



February 10-11, 2024
Mandeville Auditorium

METAMORPHOSIS

Sameer Patel
Music Director and
Orchestra Conductor

Arian Khaefi
Sally and Einar Gall Music Director
and Chorus Conductor

Stephanie Weaver Yankee
Executive Director

LA JOLLA
SYMPHONY
& CHORUS

Affiliated with UC San Diego

2023-24 SEASON



2023-2024 SEASON METAMORPHOSIS

Happy New Year! As we step into the second half of the 2023-2024 season, “Metamorphosis,” we are thrilled to continue presenting a series of concerts that celebrate transformation and reinvention through the magic of music.

As we find ourselves in the midst of this exhilarating season, we are delighted to feature our new Music Director and Orchestra Conductor, Sameer Patel. Alongside Sally and Einar Gall Music Director and Chorus Conductor Arian Khaefi, our artistic leadership team is now complete! This season marks the continuation of an exciting chapter in the history of the La Jolla Symphony & Chorus, filled with strong vision and great passion.

We extend our heartfelt gratitude for your ongoing support of the La Jolla Symphony & Chorus—it means so much to all of us. We eagerly anticipate sharing the rest of this incredible journey with you and creating beautiful music together. Happy New Year, and here’s to a remarkable second half of our season!

Warm regards,

Stephanie Weaver Yankee

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

Major Sponsor Support
for the 2023-2024 Season

THE
CONRAD PREBYS
FOUNDATION

50th Parker
FOUNDATION

vibrant culture
vibrant city
Commission for Arts and Culture
City of San Diego

UC San Diego



LJS&C presents
A BROKEN HALLELUJAH

Generously sponsored by Eric and Pat Bromberger

Saturday, February 10, 2024, 7:30pm

Sunday, February 11, 2024, 2:00pm

Mandeville Auditorium

Steven Schick, Music Director Emeritus and Conductor

NASIM KHORASSANI

Crescendo

THOMAS NEE COMMISSION

Aaron Mencher, electronics

TORU TAKEMITSU

From me flows what you call Time

Introduction

Entrance of the Soloists

A Breath of Air

Premonition

Plateau

Curved Horizon

The Wind Blows

Premonition

Mirage

Waving Wind Horse

The Promised Land

Life's Joys and Sorrows

A Prayer

red fish blue fish, percussion

INTERMISSION

NILOUFAR NOURBAKHSH

Veiled

Robert Bui, cello

Aaron Mencher, electronics

*Projection design courtesy of S. Katy Tucker
and Forward Music Project*

IGOR STRAVINSKY

The Rite of Spring

The Adoration of the Earth

The Sacrifice

*In Loving Memory of Bernard Eggertsen,
a patron who left a profound legacy through his generous contribution.*

From the Conductor

Toru Takemitsu reportedly said that all great music was fundamentally melancholy. And when I listen to the lonely landscape of his *November Steps* or the wistfulness of *Rain Tree*, I can imagine him saying that. The sense of subdued reflection that suffuses his music reflects a post-war wound—perhaps the same scar that Kenzaburō Ōe expressed through his labyrinthine narratives, as though writing might illuminate the crooked and uneven path of healing. Or of Isamu Noguchi, the American born *Nisei* sculptor, whose life-long obsession with memory and memorial-making never lets us forget the bedrock of pain upon which his art was built.

But as the fortunate son of an Iowa farming family, I grew up with the catechism of growth and hope—of germinating, ripening, and harvesting. So, I see things differently. For me the history of music is essentially the history of joy. And a new work, like Nasim Khorassani's *Crescendo*, which will receive its premiere today, is simply a joy we have not yet experienced.

Here are some of the joys that you may hear in today's concert.

I hear joy in the long-limbed flute line that opens Takemitsu's *From me flows what you call Time*, played impeccably by our principal flutist Joey Payton. There's joy in the small sounds of the bells played by the percussion soloists of red fish blue fish as they approach the stage. I hear joy in the ritual sounding of the suspended wind chimes that will ring in the dark above you like the sonic equivalent of fireflies appearing on an early summer evening. (Is there a more celestial moment in the modern repertory?) I hear it in the lushness of strings, in the audacious percussion cadenzas, in the piquancy of the winds.

