LA JOLLA SYMPHONY & CHORUS
2026—2027

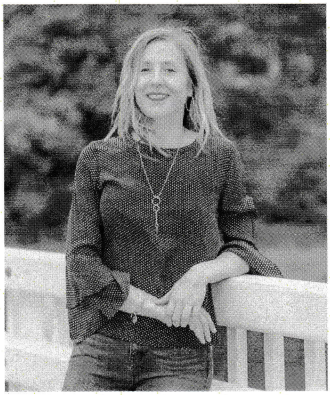
LA JOLLA SYMPHONY & CHORUS
Affiliated with UC San Diego

FORCES OF NATURE



CONFLUENCE
OCTOBER 24 & 25

From the Executive Director



Dear friends,

In a world where we feel increasingly disconnected from one another, I remain struck by the power of live music to bind us together. Music transcends boundaries, carries us outside the distractions and concerns of everyday life, and reminds us of our common humanity.

This is the essence of the La Jolla Symphony & Chorus: we are not only a group of musicians, but a community. We share our time, talent, and passion to create experiences that inspire wonder, awaken our imagination, and illuminate the many ways we are connected—to the natural world, to history, to diverse cultures, and to one another.

In this bold new season, *Forces of Nature*, may you experience moments of exhilaration and reflection. Above all, we hope you will find joy.

Thank you for being part of our community. Whether you have been with us for years or are discovering us for the first time, welcome!

The power of music. The strength of community. The joy of being together.

Warmly,

Stephanie Weaver Yankee, DMA
Executive Director
La Jolla Symphony & Chorus

Major Sponsor Support for the 2026-2027 Season:

UC San Diego

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SD Cultural Affairs

Dr. Seuss Foundation

Financial support is provided by the City of San Diego.

October 24, 2026 at 7:30 p.m.
October 25, 2026 at 2:00 p.m.
Mandeville Auditorium at UC San Diego

Confluence

Generously sponsored by Michael, Jane, and Casey Latz

Presented in partnershp with the University of California San Diego Qualcomm Institute and the Department of Music. With special thanks to Chancellor Pradeep K. Khosla, Ramesh Rao, Shahrokh Yadegari, and Shekar Viswanathan.

La Jolla Symphony

Conducted by Sameer Patel, Music Director and Orchestra Conductor

Amjad Ali Khan, sarod
Amaan Ali Bangash, sarod
Ayaan Ali Bangash, sarod
Abhijit Banerjee, tabla

PAUL DUKAS — **The Sorcerer's Apprentice**

JUHI BANSAL — **Flash, Shimmer, Glow, Spark**

GEORGE ENESCU — **Romanian Rhapsody No. 1**

Intermission

AMJAD ALI KHAN — **Samaagam**

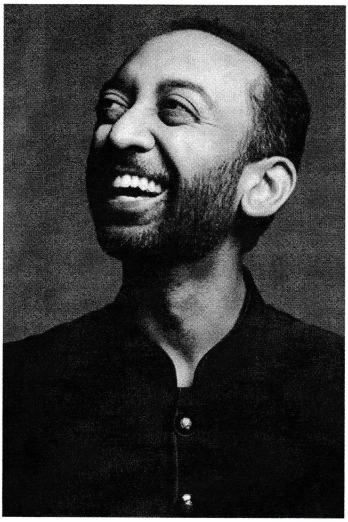
I.
Ganesh Kalyan
Subhalakshmi
Swar Samir

II.
Medley of Ragas
Maarva
Durga
Malkauns
Koushik Dhwani
Kalavati
Basant
Megh

III.
Khamaj
Bhupali
Bhairavi

This performance is supported by the Ravi Shankar Foundation.

About the Conductor



Sameer Patel
Music Director and Orchestra Conductor

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

As Music Director and Orchestra Conductor of the La Jolla Symphony and Chorus, Patel upholds the orchestra's storied legacy of championing living composers, including John Adams, Anna Clyne, Adam Schoenberg, Anthony Davis, Betsy Jolas, Gabriella Smith, Nina Shekhar, Gabriela Ortiz, and Vivian Fung. He has conducted world premieres by Andrés Martín, Lei Liang, Jiyoung Ko, Hannah Wolkowitz, Max Wolpert, and Leon Littlebird, and has appeared with the Symphony alongside renowned soloists Wu Man, Andrea Casarrubios, Andrea Zomorodian, and Nancy Zhou.

Patel is also Artistic Director of the San Diego Youth Symphony, a transformational organization that reaches more than 3,000 students through its thirteen ensembles, El Sistema-inspired community programs, and early childhood music classes. Formerly, he served for six seasons as Associate Conductor of the Sun Valley Music Festival and held an acclaimed tenure as Associate Conductor of the San Diego Symphony.

