

**LA JOLLA
SYMPHONY
& CHORUS**

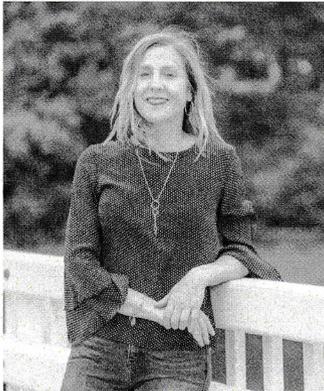
**2025-2026
*LEGENDS***

**THE FRENCH CONNECTION
NOVEMBER 1 & 2, 2025**

**LA JOLLA
SYMPHONY
& CHORUS**

Affiliated with UC San Diego

From the Executive Director



Dear Friends,

As we turn the page from our remarkable 70th Anniversary Season, I am filled with gratitude - for the music we make together, for the community we've built, and for the enduring support of those who make it all possible. This season, "Legends," celebrates timeless stories, iconic voices, and the enduring power of music to inspire and connect us all.

The La Jolla Symphony & Chorus is a rare and wonderful ensemble: over 230 volunteer musicians who bring their time, talent, and hearts to the stage purely for the love of music. Their commitment to excellence and to one another continues to inspire me every day.

We are living in challenging and uncertain times. It is in moments like these that the arts remind us who we are and what we share. Music has the power to connect us, to lift our spirits, and to affirm our common humanity. More than ever, we need to support each other and stay true to ourselves and our values.

To our loyal patrons, donors, and friends: thank you. Your presence in the concert hall and your belief in this community keep our work alive. Together, we carry forward a proud tradition of creativity, courage, and compassion.

Here's to another season of symphonies, songs, and stories—made possible by you.

A handwritten signature in black ink that reads "Stephanie Weaver Yankee". The signature is fluid and cursive.

With joy and appreciation,
Stephanie Weaver Yankee

Major Sponsor Support for the 2025-2026 Season:

UC San Diego



ST. PAUL'S CATHEDRAL
EPISCOPAL

SD Cultural
Affairs

Dr. Seuss
Foundation

The logo for the Dr. Seuss Foundation, featuring the iconic red and white striped hat of the Cat in the Hat.

Financial support is provided by the City of San Diego.

Saturday, November 1, 2025 at 7:30 p.m.

Sunday, November 2, 2025 at 2:00 p.m.

Mandeville Auditorium

The French Connection

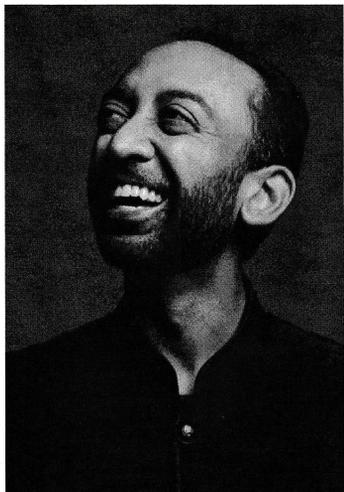
Generously sponsored by Beda & Jerry Farrell

La Jolla Symphony

Sameer Patel, Music Director and Orchestra Conductor

PUTS	Virelai (after Guillaume de Machaut)
STRAVINSKY	Symphonies of Wind Instruments
RAMEAU	Selections from Les Boréades <i>Contredanse en rondeau (Act I)</i> <i>Suite des vents (Act III, entr'acte to Act IV)</i> <i>Entrée de Polymnie (Act IV)</i> <i>Contredanses 1 and 2 (Act V)</i>
	INTERMISSION
JOLAS	Just a Minute!
DEBUSSY	Prélude à l'après-midi d'un faune
SATIE	Parade

From the Conductor



Dear Friends,

Welcome to the La Jolla Symphony and Chorus's first program of the 2025–2026 season! If you're new to us, we are thrilled to have you with us. And for our returning friends, we are so grateful you are back.

As I begin my third season with the organization, I am filled with immense gratitude for the opportunity to make joyful music with our musicians and to share it with all of you. Tonight's menu—far from the typical overture-concerto-symphony program one sometimes encounters—wouldn't be possible anywhere but at a place like the La Jolla Symphony and Chorus. This speaks to the spirit of curiosity that is in the hearts and minds of everyone at our concert: the musicians on stage, yes, but also you, our faithful audience.

I invite you to find the interplay among the composers and pieces you will hear tonight. When I programmed this concert, the thought I had was not unlike some of the scenes in Woody Allen's fantastic film, *Midnight in Paris*, a favorite of mine.

Imagine a scene, if you will: Satie, Debussy, and Stravinsky are together at Maxim's restaurant in Paris. These leading composers and friends are discussing their distinct and innovative styles: Satie, the proto-Dadaist; Debussy, the grandfather of modernism; and, of course, Igor Stravinsky, the cool Russian celebrity who shocked Paris with the likes of *The Firebird* and *The Rite of Spring*. They're interrupted by a cast of the usual suspects: Cocteau, Apollinaire, Picasso, Coco Chanel, and Serge Diaghilev.

