

2024-2025
SEASON

LA JOLLA
SYMPHONY
& CHORUS

Affiliated with UC San Diego

70 YEARS

OF EXPLORATION
AND EXCELLENCE



SCAN ME

FOLK FORWARD:
SEGER, BARTOK,
AND THE BORDER

From the Executive Director



Dear Patrons,

We are thrilled to present the 70th anniversary season of the La Jolla Symphony & Chorus, a season-long celebration of "LJS&C: 70 Years of Exploration and Excellence." What began as a modest gathering of nonprofessional musicians in 1954 has evolved into a dynamic orchestra and chorus, comprised of volunteer musicians from a wide range of diverse backgrounds. Thank you for choosing to join us as we celebrate 70 years of musical exploration and excellence, embodying the spirit of creativity, diversity, and community that defines the La Jolla Symphony & Chorus.

Originating from humble beginnings as the La Jolla Civic Orchestra, our organization has undergone transformative growth over the years, thanks to the unwavering support of our patrons and our affiliation with UCSD's Music Department. Today, these extraordinary community musicians live throughout our broader community; they teach in our schools, minister to our sick, and serve our country. They are our co-workers, neighbors, and friends. The powerful collaboration between LJS&C and the San Diego community unites, transforms, and moves us.

As we celebrate this milestone season, we honor our founders, supporters, and all those who have contributed to our remarkable journey. We are delighted to have you join us as we celebrate 70 years of musical exploration and excellence, embodying the spirit of creativity, diversity, and community that defines the La Jolla Symphony & Chorus.

Sincerely,

A handwritten signature in cursive script that reads "Stephanie Weaver Yankee". The ink is dark and the signature is fluid and elegant.

Stephanie Weaver Yankee
Executive Director
La Jolla Symphony & Chorus

Saturday, November 2, 2024, 7:30 PM

Sunday, November 3, 2024, 2:00 PM

Mandeville Auditorium

Folk Forward: Seeger, Bartok, and the Border

La Jolla Symphony

Sameer Patel, Music Director and Orchestra Conductor

RUTH CRAWFORD SEEGER

Rissolty Rossolty

FRANZ JOSEPH HAYDN

Symphony No. 25 in C Major

Adagio: Allegro molto

Menuet

Presto

ANDRÉS MARTÍN

Juan Soldado, Santo de los migrantes

INTERMISSION

RUTH CRAWFORD SEEGER

Andante for Strings

BÉLA BARTÓK

Concerto for Orchestra

Introduzione: Andante non troppo; Allegro vivace

Gioco delle Coppie: Allegretto scherzando

Elegia: Andante non troppo

Intermezzo Interrotto: Allegretto

Finale: Pesante; Presto

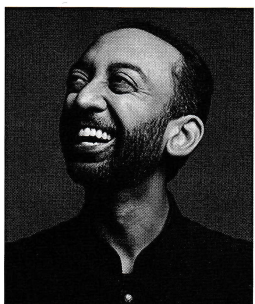
Major Sponsor Support for the 2024-2025 Season:



UC San Diego



From the Conductor



Dear Friends,

As we launch into the La Jolla Symphony and Chorus's 70th season, I am filled with a sense of excitement and gratitude. For seven decades, this organization has pushed musical boundaries, championed works by living composers, and faithfully served its community. As the Music Director and Orchestra Conductor, it's an honor to carry on this legacy.

I was reminded of the joy of making music when we gathered for our first rehearsal a few weeks ago. I also quickly remembered what makes the La Jolla Symphony and Chorus so special: the people.

Our musicians come from many walks of life; in our rehearsal room you can see a student in a UCSD hoodie after a long day in the library sitting next to a fellow musician in scrubs, fresh off a shift at the hospital. And in spite of their busy lives, when I give a downbeat there's a palpable life force that awakens in the room. Maybe it's passion and enthusiasm, or simply that the music is marked *forte*. But really I'd like to think it's love: the life force of more than a hundred people who gather every week simply for the love of music.