And I sense the joy—a kind of savage joy to be sure—in *Le Sacre du Printemps* as I imagine the young Stravinsky facing the gale-force winds of change in a new century. Even the infamous riot at its Paris premiere in May, 1913—an event greatly amplified by

retelling—was a *cri de coeur* in the exuberant spirit of its time. Perhaps in the volleys of percussion and the tocsin of the brass we can hear, as did Edith Wharton's character Undine Spragg, “the immense orchestral murmur of Paris rise through the open windows like the ascending movement of her own hopes.”

Joy abounds. But I also read the newspaper every day. I know that joy is not always easy to find. Sometimes it has to be created or imagined. As the American poet Wendell Berry said: “Be joyful, though you have considered all the facts.”

We'll find just this kind of joy in the music of two wonderful young composers, Nasim Khorassani and Niloufar Nourbakhsh, each members of the Iranian Female Composers Association. I have worked often with the IFCA, including a recent Brenda and Steven Schick Commission to Anahita Abbasi, which the La Jolla Symphony and Chorus performed on this stage.

In Nasim Khorassani's new piece *Crescendo*, this year's Nee Commission, a low, practically inaudible rumbling gets gradually louder. Or is it the sound of a multitude of voices gradually coming closer? Through the simplest of music, including the crumpling of paper, the composer calls to us, saying quite literally that it is time to pay attention.

Veiled, Niloufar Nourbakhsh's essay for solo cello and electronics will be played by the extraordinary Robert Bui. Nourbakhsh weaves the musical strands of traditional instrumental technique with electronics, video, and pre-recorded Persian folk songs. If I could rename her work, I would call it “Unveiled,” since hers is an art of revelation, not of covering up. It's sobering: we tend to think of music-making as the relatively safe process of self-expression. But there is nothing safe about levelling a pointed critique at the current government of Iran when you know that the Revolutionary Guard is surveilling your family and friends. The works you are about to hear—*Veiled* and *Crescendo*—are elegant and poignant pieces of music. But they are more than music.

Stravinsky's Rite may be the story of the sacrifice of a young woman, culminating in a violent frenzy. But these young Iranian women, who along with their compatriots face the threat of actual violence, help us understand the full meaning of sacrifice. I am deeply proud to be associated with them.

Forty years ago at the beginning of my teaching career, at Fresno State University, my very first teaching assistant was Azin Movahed, a young Iranian flutist with one of the most inquisitive minds and gentlest souls I've ever known. We kept in touch after she returned to her country, where she became Dean of the School of Performing Arts at Tehran University. She was the first woman to perform concerts of contemporary music in post-revolutionary Iran and as a performer and teacher her mentorship has been invaluable. I have had many conversations

with young Iranian musicians who talk about how important her support of them was. Recently, that support, in solidarity with the mass protests last year after the killing of Mahsa Amini, has resulted in her dismissal as Dean.

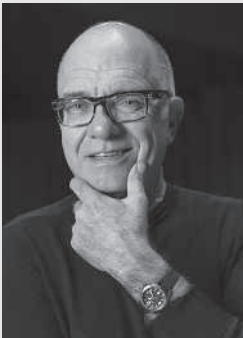
Whether she will return to her position as Dean or not is unsure. We pray that she remains safe. But in addition to being one of the most courageous musicians I know, she is also one of the most joyful. She continues to help her students as much as she can, both by giving private lessons and by leading the way through her example.

As a sign of shared joy, we dedicate today's performance to the courageous artists of the Iranian Female Composers Association and to Azin Movahed, dear friend, and mentor to a generation of young Iranian musicians. ■

Steven Schick

conductor

Percussionist, conductor, and author Steven Schick was born in Iowa and raised in a farming family.



Hailed by Alex Ross in the *New Yorker* as, "one of our supreme living virtuosos, not just of percussion but of any instrument," he has championed contemporary percussion music for nearly 50 years, and in 2014 was inducted into the Percussive Arts Society Hall of Fame.