What I'd give to be a fly on the wall.

With their music as the core of the program, I wanted to find lines that stretched both further back and further forward. We don't often hear the fourteenth-century's Guillaume de Machaut outside of music history classes, but his "*Dame, a vous sans retollir*" so charmed the American composer Kevin Puts that I'm sure we'll all leave the concert with this delightful earworm. Rameau, a leading composer of the French Baroque, gave us our systematic approach to harmony—a radical, *modern* innovation in 1722. And the brilliant French-born American composer Betsy Jolas, who turned 99 this year, takes the not-so-seriousness of Satie one step further with her "*Just a Minute!*"—which is, of course, exactly that.

My cheeky trick here is that you're hearing a program of entirely modern music.

Sameer

Sameer Patel

About the Conductor

Sameer Patel

Music Director and Orchestra 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.

In addition to his role with the La Jolla Symphony and Chorus, Patel also serves as the 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, 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.

In his programs with the La Jolla Symphony and Chorus, Sameer has championed living composers—including Anna Clyne, Anthony Davis, Gabriella Smith, Nina Shekhar, Gabriela Ortiz, and Vivian Fung—and has conducted world premieres by Andrés Martín, Lei Liang, Jiyoung Ko, Max Wolpert, and Leon Littlebird. He has also appeared with the Symphony alongside renowned soloists Wu Man, Andrea Casarrubios, Andrea Zomorodian, and Nancy Zhou.

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

Continued on the next page

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 Nosedà, 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 two children, Devan and Veda. In his spare time, Patel pursues his passions for literature, languages, jazz, traveling, fishing, history, and tennis. ■

La Jolla Symphony & Chorus Staff

Patron Services and Office Manager

Robbie Bui

Marketing & Public Relations

Jewell Karinen

Community Engagement Manager

Jasper Sussman

Orchestra Manager

Ciara Dabkowski

Chorus Manager

Jeffrey Pufahl

Orchestra Librarian

Ryan Beard

Chorus Librarians

Marianne & Dennis Schamp

How To Reach Us

Business Office

9500 Gilman Drive, UCSD 0361

La Jolla, CA 92093-0361

Contact Us

619-797-7175

boxoffice@ljsc.org

Open Hours

Mon-Fri: 9am – 5pm

Sat & Sun: Closed

Hours subject to change

Mission Statement

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

Program Notes

by Eric Bromberger

Virelai (after Guillaume de Machaut)

KEVIN PUTS

Born January 3, 1972, St. Louis



Kevin Puts (pronounced like the verb: he *puts* a mark on the paper) studied at the Eastman School of Music and at Tanglewood, and he

currently teaches at the Peabody Institute of Johns Hopkins University and at Juilliard. Puts is an extremely prolific composer: he has written for orchestra (four symphonies and twelve concertos for varied instruments), for solo voice and for chorus, and for the stage: he has composed four operas, including *The Hours* (2022) and *Silent Night*, which won the Pulitzer Prize for Music in 2012. Named Musical America's Composer of the Year in 2024, Puts is currently serving as director of the Minnesota Orchestra's Composer's Institute.

Virelai was commissioned by the Saint Louis Symphony specifically to help celebrate Stéphane Denève's installation as Music Director of that orchestra in the fall of 2019. The full title of this work needs some explanation. Guillaume de Machaut (c.1300-1377) was a French poet and polyphonic composer who set his own poems as well as liturgical texts. A *virelai* was a medieval French song form based on a refrain and three stanzas, and Machaut wrote

many songs in this form. Machaut's music is characterized by its clear textures, metrical variety (it is often based on changing meters), and sharply syncopated rhythms. All of these are in evidence in *Virelai*, which Puts conceived as a exciting concert-opener to mark a festive occasion.

Puts marks the beginning *Quick and light*, and the music comes to life as essentially bare rhythm, pulsing ahead rapidly and full of the syncopations that mark Machaut's own music. Quickly we hear the melody of Machaut's virelai "Dame, a vous san retollir," first in the solo piccolo, then the solo clarinet, and gradually the rest of the instruments enter, fleshing out those lean textures with the sound of the full orchestra. This grows in energy and volume, and suddenly a great melody comes surging upward out of the horns, violas, and cellos, and *Virelai* drives to a ringing climax. And then a surprise: textures thin out, things grow quiet, the music is reduced once again to bare rhythms, and *Virelai* comes to a surprising—and pleasing—conclusion. ■

Volunteers Wanted!

Are you passionate about music and looking for a way to get involved with La Jolla Symphony & Chorus?

We'd love for you to join our community of volunteers!