In all the music that we'll hear this season—from Schumann and Bartok to Lei Liang and Vivian Fung—I hope you'll be able to hear that love of music radiate from the stage. For me—who often gets the best seat in the house—there's no greater joy.

So sit back, buckle up, and enjoy our 70th season. I'm glad you're here.

Sameer Patel

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.

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

Continued on next page

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Hours subject to change

Mission Statement

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

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. ■

Program Notes

by Eric Bromberger

Rissolty Rossolty

RUTH CRAWFORD SEEGER

Born July 3, 1901

East Liverpool, Ohio

Died November 18, 1953

Chevy Chase, Maryland



The career of Ruth Crawford Seeger was a mirror of the main currents in American music and American

life during the first half of the twentieth century. Born into a Midwestern family, she studied music in Florida as a child and at age 20 entered the American Conservatory in Chicago to study piano and composition. She went to New York in 1929 to study composition with Charles Seeger, she was the first woman to win a Guggenheim Fellowship, and she spent 1930-31 in Europe. On her return to the United States, she married Seeger and in the process became stepmother to his 12-year-old son Peter, who would later achieve fame as the folk-singer Pete Seeger.

Crawford Seeger's early music was original and striking, and she achieved fame not just as a "woman composer" but as one of the leading voices of the American avant-garde during the 1930s. Influenced by the music of Scriabin, she left behind traditional harmonic language and evolved her own dissonant and

highly-structured music, one that reflects a keen ear for sonority. The Depression, however, brought a sharp change in direction for the entire Seeger family. Their politics moved far to the left (Charles Seeger became music critic for the *Daily Worker*), and their sympathy for the masses during a time of economic hardship drew the family to American folk music (this interest was aided by Crawford Seeger's close friendship with Carl Sandburg). During these years, she wrote a few vocal works with radical sympathies, but her primary interest was in collecting, editing, and publishing American folk songs. These interests, along with the responsibility of raising four children, brought her own composing to a virtual standstill for over a decade. Crawford Seeger returned to composition with her *Suite for Wind Quintet* of 1952, but her extraordinary promise was cut short when she died of cancer the following year at age 52.

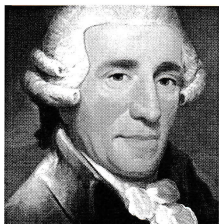
Rissolty Rossolty, composed in 1939, is one of Crawford Seeger's few works for orchestra, and it grows directly out of her passion for folk music. Only three minutes long, *Rissolty Rossolty* is based on two folk songs about marriage; through some deft counterpoint, Crawford Seeger combines these with a fiddle tune, and this spirited music concludes on the same gesture with which it began. ■

Symphony No. 25 in C Major

FRANZ JOSEPH HAYDN

Born March 31, 1732, Rohrau

Died May 31, 1809, Vienna



In 1761 Joseph Haydn—then 29 years old—was hired as vice-kapellmeister to the Esterhazy family, which

maintained opulent palaces in Eisenstadt and Esterhaza. There was one of the most refined courts in Europe, and the princes were intelligent and generous patrons of the arts—they maintained a private orchestra and eventually built an opera house. Haydn would remain in their employ for the rest of his long life, and in his first years there he composed mostly instrumental music.

No one is exactly sure when Haydn composed his *Symphony No. 25 in C Major*, except to note that it comes from his early years with the Esterhazy court. We think of Haydn as “the father of the symphony,” but the symphony did not spring fully-formed from his imagination. He spent years experimenting and refining that form, and his symphonies—particularly his early ones—show many different influences. The *Symphony No. 25* is in the three movements of the Italian *sinfonia*, but it does not quite conform to that model, which was usually in three movements in a fast-slow-fast sequence.

Instead, Haydn begins his first movement with a slow introduction, and then instead of writing a slow middle movement he offers a minuet-and-trio: this symphony does not have a true, slow movement. Haydn scores the symphony for the small orchestra the Esterhazys maintained in his early years with them—two oboes, two horns, and strings—and the *Symphony No. 25* is compact: it spans only about thirteen minutes.