Steven Schick is Music Director Emeritus of the La Jolla Symphony and Chorus, serving as its Music Director from 2006-2022, and Artistic Director of the Breckenridge Music Festival. He has guest conducted the BBC Scottish Symphony Orchestra, Saint Paul Chamber Orchestra, Milwaukee Symphony, Ensemble Modern, the International Contemporary Ensemble,

and the Asko/Schönberg Ensemble. He was Artistic Director of the San Francisco Contemporary Music Players (2010-2018) and directed programs at Banff Centre for Arts and Creativity from 2009-2019, the last three of which as Co-artistic Director, with Claire Chase, of the Summer Classical Music program.

In 2020, Steven Schick won the Ditson Conductor's Award, given by Columbia University for commitment to the performance of American music.

Schick's publications include a book, "The Percussionist's Art: Same Bed, Different Dreams," and numerous recordings including the 2010 "Percussion Works of Iannis Xenakis," and its companion, "The Complete Early Percussion Works of Karlheinz Stockhausen" in 2014 (Mode). The latter received the Deutscheschallplattenkritikpreis for the best new music release of 2015.

Steven Schick is Distinguished Professor of Music and the inaugural holder of the Reed Family Presidential Chair at the University of California, San Diego.

La Jolla Symphony & Chorus

Staff

Adam Perez
Operations Manager

Melanie Intrieri
Development & Event Coordinator

Alexandria Papasavas
Accountant

R. Theodore Bietz
Orchestra Manager

Mea Daum
Chorus Manager

Ryan Beard
Orchestra Librarian

Marianne & Dennis Schamp
Chorus Librarians

Robert Bui
Outreach Coordinator

How To Reach Us

Business Office
9500 Gilman Drive
UCSD 0361
La Jolla, CA 92093-0361

Contact Us
(858) 534-4637
boxoffice@ljsc.org
marketing@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

Crescendo

Nasim Khorassani

Born 1987, Tehran, Iran

I am an Iranian woman.

I have been hibernating for forty years, starting since before my birth.

The clock ticks.

The young innocent girl dies.

The eyes, ears, and mouths are wide open.

Program Note by Nasim Khorassani

CONCERT VIDEO EDUCATIONAL FUND

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

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

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



Nasim Khorassani

Thomas Nee Commission Composer

Nasim Khorassani is an Iranian composer, visual artist, music educator, and founder of MMCiran. She is currently a PhD candidate in Music Composition working with Katharina Rosenberger, Marcos Balter, and Rand Steiger at the University of California San Diego. She studied her second masters' with Andrew Rindfleisch and Greg D'Alessio at Cleveland State University. The University of Tehran was where she gained her first master's and studied composition with Mohammad Reza Tafazzoli, Kiawasch Saheb Nassagh, and Sara Abazari. Mainly as a self-taught composer, Nasim started composing at eight. However, her works did not receive any performance in Iran until 2016, when she moved to the United States. Since then, Nasim's works have been performed by No Exit New Music Ensemble, Del Sol

String Quartet, Patchwork Duo, Zeitgeist, OCAZENigma, Loadbang, International Contemporary Ensemble, and Silkroad.

During her life in Iran, she managed to create and organize a group of music students that received the DAAD Study Visit scholarship in 2009 as the first Iranian group. In 2012, she met with Peter Ablinger and Klaus Lang in Tehran and performed their music. In 2013, Nasim was among five selected sound artists from Iran for Iran-UK Sonics residency in London, where she joined various workshops by Keith Rowe and Chris Watson and had her first experimental improvisation with Veryan Weston at Queen Elizabeth Hall. The trip to Germany as her introduction to modern dance expanded throughout her life, influencing the style of music composition she follows today. Nasim has founded a free online music academy, MMCiran, to support Persian students, which is now called and co-founded as MOAASER.

Thomas Nee Commission, named in honor of LJS&C's Music Director Emeritus, offers an annual paid commission for an orchestral or choral work to graduate composition students of the University of California, San Diego.