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

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

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

About La Jolla Symphony & Chorus

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

The orchestra and chorus ensembles currently include over 230 volunteer musicians from all walks of life, including community members, UCSD students, and UCSD staff and faculty—a diverse group with exceptional talent and passion for the music it performs. Since 1967, LJS&C has been an affiliate of UC San Diego, performing an annual series of six pairs of concerts at UCSD's Mandeville Auditorium.

LJS&C is recognized regionally and nationally for adventurous programming that pairs beloved traditional large-scale orchestral and choral masterpieces with newer works, demonstrating LJS&C's commitment to diverse programming. LJS&C programs include works by underrepresented composers along with contemporary artistic voices. An annual commission ensures at least one world premiere each season.

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

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

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

La Jolla Symphony & Chorus
2026-2027

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Stephanie Weaver Yankee

Music Director and Chorus Conductor
Arian Khaefi

Music Director and Orchestra Conductor
Sameer Patel

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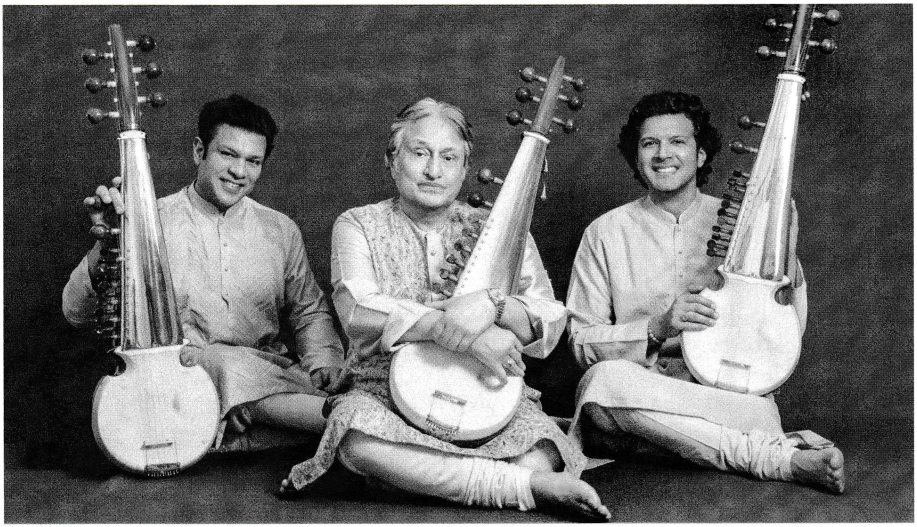


AMJAD ALI KHAN

Composer & Sarod Master

Amjad Ali Khan is one of the undisputed masters of the music world. Born to sarod maestro Haafiz Ali Khan, he gave his first performance at the age of six, and is credited with reinventing the technique of playing the sarod. Over the course of a distinguished career spanning more than six decades, Amjad Ali Khan has won numerous accolades including the Crystal Award by the World Economic Forum, Unicef's National Ambassadorship and the Fukuoka Cultural grand prize. He has performed at venues the world over including Carnegie Hall and the Royal Albert Hall, as well as at the prestigious Nobel Peace Prize Concert in 2014 in Oslo, Norway. Samaagam, his first Sarod Concerto, has been performed by the Britten Sinfonia, Orchestre National d'Ile de France, Orchestre d'Auvergne, London Philharmonia, Gulbenkian Orchestra, New Jersey Symphony Orchestra, Adelaide Symphony Orchestra, Welsh National Opera, Atlanta Symphony and Scottish Chamber Orchestra. Amjad Ali Khan has also been a visiting professor at Stanford University, University of New Mexico and Jacob's School of Music. Amjad Ali Khan recently received coveted Global Music Awards under the Gold Medal category for their outstanding contribution to the global music industry and excellence in the classical music sphere. The UN Day Concert 2018 featured Sarod virtuoso Amjad Ali Khan, accompanied by his sons Amaan Ali Bangash and Ayaan Ali Bangash, and the Refugee Orchestra Project. The concert dedicated to Mahatma Gandhi was themed on "Traditions of Peace and Non-violence" in the presence of António Guterres, Secretary General of the United Nations.