The symphony opens with a stately and sometimes intense *Adagio* before the *Allegro molto* takes wing on a firm three-note rising figure. Haydn’s writing is quite vigorous here, and the exposition explores minor keys as it proceeds; Haydn calls for a repeat of both exposition and development. The central *Menuet* is unexpectedly vigorous, while its trio section features the horns and oboes prominently. Haydn offers some surprises in the finale. Rather than concluding with a rondo or dance movement, he writes another sonata-form movement and sets it at a very fast pace: *Presto*. The movement opens with a four-note figure that is curiously suggestive of the four-note motto that Mozart would use at the beginning of his “*Jupiter*” *Symphony*, written thirty years later. But Haydn does not treat this figure to the sort of the contrapuntal extension Mozart would employ—instead, this figure will recur throughout this energetic movement. Once again, Haydn calls for a repeat of both exposition and development. ■

Juan Soldado, *Santo de los migrantes*

ANDRÉS MARTÍN

Contemporary

Born Buenos Aires, Argentina



Andrés Martín learned to play the guitar as a boy in his native Buenos Aires, but when his father suggested

that he should switch to a more “classical” instrument, he tried the double bass, and it was love at first sight. In 2002 Martín relocated to Tijuana, where he became the principal bassist of the Orquesta de Baja California. Since then he has developed an extensive career as a composer, performer, teacher, and organizer — he sponsors the Latin American Double Bass Encounter, an annual event that brings together and encourages young double bass players, and Contrabajos de Baja California, a support group for all double bass players. In addition, Martín has been a prolific composer — while he writes largely for his own instrument, he has also composed chamber music for a variety of ensembles.

The composer has supplied a program note for *Juan Soldado, Santo de los migrantes*:

Juan Castillo Morales, known as Juan Soldado, was a low-ranking soldier in the Mexican army who, in 1938, was accused of raping and murdering 8-year-old Olga Camacho Martínez in Tijuana. Despite serious doubts about his guilt and a lack of conclusive evidence, Juan was

subjected to a summary trial and sentenced to death based on an alleged signed confession made behind closed doors — a document that was never found. On the day of his public execution, Juan Soldado loudly proclaimed his innocence, which planted seeds of doubt among the populace.

The figure of Juan Soldado remains controversial. While many venerate him as a saint and visit his tomb seeking miracles, others still believe him guilty of Olga Camacho’s murder. His emblematic image teeters between being considered a saint by some and a murderer by others, enduring as a symbol of uncertain justice and popular faith, particularly among migrants, who have adopted him as their protector.

This composition is inspired by the tragic story of Juan Soldado, musically capturing the events leading to his execution and his subsequent transformation into a myth. The work begins with a monologue performed by the violins, who, through a haunting melody, narrate the myth of Juan Soldado, setting a somber tone for the story. This prelude draws the listener into the myth’s atmosphere, preparing them for the unfolding tragedy.

Section “A” focuses on the tragedy of the horrific murder of the child, symbolized by a timpani solo. The dark, resonant tones of the timpani evoke the profound sorrow and shock of this heinous act, anchoring the emotional weight of the composition.

Section “B” then transitions into the turmoil of Juan’s imprisonment and the subsequent fire at the barracks, known

Continued on next page

as “El Fuerte,” an event sparked by an enraged crowd demanding Juan’s lynching. In this section, the orchestra conveys the desperation of those trapped by the flames, facing a situation with no clear escape, engulfed in chaos and confusion, uncertain of where to run.

The critical moment of the work arrives with Juan Soldado’s public execution. Section “F” portrays this brutal act: the violins represent Juan running for his life, while the rest of the orchestra embodies the gunshots that ended his existence. This moment is the climax of tension and tragedy, where the music reflects both Juan’s desperate attempt to survive and the relentless violence surrounding him.

Section “G,” elegiac in nature, evokes the moment of Juan Soldado’s agony on the ground. Here, the music delves into nostalgia and introspection, as Juan reflects on what might have been, a brief recollection of the good moments in his

life. Simultaneously, superstitious rumors begin to surface among the witnesses, hinting at the origin of the legend that would grow around his figure. Following this, Section “H” presents a grandioso tutti that encapsulates the scale of this tragedy. This climactic section reflects the profound impact of the events on a generation in Tijuana, filled with controversy, sadness, and mysticism. It serves as the largest climax of the entire piece, emphasizing the dramatic and emotional weight of the story.