We are looking for a few new volunteers to help out with concerts and events. For more information,

please email Robbie Bui at:

boxoffice@ljsc.org

Symphonies of Wind Instruments

IGOR STRAVINSKY

Born June 17, 1882, Oranienbaum

Died April 6, 1971, New York City



Stravinsky composed his *Symphonies of Wind Instruments* during the summer of 1920, which he spent at a fishing village in Brittany.

He wrote the music as the result of a request from the *Revue musicale*, which had asked a number of composers for short pieces in memory of Claude Debussy, who had died two years before. Stravinsky had been friends with Debussy, although his own music had been a source of mixed pleasure for the older composer. Stravinsky noted that

While composing my *Symphonies* I naturally had in mind the man to whom I wished to dedicate them. I used to wonder what impression my music would have made on him, and what his reaction would have been. I had a distinct feeling that he would have been rather disconcerted by my musical idiom . . .

According to my idea, the homage that I intended to pay the memory of the great musician ought not to be inspired by his musical thought; on the contrary, I desired to express myself in a language which should be essentially my own.

What emerged from Stravinsky's wish to remember Debussy was a brief (nine-minute) piece for wind instruments only. The *Symphonies of Wind Instruments* remains one of Stravinsky's less-known

works, as the composer knew it would be:

I did not, and indeed I could not, count on any immediate success for this work. It is devoid of all the elements which infallibly appeal to the ordinary listener and to which he is accustomed. It would be futile to look in it for any passionate impulse or dynamic brilliance. It is an austere ritual which is unfolded in terms of short litanies between different groups of heterogeneous instruments.

Stravinsky's choice of title should be understood carefully, for it does not denote a series of small symphonies in the formal sense of that term. Rather, *symphonies* should be understood in its literal sense: the playing together of a group of instruments. Stravinsky said that what he meant by the title was "the togetherness of wind instruments."

The music is scored for what might be termed a symphony orchestra minus its strings and percussion: the 23-member ensemble consists of three flutes, alto flute, two oboes, English horn, clarinet, alto clarinet, three bassoons (the third alternating contrabassoon), four horns, two trumpets in C, trumpet in A, three trombones, and tuba. The work divides into three sections played without a break, and the opening and closing sections are built on a slow chorale. Stravinsky's description of the *Symphonies* as "an austere ritual" is accurate: throughout, the music is somber and subdued, its gravely ceremonial tone appropriate to its function as a memorial.

Stravinsky revised the *Symphonies* in 1947, making some small changes that involve instrumentation and metrical notation. At these concerts, the original version of 1920 is performed. ■

Selections from Les Boréades

JEAN-PHILIPPE RAMEAU

Baptized September 25, 1683, Dijon

Died September 12, 1764, Paris

We remember Rameau today primarily as a harpsichordist and theoretician, but he would have been disappointed to learn that. He wished above all else to succeed as a composer of opera, and while he did not write his first opera, *Hippolyte et Aricie*, until he was 50, he composed about twenty more over the next two decades.

Les Boréades was Rameau's final opera, composed when he was almost 80, but he never saw it performed. It was rehearsed in Paris several times in the spring of 1763, but never produced, for reasons that remain uncertain. Some think that its themes of abdication, marriage to a commoner, and the contemplation of suicide may have been too sensitive to bring before the French court; others point out that the Paris Opera burned down after these rehearsals, and that may have prevented any possibility of performance.

Les Boréades was given a concert performance in the 1770s, a decade after Rameau's death, but it was not performed again until a French radio broadcast, given in 1964 to mark the two-hundredth anniversary of Rameau's death. *Les Boréades* did not have a fully staged performance until John Eliot Gardiner led it at the Aix-en-Provence Festival in 1982. Since then it has had multiple performances and some striking recordings.

Rameau classified *Les Boréades* as a *tragédie-lyrique*, but it should be noted that this "lyric tragedy" ends happily. Its plot may be summarized briefly. Alphise, queen of Bactria, must by tradition marry a Boread, descendants of the God of the North Wind, but she has fallen

in love with Abaris, whose background is unknown. Trapped in an impossible situation, she decides to abdicate as queen; meanwhile, Cupid descends from the heavens and gives Alphise a magic arrow, which she passes on to Abaris. Infuriated by her refusal to marry one of his sons, the God of the North Winds unleashes a huge storm and earthquake, and Alphise is carried off to the realm of the Boreads.

The despairing Abaris considers suicide, but Polyhymnia—goddess of poetry, dance, and eloquence—appears and helps prepare him to rescue Alphise. Abaris descends into the subterranean world of the Boreads and uses the magic arrow to calm their fury.

At this point Apollo, god of light, appears, and—in a moment of pure *deus ex machina*—announces that Abaris is his son by a nymph-daughter of Boreas, so Alphise and Abaris are free to wed. *Les Boréades* concludes with a series of dances that celebrate their union.