Amjad Ali Khan recently joined Gwen Stefani and Jon Bon Jovi for Rock and Roll Hall of Fame and multi-GRAMMY Award winning musician Joe Walsh's Vetsaid Charity Concert in 2020 and 2021. Amjad Ali Khan with Joe Walsh came together with an EP named 'Prayers' as a tribute to doctors and frontline workers. It's a wonderful project where the East meets West with an idea to bring the spirit of sharing the great unique treasures

of their own artistic traditions, as well as finding common ground at both the cellular and cosmic levels of two musical traditions, which are often held to be radically different. ▪

AMAAN ALI BANGASH & AYAAN ALI BANGASH

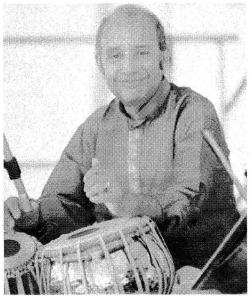
Sarod

Cultural and musical traditions gives life and purpose to the work they bring to the stage. By asking audiences to listen from the heart, Sarod virtuosos Amaan Ali Bangash and Ayaan Ali Bangash break through the troublesome polarities of continuity and change, tradition and innovation. In their sound we encounter technical assuredness bolstered by elegant lyricism and joy-filled dynamism. It is music forged from a unique artistic vision that rests upon a legacy seven generations deep and includes their revered father and grandfather, Amjad Ali Khan and Haafiz Ali Khan. Amaan Ali Bangash and Ayaan Ali Bangash represent the 7th generation of a musical lineage, as sons and disciples of the sarod icon, Amjad Ali Khan. They have performed across the globe, including Carnegie Hall, Kennedy Center and Royal Albert Hall. They have collaborated with guitarist Derek Trucks, of the Allman Brothers Band, Guitarist Sharon Isbin, Chicago Philharmonic orchestra, Avignon symphony orchestra among others, and established themselves as soloists and as a duo, carrying forward their musical legacy in sync with both tradition and contemporary times. They performed at the Nobel Peace Prize Concert 2014 in Oslo and recently won the Gold Medal at the Global Music Awards in LA for their new album Peace Worshippers. More recently, the performed their father's Concerto Samaagam with New Jersey Symphony Orchestra with Conductor Xian Zhang, Moscow State Philharmonic Orchestra, Adelaide Symphony Orchestra and Atlanta Symphony Orchestra and Bronx Arts Ensemble. The UNDay Concert 2018 featured Sarod virtuoso Amjad Ali Khan, Amaan Ali Bangash, Ayaan Ali Bangash and the Refugee Orchestra Project conducted by Lidiya Yankovskaya themed on "Traditions of Peace and Non-violence" in the presence of António Guterres, Secretary General of the United Nations. Amaan Ali Bangash and Ayaan Ali Bangash have been announced as Associate Artists at Wigmore Hall, in



advance of the Hall's 120th anniversary celebrations. They join fellow new Associate Artists such as Lawrence Power and Gweneth Ann Rand, and are committed to a five-year relationship with the Hall, performing at least once every season. ▪

ABHIJIT BANERJEE
Tabla

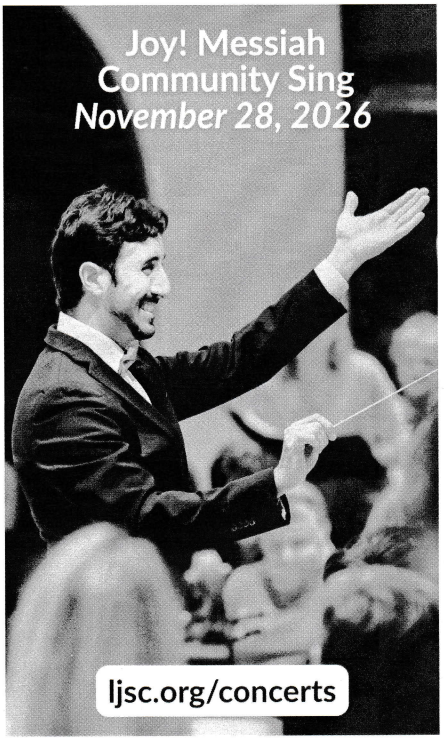


Abhijit Banerjee was born in 1964, and by the age of 4 years old had already received his first instruction from Tushar Kanti Bose and, later, from Manik Pal. After that, he became a disciple of the late Pandit Ghyan Prakash Ghosh, who ranked at that time among the most outstanding tabla teachers of the last century. Besides his education on the tabla, Abhijit also took vocal lessons from Pandit Ajoy Chakraborty and received lessons on the violin from Guru Ma Annapurna Devi.

As a child, Abhijit received an award at the prestigious "Tansen Music Competition"—and then, in 1984, Pandit Nikhil Banerjee chose him for his last tour of Europe as accompaniment on the tabla. After that, Abhijit established himself at the major festivals in India and worldwide—such as the Dover Lane Conference and the St. Xavier's Music Festival. In addition to his technical versatility, his empathetic playing style makes him one of the most in-demand tabla players of his generation. His use of pattern and variation, along with his support for the soloist, makes Abhijit a great proficient. However, aside from his accompaniment to such renowned musicians as Amjad Ali Khan, Vishwa Mohan Bhatt and Parween Sultana, Abhijit has also been requested more and more often to perform tabla solos on major stages of the world—as well as making a name for himself in the jazz scene.