LA JOLLA
SYMPHONY
& CHORUS

Affiliated with UC San Diego

2024
LJS & C
EMERGING
ARTISTS
COMPETITION

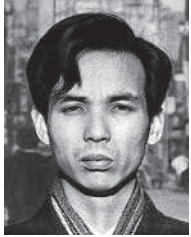
APPLY NOW AT [LJSC.ORG](https://www.ljsc.org)

From me flows what you call Time

TORU TAKEMITSU

Born October 8, 1930, Tokyo

Died February 20, 1996, Tokyo



From me flows what you call Time, a concerto for five percussionists and orchestra, was commissioned by Carnegie Hall for the Boston Symphony Orchestra and the

percussion ensemble NEXUS to mark the hundredth anniversary of the opening of that hall. The Boston Symphony and NEXUS gave the premiere in Carnegie Hall on October 19, 1990. In his program note at the time of the premiere, Takemitsu said that he “suddenly imagined 100 years of time flowing through this man-made space, so full of special meaning, called Carnegie Hall. It was as if I could hear the Hall murmuring from the numberless cracks between the layers of those years, ‘From me flows what you call Time.’ Thus, the me in the title is meant to be ‘Carnegie Hall,’ not the composer.”

But if the notion of one hundred years was important to the creation of this music, a different number gave it shape. The number five dominates this music—it was written for five soloists, the principal theme has five notes, that theme spans a perfect fifth, and so on. Takemitsu noted an even more important influence of the number five, and it is worth quoting him at length:

As soon as I had chosen the number five as the principal motif of the work, I immediately recalled the Tibetan “Wind Horse” (*rlungria*). The “Wind Horse” is a custom observed by the highland nomads of Tibet when they migrate in search of new land. Used like divination during a ceremony, it consists of five cloth streamers, each a different color, strung up on a rope, and allowed to wave in the wind. Blown by the seasonal winds, the myriad wind-horses then point out the way the nomads must take to find the location of their new life.

The five colors of the cloth streamers—white, blue, red, yellow, green—have separate meanings and are the same as the colors emitted by the five Buddhas who sit at the center of a mandala. Blue is the color of water, red of fire, yellow of the

CAMARADA | 2023-2024 SEASON

music connects us

HEART-TO-HEART

Mingle@Mingle

Mingle International Museum
1439 El Prado, Balboa Park, Thursdays at 7:30 pm



Music Beneath the Trees | October 26, 2023

a musical picnic to delight your senses

flute, guitar, double bass, piano, drums

Flutology | April 18, 2024

a triple flute jazz jam

flutes, double bass, piano, drums

Soundtrax | May 2, 2024

theatrical music to stir the emotions

flute, violin, viola, cello, piano, harp + visiting composer

Park & Market

UC San Diego's New Venus Downtown
between Park & Market on 11th at 7:30 pm



Music SHE Wrote™ | November 18, 2023

music by/for/about women

soprano, flute, violin, viola, double bass, piano

In Search of Time | January 20, 2024

an artistic exploration of time

flute, string quartet, double bass, piano + visiting composer

Estrada do Sol | March 2, 2024

the enlightened music of Antônio Carlos Jobim

guitar, voice, flute, double bass, piano, drums

The CONRAD

The Conrad Prebys Performing Arts Center
7600 Fay Ave., La Jolla at 7:30 pm



Charlie Brown Jingles & JAZZ

December 15 & 16, 2023

jazz to dazzle and light up your holidays

voice, flutes, saxophone, guitar, piano, double bass, drums

Tango Buenos Aires | February 3, 2024

bringing Buenos Aires to you

flute, violin, double bass, piano, tango dancers

Vivaldi's Magic | March 23, 2024

long lost musical treasures

flute, string quartet, double bass, keyboard, guitar

Bread & Salt

Bread & Salt, Barrio Logan
1955 Julian Avenue, Saturdays at 7:30 pm



Music Beneath the Trees | November 4, 2023

a musical picnic to delight your senses

flute, guitar, double bass, piano, drums

Soundtrax | May 4, 2024

theatrical music to stir the emotions

flute, violin, viola, cello, piano, harp + visiting composer

Series and Individual Concert Tickets On Sale Now!

Visit [CAMARADA.ORG](https://www.camarada.org) or call (619) 231-3702



earth, green of the wind, and white, as the color created by the other four, signifies the sky, the air, the heavens, and finally “nothingness.”