This concert offers four instrumental excerpts from *Les Boréades*. The *Contredance et rondeau* come from Act I, where they accompany the dances of the Boread suitors of Alphise, Borilée and Calisis. In his rage over Alphise's refusal to choose one of his sons as a husband, Boreas unleashes a terrific storm that begins in Act III and continues into the beginning of Act IV. The *Suite de vents* is the music that depicts this storm, and Rameau called for a wind machine to help intensify the sound of that storm. The *Entrée de Polymnie from Act IV* has become the most famous music from *Les Boréades*, and it is often performed separately. This serene music accompanies the arrival of Polyhymnia, who will help prepare Abaris for his rescue mission.

The concluding *Contredances* come from the end of the opera, where they help celebrate the lovers' happy union and a return to order. ■

Just a Minute!

BETSY JOLAS

Born August 5, 1926, Paris



Now almost a hundred years old, Betsy Jolas was born in Paris to French and American parents who were deeply involved in the literary life in Paris

during the 1920's. With the deteriorating situation in Europe, the family moved to the United States, where Jolas attended Bennington College. She has noted the richness of her musical life in the United States during this period: she sang in performances of the Verdi *Requiem* under Toscanini, she heard Bartók play, and she attended Bruno Walter's rehearsals with the New York Philharmonic. After the war, Jolas returned to France, where she studied first with Honegger and later with Messiaen and Milhaud. She became Messiaen's assistant at the Paris Conservatory and later replaced him as professor of composition; she also taught at a number of American universities, including UCSD.

Jolas has acknowledged a number of influences, ranging from the polyphonic music of Monteverdi to the serial techniques of Webern (though she herself never became a serialist composer). Jolas has composed prolifically, including works for orchestra, three operas, orchestral music, chamber music for a variety of ensembles, and vocal music. Her works have been performed by the Berlin Philharmonic, Cleveland Orchestra, Leipzig Gewandhaus Orchestra, Orchestre de Paris, and many other ensembles.

Jolas composed *Just a Minute!* in 1986 for the sixtieth anniversary of the Festival Orchestra of Boulder, and it was first performed that same year in Boulder under the direction of Giora Bernstein (it should be noted that 1986 also marked Jolas' own sixtieth birthday). *Just a Minute!* is a bright celebration piece that spans, as one might expect, just about one minute. Marked *Presto*, it explodes to life on great strikes of sound from brass and percussion, and the texture of this music remains firmly pointilistic over its brief span. Jolas structures it on the interval of a rising half-step, C# rising to D, and that motif repeats in many forms as the music hurtles past. After all this dynamic activity, *Just a Minute!* concludes unexpectedly as a solo violin wanders into subdued ambiguity. ■

CONCERT VIDEO EDUCATIONAL FUND

Thanks to a generous gift by the Family of Joan Forrest, in her memory, 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.

Prélude à l'après-midi d'un faune

CLAUDE DEBUSSY

Born August 22, 1862, Saint-Germain-en-Laye

Died March 25, 1918, Paris



This shimmering, endlessly beautiful music is so familiar to us—and so loved—that it is difficult to comprehend how assaultive it was to

audiences in the years after its premiere in December 1894. Saint-Saëns was outraged: “[It] is pretty sound, but it contains not the slightest musical idea in the real sense of the word. It’s as much a piece of music as the palette a painter has worked from is a painting.” Later his outrage took a more emphatic direction: “the doors of the Institute must at all costs be barred against a man capable of such atrocities.”

We smile, but Saint-Saëns had a point. Though it lacks the savagery of *The Rite of Spring*, the *Prélude à l'après-midi d'un faune* may be an even more revolutionary piece of music, for it does away with musical form altogether—this is not music to be grasped intellectually, but simply to be heard and felt. Pierre Boulez has said that “just as modern poetry surely took root in certain of Baudelaire’s poems, so one is justified in saying that modern music was awakened by *L'après-midi d'un faune*.”

Debussy based this music on the poem “L'après-midi d'un faune” by his close friend, the Symbolist poet Stéphane Mallarmé. The poem itself is dreamlike, a series of impressions and sensations

rather than a narrative. It tells of the languorous memories of a faun on a sleepy afternoon as he recalls an amorous encounter the previous day with two passing forest nymphs. This encounter may or may not have taken place, and the faun’s memories—subject to drowsiness, warm sunlight, forgetting, and drink—grow vague and finally blur into sleep.