Abhijit dedicates himself to the education of future generations in his time between touring. He focuses on teaching comprehensive rhythm formation, as it was once taught to him. To accomplish this, he allied himself with musicians of other percussive instruments and founded the Dhuwani Tabla School (the literal translation of Dhuwani is "Klang"), which conducts, amongst other things, workshops in schools for the blind. ▪

This performance is supported in part by the Ravi Shankar Foundation and is presented in partnershp with the University of California San Diego Qualcomm Institute and the Department of Music.

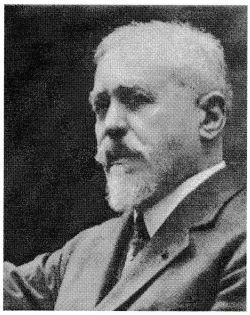


Program Notes

by Eric Bromberger

The Sorcerer's Apprentice

PAUL DUKAS
Born October 1, 1865, Paris
Died May 17, 1935, Paris



The story of the sorcerer's apprentice brings a rich cultural heritage with it. Dukas based this music on Goethe's 1798 ballade *Der Zauberlehrling* ("The Magic Student"), but Goethe's account had in turn been based on a story already 1800 years old when he adapted it. The Syrian writer Lucian had told the tale in *The Lie Fancier*, an account of the magician Pancrates, and even that story had its roots in an ancient Egyptian legend. Modern audiences, however, know the story from the adventures of Mickey Mouse in Walt Disney's *Fantasia*, where it forms one of the better sequences in that movie.

The basic story is the same in all these accounts: a magician's assistant takes on his master's powers and transforms a broomstick (or a wooden pestle in some versions) into a servant who is sent to fetch water. But the assistant does not know the command to make the servant stop and–in desperation–takes up an ax and smashes him, but now the pieces are all transformed into servants and the process is multiplied. Order is restored only with the return of the magician, though here accounts vary: the angry Pancrates simply disappeared, but in *Fantasia* the sorcerer gives Mickey a concluding swat with his broom.

French composer Paul Dukas composed *The Sorcerer's Apprentice* in 1897. He subtitled it *Scherzo after a ballad of Goethe*, but this music is in fact a tone poem, and its events are easily followed. The mysterious opening suggests the sorcerer and his world of magic, and as part of this there are hints of the music's main theme. Chattering woodwinds present the eager young apprentice, and mighty brass calls–which Dukas described as the "evocation"–summon the magic. The music rises to a great climax and breaks off. Out of that silence come bits of sound, these gradually come to life, and the music's inexorable main theme–first presented by three bassoons–springs into action. Soon this is powering along with such energy that the apprentice desperately tries to stop it with a mighty blow of an ax. But the fragments come back to life, the unstoppable tune resumes, and the apprentice is overwhelmed. Dukas' handling of the orchestra here is terrific–we seem surrounded by billowing waves and flashing spray. At this point, the magician returns and restores order–the mighty brass "evocation" from the beginning brings the demonic water-bearers to a halt. The music seems to be fading away on the mysterious music of the opening when suddenly the full orchestra leaps up and wrenches matters to a sudden stop. As a composer (and human being), Paul Dukas was reticent in the extreme. He would allow no portrait or photograph of himself to be published, and he was so self-critical that he destroyed most of what he wrote. Only fifteen of his works survive, and he wrote virtually nothing over the final twenty years of his life. One occasionally hears his music for *La Peri*, but if it were not for one work, Dukas would be forgotten. *The Sorcerer's Apprentice*, however, is enough to guarantee immortality to this most reticent human being. ▪

Flash, Shimmer, Glow, Spark (Fanfare for orchestra)

JUHI BANSAL
Contemporary



On her website, the composer has provided a biography and a program note for this work: "Radiant and transcendent," the music of Juhi Bansal weaves together themes celebrating musical and cultural diversity, nature and the environment, and strong female role models. Her music draws upon elements as disparate as Hindustani music, the spectralists, progressive metal, musical theatre and choral traditions to create deeply expressive, evocative sound-worlds. As an Indian composer brought up in Hong Kong, her work draws subtly upon both those traditions, entwining them closely and intricately with the gestures of western classical music Recent projects include *Love, Loss and Exile*, a song cycle on poetry by Afghan women commissioned by Songfest; *Songs from the deep*, a new orchestral work inspired by humpback whale songs commissioned by the Oregon Mozart Players; and *Waves of Change*, a digital operatic short on womanhood, identity and clash of cultures inspired by the story of the Bangladesh Girls Surf Club. Working across orchestra, choral music, opera, chamber music, art song and electronics, recent seasons have included commissions from the Tonhalle Düsseldorf, Virginia Symphony, Los Angeles Philharmonic Association, Beth Morrison Projects, Choral Arts initiative, New York Virtuoso Singers and more. Her music has been featured on several Grammy nominated albums, and is regularly performed throughout the U.S. Europe and Asia.

