) leads to a section based on the song "*Somewhere*," which envisions a more peaceful world. A *Scherzo* leads to *Mambo*, set at the high school dance which both the Sharks and Jets attend. Tony and Maria dance together in the *Cha-Cha* (which quotes the song "*Maria*"), and their *Meeting Scene* is depicted by a quartet of muted violins. Tensions rise in the eerie, twisting "*Cool*" *Fugue*, and *Rumble* accompanies the fight in which the rival gang-leaders Bernardo and Riff are killed. A flute cadenza prefaces the *Finale*, which incorporates Maria's "*I Have a Love*," and—after so much vitality and violence—the *Symphonic Dances* come to a subdued close. ■

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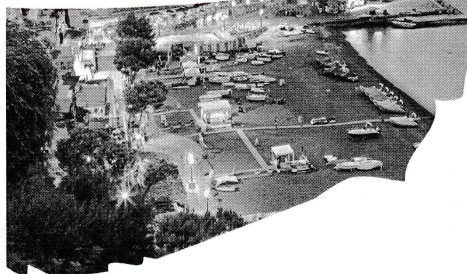
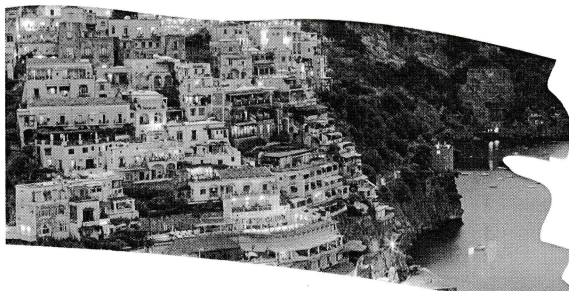
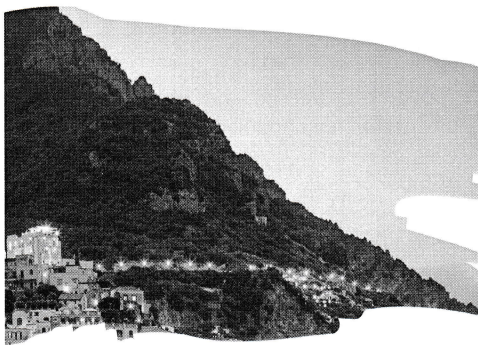
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Mia Cylinder
Julianne Han

Oboe

Heather
Marks-Soady
Principal
Robert
Wakefield-Carl
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Jessica Luce

English Horn

Heather
Marks-Soady

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Denexel Domingo
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Justine Hamlin

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

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NEXUS

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