Like the faun’s dream, Debussy’s music is directionless, and Saint-Saëns was right to feel assaulted. In the words of Italian pianist-composer Ferruccio Busoni, this music “is like a beautiful sunset; it fades as one looks at it.” The famous opening flute solo (the sound of the faun’s pipe?) draws us into this soft and sensual world, and while the key signature may say E major, Debussy’s music obliterates any sense of a stable tonality from the start. The middle section, introduced by woodwinds in octaves, may be a subtle variation of the opening flute melody—it is a measure of this dreamy music that we cannot be sure. The opening section returns to lead the music to its glowing close, finally in uncomplicated E major. Debussy uses a small orchestra (without trombones, trumpets, tuba, or any percussion but antique cymbals) and keeps the emphasis not on musical incident but on color, harmony, and beauty of sound. Audiences have come to love this music precisely for its sunlit mists and glowing sound, but it is easy to understand why it troubled early listeners. Beneath its shimmering and gentle beauties lies an entirely new conception of what music might be. ■

Parade

ERIK SATIE

Born May 17, 1866, Honfleur

Died July 1, 1925, Paris



One of the most original and eccentric figures in the history of music, Erik Satie is as important for his influence as he is for his compositions,

for he helped steer French music away from the rich sonorities and harmonies of late nineteenth-century German music and toward a leaner, more pungent language. An enthusiast for a variety of causes (including—at different times—Catholic Rosicrucianism, Surrealism, and Dadaism), Satie remains unique for his wry sense of humor and the often hilarious titles he gave his pieces (*Three Pieces in the Form of a Pear*, *Dried Embryos*, *Flabby Preludes (for a dog)*, *Bureaucratic Sonatine*) as well as for his haunting music, full of the most evocative harmonic turns.

Parade is among Satie's most famous—or infamous—scores. Subtitled "Ballet réaliste," it was based on a concept by Jean Cocteau and featured costumes and decor by Pablo Picasso and choreography by Léonide Massine. At its first performance—in Paris on May 28, 1917—*Parade* touched off a riot between opposing factions in the audience; Satie was slapped by an audience member following that performance. The poet Guillaume Apollinaire wrote the program note for the premiere, in the process describing *Parade* as "a sort of surrealism"—this was one of the first uses of that term.

Not only was the concept—a depiction of a music hall review—strange, but Satie's

score featured such unusual instruments as a siren, pistol, typewriter, and roulette wheel (apparently some of these were added to the orchestra over Satie's objections). In the score, Satie includes all sorts of the bizarre instructions to performers that have made him famous: in the course of the ballet, players are instructed to "Assume a false air," "Bend over carefully," and "Tremble like a leaf." The music for *Parade* has become a kind of cult piece, attractive precisely because of its zaniness.

Parade is brief (only a quarter-hour long) and is structured around the three acts of this particular music hall review, each introduced by a stage manager. The ballet opens with a portentous chorale and the brief "Prelude of the Red Curtain," a quiet fugue. Soon the First Manager appears—his chattering theme will be heard throughout. He presents the "Chinese Prestidigitator," a sleight-of-hand musician. The Second Manager replicates the "Young American Girl," a silent screen star who suffers a series of travails to music that includes pistol shots and a typewriter. This section also features ragtime music, made popular in Paris by American minstrel shows. The Third Manager brings "Acrobats," who swirl energetically around the stage. The music rises to a climax—"The Supreme Rise and Fall of the Managers"—and ends suddenly with a shortened version of the opening prelude, now only eight measures long and titled "Suite to the Prelude of the Red Curtain." ■

La Jolla Symphony Orchestra

Founded in 1954 by Peter Nicoloff

Sameer Patel, *Music Director and Orchestra Conductor*

Orchestra Manager

Ciara Dabkowski

Cover Conductor

Matthew Kline

Orchestra Librarian

Ryan Beard

Orchestra Production Assistant

Zing Li

Violin I

Peter Clarke,
Concertmaster
David Bracher, *Ass't*
Principal
Andy Helgerson
Angelo Arias
Claire Lee
James Villareal
Kaylyn Majers
Susanna Han-Sanzi
Ted Tsai
Yi Fu

Violin II

Jennifer Khoe,
Principal
Catherine Chyi, *Ass't*
Principal
David Cooksley
Gary Brown
Igor Korneitshouk
Joel Carrasco
Judy Gaukel
Paul Gherghetta
Savanna Dunaway
Susan Brown
Wendy Patrick

Viola

Nancy Swanberg,
Principal
Roark Miller, *Ass't*
Principal
Alice Wei
Anne Gero-Stillwell
Clara Oberle
Cynthia Snyder
Evelyn Simco
Evie Cliff
Julia Vazquez
Lawrence Lo

Cello

Peter Ko, *Principal*
Richard Nguyen, *Ass't*
Principal
Curtis Chan
Edward Li
Gaby Carr
Isadora Flores
Jordan Kuspa
Nobuki Nakanishi
Phylicia Wang
Rebekkah Good

Contrabass

Christine Allen,
Principal
Bill Childs
Bryan Lowe
Darrell Cheng
Erik Johnson
Lance Gucwa