Flash, Shimmer, Glow, Spark
One of the most fascinating elements of biodiversity on our planet is convergent evolution – where various organisms independently evolve similar traits. Bioluminescence is my favorite example of this – glowworms, fireflies, bioluminescent algae, deep sea jellies and fish and worms and squid – all creating light in various ways and for various purposes, each bringing a different play of light into the dark. A fanfare and celebration of all these wild and stunning forms of luminescence, *Flash, Shimmer, Glow, Spark* juxtaposes different types of orchestral light – sounds that shimmer and simmer, that glint and glow, that flutter and wink and flicker barely at the edge of your vision. - Juhi Bansal ▪

Romanian Rhapsody No. 1, Opus 11

GEORGE ENESCU
Born August 19, 1881, Liveni Virnav, Romania
Died May 3/4, 1955, Paris



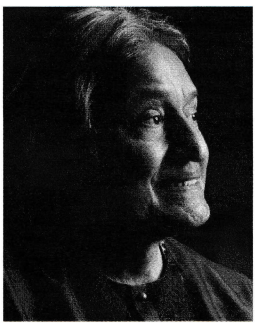
George Enescu was one of those Promethean musical talents who could do virtually anything. He left Romania at age 7, studied at the Vienna and Paris Conservatories, then launched an international career as a violin virtuoso–his recordings make clear that he was one of the greatest violinists of the twentieth century. But Enescu was also a composer, pianist, cellist, conductor, and teacher–among

his students were Yehudi Menuhin and Arthur Grumiaux. Though he was based in Paris, Enescu remained devoted to his Romanian homeland. He maintained a residence in Romania, and he became a driving force in revitalizing Romanian musical life (that country continues to regard Enescu as a national hero: the small town where he was born has been renamed Georges Enescu in his honor). The most famous examples of his devotion to his native land are his two *Romanian Rhapsodies*, both composed shortly after his twentieth birthday. Enescu led the premiere of both in Bucharest on February 23, 1903, and the *First Rhapsody* quickly became his most popular composition–when it was premiered at the Proms in London, the audience demanded that it be repeated.

As he tried to define a Romanian national idiom, Enescu was adamant that Romania was not a Slavic country, despite its location. Instead, he insisted, it was a Latin country that had been founded by the Roman legions (hence its name), and he traced the roots of its folk-music to the music of India and Egypt, believing that slaves brought by the Romans had left their imprint on Romania's own music. Enescu's *Romanian Rhapsody No. 1* is in the tradition of national rhapsodies that were much in fashion in this era (other examples include Liszt's *Hungarian Rhapsodies*, Dvořák's *Slavonic Rhapsodies*, Alfven's *Swedish Rhapsodies*, Vaughan Williams's *Norfolk Rhapsodies*, and many more). It is built on a number of Romanian folk-tunes and dances, primarily the old drinking song *Am un leu si vrau sa*: "I have a coin and I want to drink." Enescu then strings these tunes and dances together: the structure of the *Romanian Rhapsody* is episodic, and there is almost no development of these themes–Enescu simply repeats them in different tempos and instrumental colors. Those themes vary widely–some are redolent of mournful gypsy fiddling, some suggest the sound of a cimbalon, some dance with blazing energy. Enescu's handling of the orchestra, even in his early twenties, was assured: there is a prominent role for the solo clarinet, as well as a prominent solo for viola, a flute duet, and blazing passages for the trumpets. But mostly it is the wild fiddling that drives this music forward. Enescu reins in all this energy for a long moment of silence, then dashes the music to its shining close as the floodgates break wide open. ▪

Samaagam

AMJAD ALI KHAN
Born October 9, 1945, Gwalior, Gwalior Estate, British India



Born into a musical family, Amjad Ali Khan learned as a young man to play the sarod, a fretless instrument with sympathetic strings that has been a part of Indian musical life for centuries. Khan soon developed an international reputation and has performed and taught throughout the world. He and his sons Amaan Ali Bangash and Ayaan Ali Bangash performed as part of the 2014 Nobel Peace Prize Concert in Oslo. Amjad Ali Khan has graciously provided the following introduction to *Samaagam* and his music:

Samaagam comes from a Sanskrit word meaning confluence or flowing together. The concerto has been aimed to preserve the essence of both Indian and Western traditions so that they can flow into each other without artistic compromise. The

aim is through this process to joyfully explore the common musical DNA of both traditions. As I often say that every raga has a soul and every musical note is the sound of God. In *Samaagam* several different ragas are presented. Some will making only a fleeting appearance; while others [are] explored for longer.