Though this is a concerto, audiences should not look for the brilliance and extroversion that are normally part of concerto form. The orchestra is divided in unusual ways, with the woodwinds set at a distance behind the violins, the brass set at a distance behind the lower strings; the five soloists are themselves separated and stationed at various points within the orchestra. Takemitsu has called this “an orchestral work in which the orchestra, like nature, surrounds us limitlessly, and out of that limitlessness the soloists materialize in limited forms such as earth, wind, water, and fire, then once again dissolve into limitless nature.”

That last note is important because it points to the fact that while this music plays out over a thirty-minute span, it really exists outside

time. Western audiences have almost taken for granted that music should be teleological, or end-oriented—we conceive of music as based on conflict and resolution. Takemitsu, however, did not, and in an oft-quoted remark he has compared his music to the experience of walking through a Japanese garden: there is no direct path and no end, and instead one is free to wander, to pause, and to experience without the need to be getting someplace.

Takemitsu has said that “the ruling emotion” of *From me flows what you call Time* is “prayer,” and he has divided the work into thirteen brief sections, which are listed on the program page. Listeners should use these titles only as a general guide. This is not descriptive music, nor is there a dramatic progression across the span of these movements. This is music to be enjoyed at the moment it is happening—and for its connection to something outside time.

Program Note by Eric Bromberger



red fish blue fish

percussion

The New York Times calls red fish blue fish a “dynamic percussion ensemble from the University of California.” Founded more than 25 years ago by Steven Schick, the San Diego-based ensemble performs, records, and premieres works from the last 85 years of western percussion’s rich history. The group works regularly with living composers from every continent. Recent projects include the world premiere of Roger Reynolds’ *Sanctuary* and the American premiere of James Dillon’s epic *Nine Rivers* cycle with the International Contemporary Ensemble (ICE). In 2012 red fish blue fish presented four concerts of

percussion music alongside Percussion Group Cincinnati at the John Cage Centennial Festival in Washington, D.C., where they performed highlights from Cage’s collection of percussion works.

Recordings of the percussion chamber music of Iannis Xenakis and Roger Reynolds on Mode Records have been praised by critics around the world. Their recording of the early percussion works of Karlheinz Stockhausen received Deutscheschallplattenkritikpreis for the best recording of contemporary music in 2015.

red fish blue fish has had impact on new music percussion both by virtue of their many performances and acclaimed recordings, but also through their commitment to research and pedagogy as a resident ensemble at the University of California, San Diego. The numerous alumni of red fish blue fish now hold major teaching and artistic positions throughout the world.

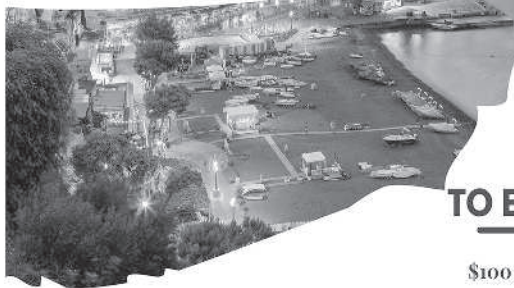
INDULGE IN A CULINARY SYMPHONY

Embark on an epicurean
adventure with our
'Symphony of Flavor'
raffle!

For just \$100 a ticket,
you could win a Gourmet
Getaway to Cortona,
Italy, for seven days and
six nights in a One-
Bedroom Apartment for
Two. Experience the
essence of Italian cuisine
with a Wine Tasting in a
Wine Bar and a Cooking
Demonstration and
Dinner with a Local
Chef! (Land Only)

Hurry! Tickets are
limited to 150, offering
you excellent odds to
secure this gastronomic
getaway.

The raffle will culminate
in June at the season's
close. Don't miss this
chance to savor Italy's
flavors. Purchase your
ticket today and elevate
your taste buds to new
heights! 🍷🍷



LA JOLLA SYMPHONY & CHORUS

Affiliated with UC San Diego

ECO FRIENDLY RAFFLE:
NO PHYSICAL RAFFLE TICKETS GIVEN.
YOUR CONTACT IS AUTOMATICALLY
ENTERED IN RAFFLE DIGITALLY WITH
PURCHASE FOR YOUR CONVENIENCE



TO ENTER

\$100 a ticket

Only 150 tickets
to be sold

To enter, visit LJSC.org or
ask any LJS&C staff member.

Buon viaggio and bonne chance!