Flute

Erica Gamble,
Principal
Jacqueline Speiser
Julianna Han
Martin Repinecz

Piccolo

Jacqueline Speiser

Alto Flute

Erica Gamble

Oboe

Carol Rothrock,
Principal
Heather Marks Soady
Zing Li

English Horn

Heather Marks Soady

Clarinet

Denexel Domingo,
Principal
Claire Wang
Gabe Merton

Bass Clarinet

Gabe Merton

Basset Horn

Steve Shields

Bassoon

Tom Schubert,
Principal
Dan Weiss
Jim Swift

Contrabassoon

Dan Weiss

French Horn

Cynthia MacGregor,
Principal
John-David Russo
Kennan Langsford
Ryan Beard

Trumpet

Kenneth Fitzgerald,
Principal
Andrew Pak
Tristan Shin

Trombone

Jacob Raffee,
Principal
Steven Nguyen

Bass Trombone

Ronald Scipio

Tuba

Derek Lee
Joseph Ortiz

Timpani

Chris Amaro

Percussion

Andrew Kreysa,
Principal
Abbey Mellado
Lindsay Sackin
Matthew LeFebvre
N. Scott Robinson

Harp

Laura Vaughan
Angelova, *Principal*
Donna Vaughan

La Jolla Symphony & Chorus 2025-2026 Season Calendar

2025



Joy!

A Messiah Celebration

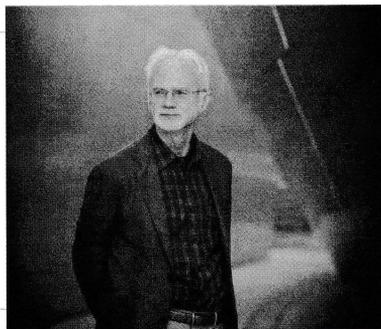
NOVEMBER 29, 2025

George Frideric Handel - *Messiah*

Trinity

DECEMBER 6 & 7, 2025

John Adams - *Doctor Atomic Symphony*
Ludwig van Beethoven - *Mass in C*



2025

2026



Breaking Boundaries

JANUARY 31 & FEBRUARY 1, 2026

Frank Zappa - *Dupree's Paradise*
Adam Schoenberg - *Automation*
Hannah Wolkowitz - *World Premiere*
Ferruccio Busoni - *Berceuse Elegiaque*
Jean Sibelius - *Symphony No. 7*

Design your own concert package!

Call our box office at (619) 797-7175 for discounts
on two or three concert packages.

Passion & Devotion

MARCH 14 & 15, 2026

Johann Sebastian Bach - *St. John Passion*



2026

2026



The Heavenly Life

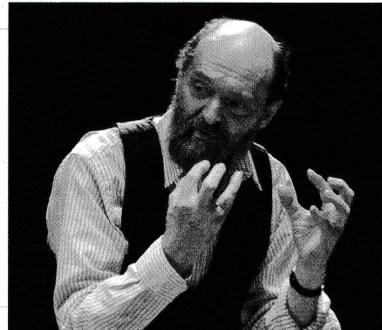
MAY 2 & 3, 2026

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

Echoes of the Divine

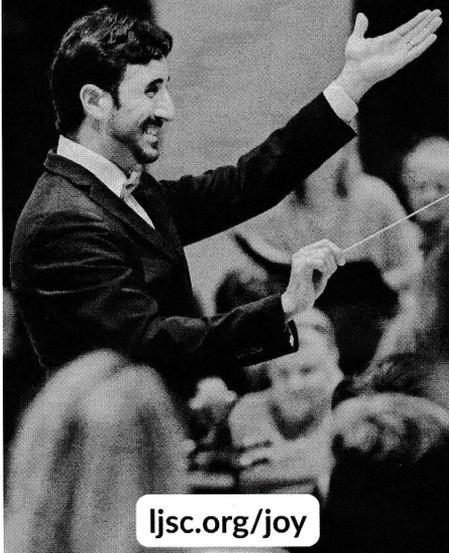
JUNE 6 & 7, 2026

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



2026

**Joy! A Messiah Celebration
Community Sing-along
November 29, 2025**



ljsc.org/joy

**Watch LJS&C concert
replays online!**



youtube.com/@lajollasympphonychorus

**La Jolla Symphony & Chorus
2025-2026**

Executive Director
Stephanie Weaver Yankee

Music Director
Arian Khaefi

**Music Director and Orchestra
Conductor**
Sameer Patel

Officers and Board of Directors

President
Einar Gall

Vice President
Michael Kinnamon

Treasurer
Linda Altes

Secretary
Judy Enns

Chorus Liaison
Karen Erickson

Orchestra Liaison
Catherine Chyi

Suzanne Appelbaum Suzanne Marmion
Olivia Graeve Suzi Sterner
Bryan Lowe Henry Torres Blanco

Advisory Council

Keene Cheung Brian Schottlaender
Pat Finn Paul Symczak
Cathy Funke Ameer Wood
Cecil Lytle

UCSD Music Department Liaison
Lei Liang

Emeriti
Choral Director Emeritus
David Chase

Music Director Emeritus
Steven Schick

Honorary Artistic Board

John Luther Adams David Lang
Claire Chase Wu Man
Philip Glass Bernard Rands

The Steven Schick Prize for Acts of Musical Imagination & Excellence

Donors

We are pleased to announce that world-renowned pipa virtuoso Wu Man was the inaugural recipient of the Schick Prize. She delivered a stunning performance of a work composed by UC San Diego faculty member Lei Liang during our 2024–2025 season.