I have always valued the western world for their discipline, tradition, conduct and sensitivity. Like cosmic divinity, music knows few barriers or boundaries. I have always admired and enjoyed listening to European classical musicians like Beethoven, Bach, Brahms, Russia's Tchaikovsky. In fact the idea to turn my ancestral house in Gwalior came after I went to Bonn (Germany) to visit the house of Beethoven. Our renditions are often compared with jazz, which is not misplaced. There is scope for improvisations in both the disciplines, but in a different manner. The message of Indian classical music is freedom within the discipline.

Indian classical music has indeed had a very spiritual and scientific development and growth. This was a phenomenon that existed from Vedic times. The tradition of classical music dates back to the Sam Veda period. The earliest version of classical music was the Vedic chants.

Interestingly, the effect of all the 12 notes on our body, mind and soul are very scientific. If we sing out all the 12 notes with concentration, the human body receives all its positive vibrations.

In fact, the positive effect transcends even on plants and animals. Various permutations and combinations give the scales a shape of a raga. However, a raga is much more and beyond. It's not just a mere scale. A raga has to be invoked, understood and cared for, like a living entity.

A wonderful and strange mystery of Indian classical music is the fact that one can spend a lifetime trying to obtain knowledge and perfection and still feel that one has only touched a mere drop of an ocean. The learning never stops along the Journey of searching and discovering. Its understanding changes with every year a musician lives. This is true Sadhana (Practice). Some of the greatest sadhaks (practitioners) in Indian classical music were Swami Haridas, Swami Tyagaraja, Swami Muttuswamy Dikshitar, Swami Shyama Shastri, Purandara Dasa, Swati Tirunal, Baiju Bawra and Miyan Tansen (from where my family gets its musical lineage). They are responsible for the solid foundation of the art in both north and south India. As the name suggests, classical music represents the concentrated essence of Indian music in its richest forms. India has two classical traditions. The North Indian and South Indian system also called Carnatic music.

Right from my childhood, I understood the vastness and the oceanic depths of music. I feel that the 12 musical notes are so very powerful and vibrant like the sun and all the harmony around it are like its rays. Just like light and shade! I always had a great desire to create a sarod concerto for the longest time. I have always admired the richness of European classical music. Be it Bach, Beethoven, Mozart, Tchaikovsky; the works!

The entire concerto comprises of beautiful compositions in various ragas, I feel that it is like a bouquet of ragas. I have given utmost importance and attention to the importance of compositions in the concerto. I believe that by playing the essence of a raga for a shorter period, you are not diluting it. I believe in being traditional and not conventional. - Amjad Ali Khan ▪

La Jolla Symphony Orchestra

Founded in 1954 by Peter Nicoloff

Sameer Patel, *Music Director and Orchestra Conductor*

Orchestra Manager
Catherine Chyi

Assistant Conductor
Matthew Kline

Orchestra Librarian
Ryan Beard

Orchestra Production Assistant
Leif Andersen

Violin I
Peter Clarke,
Concertmaster
David Bracher,
Assistant Concertmaster
Paul Ghergetta
Yi Fu
Claire Lee
Kaylyn Majers
Tiffany Oh
Anna Tsai
Ted Tsai
James Villareal

Violin II
Catherine Chyi,
Principal
Susan Brown,
Assistant Principal
Andrew An
Gary Brown
Joel Carrasco
David Cooksley
Judy Gaukel
Igor Korneitchouk
Mao Togasaki
Zolin Williams

Viola
Nancy Swanberg,
Principal
Roark Miller,
Assistant Principal
Penny Bridges
Bridget Brown
Byron Chow
Jennifer Khoe
Clara Oberle
Evelyn Simco
Alice Wei

Cello
Gaby Carr,
Principal
Claudia Cramer,
Assistant Principal
Curtis Chan
Edward Li
Ethan Lin
Angel Maldonado
Nobuki Nakanishi
Meara Wang
Phylicia Wang

Bass
Christine Allen,
Principal
Bryan Lowe,
Assistant Principal
Leif Andersen
Bill Childs
Lance Gucwa
Sarah Habib
Luke Holley