A Symphony of Flavor

AN ITALIAN VACATION RAFFLE TO SUPPORT LJS&C

Veiled

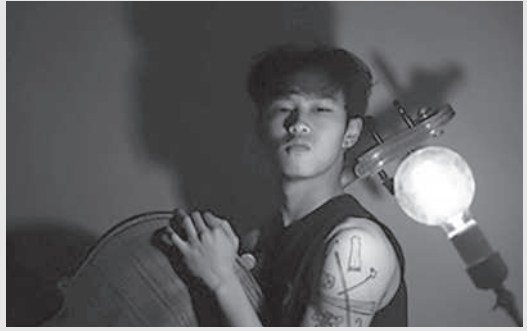
Niloufar Nourbakhsh

Born in Iran



I think it takes a lot of courage to stand up against something that everyone has accepted as normal. Personally as an Iranian woman, I carry a lot of anger with me: the anger that comes from things I've witnessed happen to the women in my personal life, to larger scale growing up in a country that actively veils women's presence—be it through compulsory hijab or banning solo female singers from pursuing a professional career. I think for me it's important to transform this anger into a collective force that is both beautiful and resilient. *Veiled* is a tribute to Iranian women who made such transformations possible.

*Program Note by
Niloufar Nourbakhsh*



Robert Bui

cello

Robbie Bui, a cellist specializing in contemporary music, merges his passionate and physically intense interpretations with his compositional background to create captivating musical experiences. Bui has been actively involved in ensembles like La Jolla Symphony, Palimpsest Ensemble, Ecce Ensemble, and Alinéa Ensemble, of which he is a founding member. Robbie Bui holds a Bachelor of Music degree with Honors from the New England Conservatory and is currently pursuing a Doctorate of Music degree at the University of California San Diego, where he also serves as the Community Engagement Manager of the La Jolla Symphony and Chorus. In addition to his musical pursuits, Robbie Bui is a multi-talented individual with a passion for portrait and event photography, language learning, fashion, hairstyling, and latte art. His diverse interests reflect his creativity and dedication to various forms of art and self-expression.

2024 LJS&C GALA

HARMONIOUS EMERGENCE GALA

CELEBRATING GENERATIONS
IN MUSIC

February 24 | 6 PM.
The Westgate Hotel

Tickets Available!

JOIN US FOR THIS CELEBRATION AT
LJSC.ORG

The Rite of Spring

IGOR STRAVINSKY

Born June 17, 1882, Oranienbaum

Died April 6, 1971, New York City



In the spring of 1910, while completing the orchestration of *The Firebird*, Igor Stravinsky had the most famous dream in the history of music: "I saw in imagination a solemn pagan rite: wise elders, seated in a circle,

watching a young girl dancing herself to death. They were sacrificing her to propitiate the god of spring." This idea became *The Rite of Spring*, which Stravinsky began composing in the summer of 1911, immediately after the premiere of *Petrushka*. For help in creating a scenario that would evoke the spirit of pagan Russia, Stravinsky turned to the painter-archaeologist-geologist Nicholas Roerich, who summarized the action:

The first set should transport us to the foot of a sacred hill, in a lush plain, where Slavonic tribes are gathered together to celebrate the spring rites. In this scene there is an old witch, who predicts the future, a marriage by capture, round dances. Then comes the most solemn moment. The wise elder is brought from the village to imprint his sacred kiss on the new-flowering earth. During this rite the crowd is seized with a mystic terror. After this uprush of terrestrial joy, the second scene sets a celestial mystery before us. Young virgins dance on the sacred hill amid enchanted rocks; they choose the victim they intend to honor. In a moment she will dance her last dance before the ancients clad in bearskins to show that the bear was man's ancestor. Then the greybeards dedicate the victim to the god Yarilo.

This story of violence and nature-worship in pagan Russia—inspired in part by Stravinsky's boyhood memories of the thunderous break-up of the ice on the Neva River in St.

Petersburg each spring—became a ballet in two parts, *The Adoration of the Earth and The Sacrifice*.