The work concludes with a new monologue, performed by the cello, symbolizing the spread of the myth of Juan Soldado. Each member of the strings takes up this theme and transforms it, adding their own interpretation, distorting and spreading the story, just as the legend of Juan Soldado has been told and retold, taking on new forms and meanings over time. (Andrés Martín) ■

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/>

Andante for Strings

RUTH CRAWFORD SEEGER

The *Andante for Strings* was originally the third movement of Ruth Crawford Seeger's *String Quartet*. Composed in 1931 while she was studying in Europe, the quartet was first performed on November 13, 1933, in New York City, and its striking third movement was recorded in 1934, a rare accolade for new music, particularly during the Depression. This *Andante*—heard at this concert in an arrangement for a full string section—consists of terraced chords rather than clearly-defined thematic material and abandons almost entirely the notion of rhythm: the music's variety comes from its shifting dynamics and accents. The composer called this "a counterpoint of dynamics," stressing that "the crescendi and diminuendi should be exactly timed, and no instrument should reach the highest or lowest point simultaneously with another. As for the melodic line—as in the second movement, it travels from instrument to instrument; there is only one line." ■

La Jolla Symphony & Chorus 2024-2025

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Concerto for Orchestra

BÉLA BARTÓK

Born March 25, 1881

Nagyszentmiklos, Hungary
(now in Romania)

Died September 26, 1945
New York City



Bartók and his wife fled to the United States in October 1940 to escape World War II and the Nazi domination of

Hungary, but their hopes for a new life in America were quickly dashed. Wartime America had little interest in Bartók or his music, the couple soon found themselves living in near-poverty, and then came the catastrophe: in the spring of 1942 Bartók's health failed. By the following spring his weight had dropped to 87 pounds (a ghastly photo from these months shows an emaciated figure, his bones pressed through his skin), and he had to be hospitalized. Bartók fell into a deep depression, convinced that he would neither recover nor compose again. To his publisher he wrote, "Artistic creative work generally is the result of an outflow of strength, highspiritedness, joy of life, etc. — All these conditions are sadly missing with me at present."

At this point, Bartók's friends rallied around him — and very discreetly too, since the fiercely proud composer would never accept anything that resembled charity. Fritz Reiner and Joseph Szigeti convinced Serge Koussevitzky to ask for a new work from the ailing composer, and the conductor visited Bartók's hospital

room in New York City to tell him that the Koussevitzky Foundation had commissioned an orchestral work for which it would pay \$1000. Bartók refused. He believed that he could never complete such a work, but Koussevitzky gave Bartók a check for \$500 and insisted that the money was his whether he finished it or not. The visit had a transforming effect: soon Bartók was well enough to travel to Saranac Lake in upstate New York, where he spent the summer. First he rested (using the time to read an English translation of *Don Quixote*), and then he began work. He worked fast: beginning August 15, 1943, he completed the score eight weeks later on October 8.

The *Concerto for Orchestra*, as Bartók called the piece, had its first performance on December 1, 1944, in Boston. It was an instant success, and Bartók reported that Koussevitzky called it "the best orchestra piece of the last 25 years." For that premiere, Bartók prepared a detailed program note, and — unusually for this composer — that note talked not just about the title and structure, but about the content of the music:

The title of this symphony-like orchestral work is explained by its tendency to treat the single orchestral instruments in a concertant or soloistic manner. The 'virtuoso' treatment appears, for instance, in the fugato section of the development of the first movement (brass instruments), or in the perpetuum-mobile-like passage of the principal theme of the last movement (strings), and especially in the second movement, in which pairs of instruments consecutively appear with brilliant passages.

This is music of strength, humanity, beauty, and (not least) humor, and Bartók's own description may touch the secret of its emotional appeal: "The general mood of the work represents, apart from the jesting second movement, a gradual transition from the sternness of the first movement and the lugubrious death-song of the third, to the life-assertion of the last one."