Oboe/English Horn
Carol Rothrock,
Principal
Heather Marks Soady
Briana Mossman

English Horn
Heather Marks Soady

Flute
Joey Payton,
Principal
Erica Gamble
Jacqueline Speiser

Alto Flute
Erica Gamble

Piccolo
Jacqueline Speiser

Clarinet
Paul Miller,
Principal
Denexxel Domingo
Gabe Merton

Bass Clarinet
Gabe Merton

Bassoon
Tom Schubert,
Principal
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Vikki Bolin

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Ryan Beard
Alex Crosthwaite
Audrey Freeman

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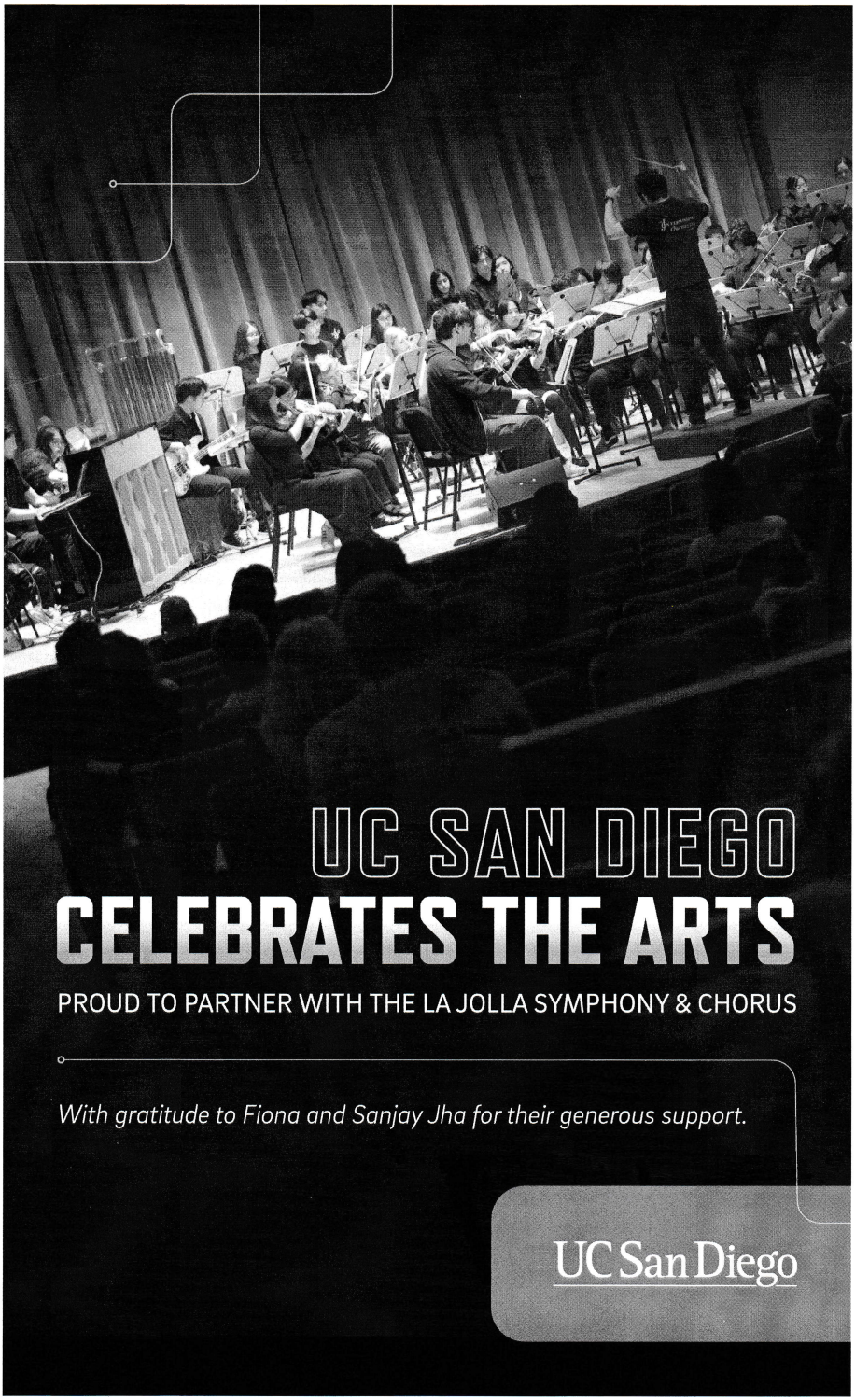
Kenneth Fitzgerald,
Principal
Alex Brown
Andrew Pak
Tristan Shin

Trombone
Ted Bietz,
Principal
Ron Scipio
Collin Ewing

Tuba
Joseph Ortiz

Percussion
Andrew Kreysa,
Principal
N. Scott Robinson,
Assistant Principal
Anthony d'Conde
Lindsay Sackin
Tan-Ling Yu

Harp
Laura Vaughan
Angelova
Donna Vaughan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PROUD TO PARTNER WITH THE LA JOLLA SYMPHONY & CHORUS
With gratitude to Fiona and Sanjay Jha for their generous support.
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CONCERT VIDEO EDUCATIONAL FUND

Thanks to a generous gift by Michael, Jane, and Casey Latz in honor of Joan Forrest, La Jolla Symphony & Chorus will be filming each of the concerts this season. Selected videos will be posted on our YouTube channel as part of our ongoing music education and outreach efforts.