In the music, Stravinsky drew on the distant past and fused it with the modern. His themes (many adapted from ancient Lithuanian wedding tunes) are brief, of narrow compass, and based on the constantly-changing meters of Russian folk music, yet his harmonic language can be fiercely dissonant and "modern," particularly in the famous repeating chord in *Dance of the Adolescents*, where he superimposes an E-flat major chord (with added seventh) on top of an F-flat major chord. Even more striking is the rhythmic imagination that animates this score: Stravinsky himself confessed that parts were so complicated that while he could play them, he could not write them down. And beyond all these, *The Rite of Spring* is founded on an incredible orchestral sense: from the eerie sound of the high solo bassoon at the beginning through its use of a massive percussion section and such unusual instruments as alto flute and piccolo trumpet (not to mention the eight horns, two tubas, and quadruple woodwind), this score rings with sounds never heard before. The premiere may have provoked a noisy riot, but at a more civilized level it had an even greater impact: no composer writing after May 29, 1913, would ever be the same.

Stravinsky came to prefer *The Rite of Spring* as a concert piece rather than a ballet, but some reference to the events of the ballet may be useful in following this music. The *Introduction* is scored almost exclusively for woodwinds: from the famous opening bassoon solo through its intricately twisting woodwind figures, the music is Stravinsky's effort to suggest the wriggling of insects as they unfold and come to life in the spring thaw. This is suddenly interrupted by *Dance of the Adolescents*, driven along by stamping, dissonant chords and off-the-beat accents. *The Mock Abduction*, full of horn calls and furious rhythmic energy, rides a quiet trill into *Rounds of Spring*, where together the E-flat and bass clarinets outline the haunting principal melody, another of the themes Stravinsky derived from ancient folk music.

Deep string chords (which in the ballet accompany the male dancers' lifting the girls onto their backs) soon build to a cataclysmic climax full of the sound of tam-tam and trombone glissandos. The return of the wistful opening melody rounds this section off quietly, but that calm is annihilated by the timpani salvos and snarling low brass of *Games of the Rival Cities*. The eight horns ring out splendidly here, and the music rushes ahead to the brief *Procession of the Wise Elder* and then to one of the eeriest moments in the score, *Adoration of the Earth*. Only four measures long, this concludes with an unsettling chord for eleven solo strings, all playing harmonics, as the Wise Elder bends to kiss the earth. At that kiss, the music explodes—without the faintest relaxation of tension or tempo, *Dance of the Earth* races to the conclusion of the ballet's first half.

The second part, *The Sacrifice*, might be thought of as a gradual crescendo of excitement as it moves from a misty beginning (which has been an inspiration to generations of film composers) to the exultant fury of the concluding *Sacrificial Dance*. Along the way come such distinctive moments as the solo for alto flute in *Mysterious Circles of Young Girls*, where the sacrificial maiden will be chosen; the violently pounding $1\frac{1}{4}$ measure that thrusts the music into *Glorification of the Chosen One*; the nodding, bobbing bassoons that herald *Evocation of the Ancestors* (another folk-derived theme of constricted range yet of great metric variety); and the shrieking horns of *Ritual of the Ancestors*. A solitary bass clarinet plunges us into the *Sacrificial Dance*, whose rhythmic complexity has become legendary: this was the section that Stravinsky could play but at first not write down, and in 1943 (thirty years after composing this music) he went back and rebarred it in the effort to make it easier for performers. This music is dauntingly "black" on the page, with its furious energy, its quite short (and constantly changing) bar lengths, and its gathering excitement. It dances its way to a delicate violin trill, and *The Rite of Spring* concludes with an upward sweep of sound and the brutal chord that marks the climactic moment of sacrifice.

A NOTE ON THE TITLE: Stravinsky gave this music the Russian title *Vesna svyashchennaya*, which the painter Leon Bakst (who had designed some of the costumes for *Firebird*) rendered in French as *Le sacre du printemps*. This in turn has been translated literally into English as *The Rite of Spring*, a title that did not wholly please the composer. Stravinsky felt that *The Consecration of Spring* or *The Coronation of Spring* would be more accurate; Stravinsky's biographer Eric Walter White suggests either *Sacred Spring* or *Holy Spring*.