The five movements of the *Concerto for Orchestra* are in the beautifully symmetric arch form that Bartók sometimes employed. The outer movements, both in modified sonata form, are the anchors of this arch. They frame the two even-numbered movements, both of which have the character of scherzos (each is marked *Allegretto*). The central slow movement, which itself is in a symmetric ternary form, becomes the capstone to the arch.

Introduzione: The music comes to life with a brooding introduction, and flutes and trumpets hint at theme-shapes that will return later. The movement takes wing at the *Allegro vivace* with a leaping subject (immediately inverted) for both violin sections, and further themes quickly follow: a second subject for solo trombone and a more intimate figure for solo oboe. As part of the development comes a resounding fugato for the *Concerto's* eleven brass players, and the movement drives to a resplendent close on its second subject, stamped out by the brass.

Gioco delle Coppie (Game of Couples): This charming movement should be understood as a scherzo in the literal meaning of that term: a "joke"—music for fun. A side drum sets the rhythm, and

then pairs of woodwinds enter in turn to play a variation on the good-natured opening tune, first heard in the bassoons. Bartók varies the sound by having each "couple" play in different intervals: the bassoons are a sixth apart, the oboes a third, the clarinets a seventh, the flutes a fifth, and finally the trumpets a second apart. A noble brass chorale interrupts the fun, and then the woodwinds pick up the opening theme and resume their game, but now with a difference: a third bassoon gets to tag along, and Bartók combines some of the pairs of woodwinds on their return. The side drum returns to tap this music into silence.

Elegia: At the center of the *Concerto* lies this dark *Andante*, which Bartók called a "lugubrious death-song" and which is based in part on material first heard during the introduction to the first movement. It opens with an inversion of the *Concerto's* very beginning, and this gives way to one of the finest examples of Bartók's "night-music," with a keening oboe accompanied by spooky swirls of sound. A great outburst from the violins, also derived from the very beginning, leads to the violas' *parlando* declarations. The music winds its way back to the eerie night-sounds of the opening before vanishing with only two instruments playing: piccolo and timpani.

Intermezzo Interrotto (Interrupted Intermezzo): A sharper sense of humor emerges here. Bartók begins with a woodwind tune whose shape and asymmetric meters suggest an Eastern European origin and continues with a glowing viola melody that must have had specific appeal for him: it is derived from an operetta tune by Zsigmond Vincze that

Continued on next page

originally set the words "You are lovely, you are beautiful, Hungary." At the center of the movement comes the interruption. During the war Bartók had been dismayed by the attention paid to Shostakovich's *Leningrad Symphony*, and he objected particularly to the obsessive ostinato theme Shostakovich associated with the Nazi invaders (and which in turn he had taken from Lehár's *The Merry Widow*). Bartók quotes that tune in the solo clarinet, then savages it: he makes the orchestra "laugh" at the theme, which he treats to a series of sneering variations and finally lampoons with rude smears of sound. This has long been considered Bartók's attack on Shostakovich, but is it possible that Lehár's tune functions in exactly the same way for both Shostakovich and Bartók? For each, it is a symbol of the hated Nazis, it invades their own music, and it is thrown aside in an act of defiant nationalism. Once it is gone, Bartók returns—in one of the most beautiful moments in the *Concerto*—to his "Hungarian" tune, now sung hauntingly by muted violins.

The *Finale* begins with a fanfare for horns, and then the strings take off and fly: this is the perpetual motion Bartók mentioned in his note for the premiere, and—beginning very quietly with the inside second violins—he soon invests this rush of energy with a slashing strength. This movement is of a type Bartók had developed over the previous decade, the dance-finale, music of celebration driven by a wild energy. Yet it is a most disciplined energy, as much of the development is built on a series of

fugues. The fugue subject, derived from the opening horn fanfare and first announced by a pair of trumpets, evolves through a remarkable sequence of permutations: when the strings have their turn with it, that fugue is announced by the outside second violins (Bartók is scrupulous in this score about giving every single section and player a moment of glory). Matters subside into a mysterious quiet, and from this misty murk the fugue theme suddenly blazes out in the brass and the *Concerto for Orchestra* ends with one of the most dazzling conclusions to any piece of music: the entire orchestra rips straight upward in a dizzying three-octave rush of sound.