Suzanne Appelbaum
Gayle Barsamian
& David Clapp
Ted & Carol Bietz
David Buckley
& Beth Ross Buckley
Dr. Mary Ann Calcott
J. Lawrence Carter
& Jeanne Ferrante
Frances & John Castle
David & Ann Chase
Cristina Della Coletta
& Michael Thrift
Walter & Ann Desmond
Beda & Jerry Farrell
Patricia Finn-Burkhard
& Walt Burkhard
Loie Flood
Cathy & Bill Funke
Sally & Einar Gall
Erica & Ryan Gamble
Olivia Graeve
Meryl & Michael Gross
Marty Hambricht
& Ron Manherz
Dr. Phyllis Irwin
& Dr. Lillian Faderman
Karen Johns
& Peter Jorgensen
Deanna Johnson
Arian Khaefi
& Sonya Schumann
Rev. Michael Kinnamon
& Mardine Davis

Jennifer & Wayne Khoe
Monique Kunewalder
Carol Lam & Mark Burnett
James & Risa Lauth
Claudia Lowenstein
Cecil Lytle & Betty McManus
Stephen Marsh
Janet Merutka
Bill Miller & Ida Houby
Debby & Ray Park
Sameer & Shannon Patel
Rebecca Ramirez
Brett Reed
Vanya Russell
Jeanne & Milton Saier
Satomi Saito
Sherri & Brian Schottlaender
Katharine Sheehan
Steven & Janet Shields
Bill & Gigi Simmons
Elizabeth Simmons
& R. Sekhar Chivukula
Rand Steiger & Rebecca Plant
Jim Swift
& Suzanne Bosch-Swift
Paul Symczak
& Debra Weiner
Peter & Janann Taylor
Henry Torres
Ruben Valenzuela
& Anne-Marie Dicce
Molli Wagner
Christopher & Patricia Weil
Amee Wood & Eric Mustonen

Annual Contributors

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

While making every effort to ensure that our contributors' names are listed accurately, if you find an error, please let us know and we will correct it. LJS&C is a 501(c)3 non-profit corporation, making your donation tax-deductible to the full extent of the law.

This list reflects contributions made between July 1, 2024 and October 11, 2025. We are deeply grateful for the generosity of our donors, whose support helps bring exceptional music and performances to the community.

Major Sponsor

\$25,000+

Cathy & Bill Funke
Sally & Einar Gall
Michael Latz
City of San Diego
Weil Family Foundation
Amee Wood

Season Underwriter

\$15,000+

Michael Kaehr

Angel

\$10,000+

Janice Kakazu
Peggy and Robert Matthews
Foundation
San Diego Foundation
Bob & Catherine Palmer

Benefactor

\$5,000+

Suzanne Appelbaum
Eric & Pat Bromberger
Gary & Susan J. Brown
Brian & Sherri Schottlaender
Jim Swift and Sue Bosch-
Swift

Dr. Curtis & Mae Chan
Peter & Megan Clarke
Michael Kinnamon &
Mardine Davis
Beda & Jerry Farrell
Patricia Finn-Burkhard
Marty Hambright
Bill Miller & Ida Houby
David Sakaria
Janet & Steve Shields
Paula Tallal
Sandra Timmons

Sustainer

\$2,500+

Janet Chrispeels
Olivia Graeve
Cecil Lytle
Dwight Kellogg
Florence Riford La Jolla
Community Fund
Jeanne & Milton Saier

Supporter

\$1,500+

Carol & Joe Danks
Robert & Judy Enns
Ryan & Erica Gamble
Karen Johns
Jennifer & Wayne Khoe
James & Risa Lauth
Elisabeth & David
Leatherberry
Bryan & Angelyn Lowe
Robin B. Luby

Barbara & Tom Peisch
Dave & Joanne Stang
Mark Taggart
Elaine Wolfe

Associate

\$1,000+

June & Daniel Allen
George & Sarilee Anderson
Gayle Barsamian
Mary Beebe
David Cooksley
Karen Erickson
Rik & Carol Floyd
Pat & David Gifford
Peter Gourevitch
Meryl & Michael Gross
Elizabeth Lancaster
Tony Leonard
Susan & Paul Marks
Suzanne Marmion
Chandra Mukerji
Marie Nelson
Judith Nielsen
Tammy Phan
Daniel Pollard-Huerta
Claudia Prescott
Fern & Leon Siegel
Carol V. Smith
Otto Sorensen