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

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



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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.

Support the Music!

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

LA JOLLA SYMPHONY & CHORUS
Affiliated with UC San Diego

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Put Music in your Budget

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

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

Scan the QR code above or visit:
www.ljsc.org/donate

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

LA JOLLA SYMPHONY & CHORUS

2026—2027 CONCERT CALENDAR

JOY! MESSIAH COMMUNITY SING

November 28, 2026 at 2 PM

Handel – Messiah

San Dieguito United Methodist Church
Arian Khaefi, conductor
La Jolla Symphony & Chorus

RESURRECTION

December 5-6, 2026

Mahler - Symphony No. 2, "Resurrection"

Mandeville Auditorium
Sameer Patel, conductor
La Jolla Symphony & Chorus

Tasha Koontz, soprano
Guadalupe Paz, mezzo-soprano

ETERNAL MEMORY

February 6-7, 2027

Biber - Battalia
Haihui Zhang - 2026-2027 Nee Commission World Premiere
Shostakovich - Symphony No. 11, "The Year 1905"

Mandeville Auditorium
Sameer Patel, conductor
La Jolla Symphony

BEYOND THE VEIL

March 13-14, 2027

Anna Clyne - Masquerade
Rachmaninoff - Isle of the Dead
Mozart - Requiem

Mandeville Auditorium
Arian Khaefi, conductor
La Jolla Symphony & Chorus

PRISM

May 1-2, 2027

Stravinsky - Feux d'artifice
Webern - Im Sommerwind
Saariaho - Aile du songe
Grace-Evangeline Mason - Ablaze the Moon
Strauss - Der Rosenkavalier Suite

Mandeville Auditorium
Sameer Patel, conductor
La Jolla Symphony

Claire Chase, flute

A SEA SYMPHONY

June 5-6, 2027

Vaughan Williams - A Sea Symphony

Mandeville Auditorium
Arian Khaefi, conductor
La Jolla Symphony & Chorus

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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 current season.

We make 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, 2025 - October 7, 2026. We are deeply grateful for the generosity of our donors.

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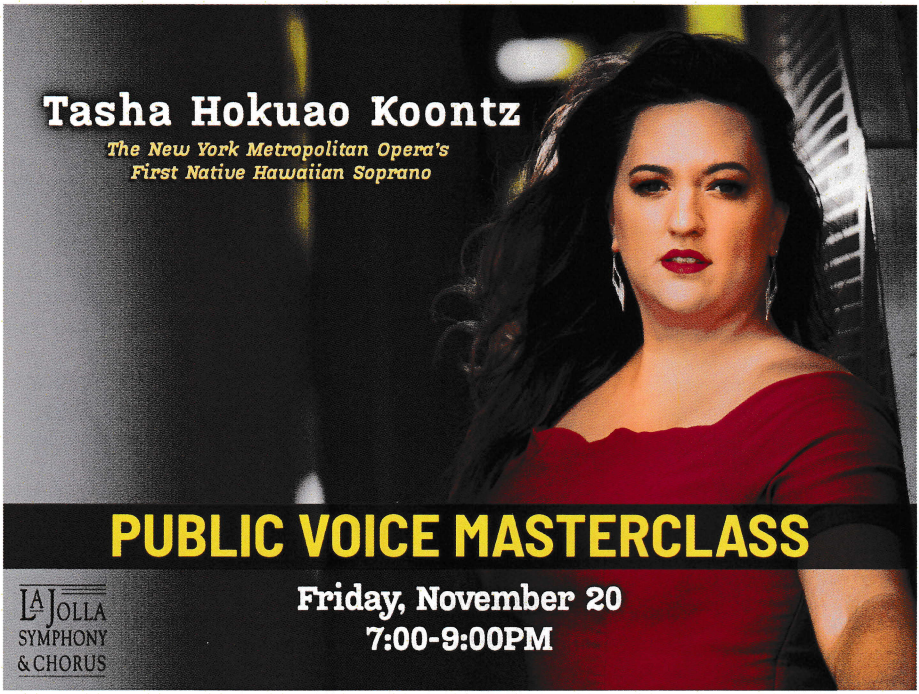

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