It is hard to imagine that music of so much strength, so much optimism, so much—to use Bartók's own term—"life-assertion" could have come from the frail man who had to be helped onto the stage to receive the cheers in Boston at the premiere. For the Bartók who wrote this powerful score was a man unhappily exiled from his native land, a man tormented by the war, a man so physically weak that his doctors barely let him attend the premiere, a man wracked by the leukemia that would kill him ten months later. The appeal of this music lies not just in its virtuosity but in something much deeper: in the midst of worldwide conflagration and his own terminal illness, Bartók did recover his "strength, highspiritedness, [and] joy of life," and he turned them into great music. ■

La Jolla Symphony Orchestra

Founded in 1954 by Peter Nicoloff

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Heather

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Tom Schubert
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Jim Swift

Contrabassoon

Jonathan Omens

French Horn

Cynthia McGregor
Principal

Buddy Gibbs
Associate Principal

John-David Russo
Assistant Principal

Eric Burke

Neven Basener

Trumpet

Fil Starostka
Principal

Kai Mow

Andrew Pak

Trombone

Ted Bietz
Co-Principal

Jacob Raffee
Co-Principal

Bass Trombone

Ronald Scipio

Tuba

Joseph Ortiz

Timpani

Andrew Kreysa

Percussion

Andrew Kreysa
Section Leader

Chris Amaro

Matthew LeFebvre

N. Scott Robinson

Harp

Candace LiVolsi
Valentine

Elena
Mashkovtseva

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DECEMBER 1, 2024

Joyful Traditions: A Community Messiah Sing with LJS&C

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

MARCH 15-16, 2025

Transmigration

Anna Thorvaldsdottir *METACOSMOS*
George Walker Lyric *for Strings*
Margaret Bonds *The Montgomery Variations*
John Adams *On the Transmigration of Souls*

DECEMBER 7-8, 2024

Luminosity: Colorists Past and Present

Gabriella Smith *Bioluminescence Chaconne*
Vivian Fung Violin Concerto No. 1
Claude Debussy *Sirènes, from Nocturnes*
Gabriel Fauré *Pavane*
Maurice Ravel *Daphnis et Chloé, Suite no. 2*

MAY 3-4, 2025

Echoes of Time

Julia Perry *A Short Piece for Orchestra*
Lei Liang *Five Seasons, for Pipa and String Orchestra*
Arnold Schoenberg *Accompaniment to a Cinematographic Scene*
Alexander von Zemlinsky *Prelude to Es War Einmal*
Robert Schumann Symphony No. 4, Op. 120 (1841)

FEBRUARY 1-2, 2025

Legacy: On the Shoulders of Giants

Nikolai Rimsky-Korsakov *from The Invisible City of Kitezh: The Death of the Maiden Fevronia- Pilgrimage to the Invisible City*
Anthony Davis *Notes from Underground*
Nee Commission World Premiere
Igor Stravinsky *Petrouchka (1947)*

JUNE 7-8, 2025

Elijah's Triumph

Felix Mendelssohn *Elijah*
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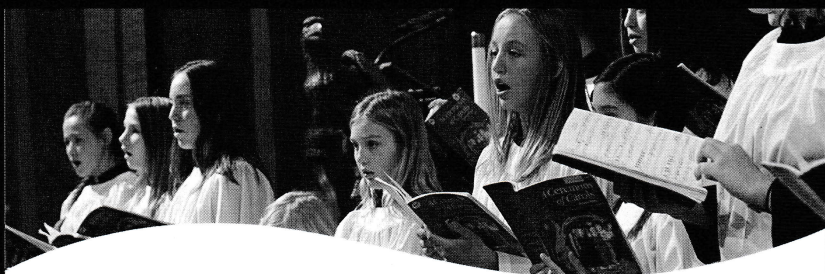
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