Patron \$500+

Ann & Walter Desmond
Dr. A. Jan Berlin
Stephen Marsh
Carol Plantamura

Ivy S. Bernhardson
Barbara Rosen
Mary Ellen Walther
Vanya Russell
Eden Kusmiersky
Stephanie Weaver Yankee &
John Yankee
Nancy Moore
Bill & Gigi Simmons
Lulu Hsu
Ted & Anna Tsai
Lynda Claassen
Margaret Schoeninger
Douglas & Nancy Rein
Eileen Hayden
Laura Levine
Susan Slaughter
Shannon & Sameer Patel
Arian Khaefi
Margaret Jackson

Member
\$250+

Ann Briggs Addo
Linda Altes
Greg Appelbaum
Angelo & Danielle Arias
Dr. Mary Ann Calcott
Mea Daum
Robert Fleischmann
Bryan & Cheryl Heard
Sonya Hintz
Connie Lawthers
Carol Manifold
Susan McLeod
Robert & Paula Nance
Gail Robinson
David Russell Georgius
Rosalia Salinas
Elizabeth Simmons
Michael & Cathy Spatuzzi
Marilyn Stewart
Nancy Swanberg
Dan & Cheryl Swem
Kendra Thomas
Charles P. Van Beveren
Ellen Warner-Scott

Friend
\$100

Tommy Agee
Kathleen Agnew
Susan Anderson
Peter Armstrong
Peter Armon
Mary Berend
John & Dorothy Beresford
Jean Bushnell
Cheryl Brown
Fred Bruns
Melinda Call
David & Ann Chase
Gabrielle Carr
Polly Cone
Rebecca Crites
Zofia Dziewanowska
Elinor & Art Elphick
Kenneth W Earnest, Jr.
Paul Engel
Judy & Bob Gaukel
Anne Gero-Stillwell
Sharon & Gene Friedman
Amanda & Greg Friedman
Loie Flood
Suresh Joshi
Linda Kopp
Shannon Kopp
Charles J. Lasnier
Ron Lawler
Claudia Lowenstein
Varda Levram-Ellisman
Dana & Burton Levine
Lizelda Lopez
Robert Melton
Gabriel Merton
Daniel O'Brien
Clara Oberle
Elvi Oleson
Sheila Podell
Joey Payton
Dorothy Parker
Katie Rast
Diane Salisbury
Kari Lorraine Scott

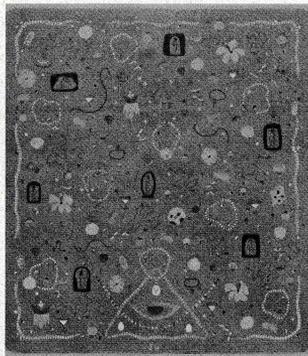
Carolyn Jo Sechrist
Thomas Schlegel
Mary Jo Skinner
Kenneth & Judy Stanigar
Scott M. Steeves
Dan & Cheryl Swem
Paul Symczak
Elizabeth Taft
Jan Talbot
Gail Tamura
Rebecca Trout
Helen E. Wagner
Ellen Warner-Scott
Timothy Whipple
Olga Worm
Anonymous
Anonymous

Corporate Gift
Match

Caterpillar
Intuit
Qualcomm Charitable
Foundation
Dr. Seuss Foundation
Ziff Davis, Raytheon Tech Co.

In The Community

Encuentro
the art of coming together



Tickets On Sale Now
Visit CAMARADA.ORG
or call (619) 231-3702

CAMARADA SEASON 31 • 2025 - 2026

UCSD Park & Market

UC San Diego's Downtown Venue
1100 Market Street, San Diego

Submerged

Saturday, November 8, 2025

Tango Intimo II

Tuesday, February 24, 2026

Mingle@Mingei

Mingei International Museum
1439 El Prado, Balboa Park

A Winter's Light

Thursday, December 11, 2025

Sonic Realms

Thursday, March 26, 2026

Camarada @ The Conrad

The Conrad Prebys Performing Arts Center
7600 Fay Avenue, La Jolla

Charlie Brown Jingles & JAZZ

Friday, December 19, 2025
Saturday, December 20, 2025

Creativity & Madness

Saturday, January 24, 2026

The Art of Tango II

Saturday, February 28, 2026

Jobim: Portrait in Black and White

Sunday, April 26, 2026

Public Voice Masterclass Series

A special collaboration with our community arts partners, SACRA/PROFANA



MaryRuth Miller

*Founding Member of Lyrra, the new
all-women vocal ensemble from
The VOCESS Foundation*

**Friday, November 14
7:00-9:00PM**

Tasha Hokuao Koontz

*The New York Metropolitan Opera's
First Native Hawaiian Soprano*

**Friday, January 23
7:00-9:00PM**



www.ljsc.org/voice-masterclass-series