Program Note by Eric Bromberger

La Jolla Symphony & Chorus 2023-24

Stephanie Weaver Yankee
Executive Director

Arian Khaefi
Sally & Einar Gall
Music Director and
Chorus Conductor

Sameer Patel
Music Director and
Orchestra Conductor

Steven Schick
Music Director Emeritus

Officers and Board of Directors

Einar Gall
President

Pat Finn
Vice President

Betty McManus
Immediate Past President

Brian Schottlaender
Treasurer

Cathy Funke
Secretary and
Chorus Liaison

Catherine Chyi
Orchestra Liaison

Linda Altes
Olivia Graeve
Michael Kinnamon
Suzanne Marmion
Suzi Sterner
Henry Torres Blanco

Honorary Artistic Board

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

La Jolla Symphony Orchestra

Founded in 1954 by Peter Nicoloff

Steven Schick, *Conductor*

Michael Gerdes, *Assistant Conductor*

R. Theodore Bietz, *Orchestra Manager* ■ **Ryan Beard**, *Orchestra Librarian* ■ **Julia Vazquez**, *Orchestra Production Assistant*

Violin I

Peter Clarke
Concertmaster
David Buckley
Assistant Concertmaster
David Bracher
Ciara Dabkowski
Yi Fu
Robert Gleiser
Susanna Han-Sanzi
Andrew Helgerson
Mario Ojeda
Nikhil Rao
Renaudo Robinson
Ted Tsai

Violin II

Jennifer Khoe
Principal
Catherine Chyi
Assistant Principal
Gary Brown
Leslie Cheng
David Cooksley
Judy Gaukel
Jisu Hwang
Brandon Kim
Igor Korneitchouk
Michael Megally
Aaron Rasin
Emma Song
James Villareal

Viola

Nancy Swanberg
Principal
Roark Miller
Assistant Principal
Byron Chow
Anne Gero-Stillwell
Christopher Ferrain
Loie Flood
Julia Vazquez

Cello

Peter Ko
Principal
Gabrielle Carr
Assistant Principal

Erika Boras Tesi
Sarah Gongaware
Elijah Grote
Emily Kao
William Lin
Nobuki Nakanishi
Cliff Thrasher
Courtney Yu

Contrabass

Christine Allen
Principal
Darrell Cheng
Assistant Principal
Bill Childs
Owen Cruise
Megan Gore Brazell
Lance Gucwa
Luke Holley
Bryan Lowe

Flute

Joey Payton
Principal
Mia Cylinder
Erica Gamble
Julianna Han
Anahjita
Pestonjamasap

Piccolo

Mia Cylinder
Erica Gamble
Julianna Han
Anahjita
Pestonjamasap

Alto Flute

Erica Gamble

Oboe

Carol Rothrock
Principal
McKenna Carlson
Heather
Marks-Soady
Robert
Wakefield-Carl
Jessica Luce

English Horn

Heather
Marks-Soady
Robert
Wakefield-Carl

Oboe d'amore

Heather
Marks-Soady

Clarinet

Paul Miller
Principal
Denexel Domingo
Justine Hamlin
Gabe Merton
Steve Shields

E♭ Clarinet

Paul Miller

Bass Clarinet

Gabe Merton
Steve Shields

Contrabass Clarinet

Steve Shields

Bassoon

Tom Schubert
Principal
Cullen Blain
Vikki Bolin
James Swift

Contrabassoon

Cullen Blain
Dan Weiss

French Horn

RB Anthony
Co-Principal
Alisha Moore
Co-Principal
John-David Russo
Assistant Principal
Neven Basener
Ryan Beard
Eric Burke
Audrey Freeman

Buddy Gibbs
Scott Miller

Trumpet

Ken Fitzgerald
Principal
Dylan Johnson
Nakotah Nowak
Andrew Pak
Fil Starosstka

Piccolo Trumpet

Ken Fitzgerald

Bass Trumpet

Elijah Garcia

Trombone

R. Theodore Bietz
Principal
Jacob Raffee

Bass Trombone

Luis Matos-Tovar

Tuba

Ken Earnest
Joseph Ortiz

Timpani

Michael Jones
Camilo Zamudio

Percussion

Camilo Zamudio
Section Leader
Mitchell Carlstrom
David Han-Sanzi
Michael Jones
Kosuke Matsuda
Andrew Kreysa

Harp

Sophie Camden
Laura Vaughan
Angelova

Celesta

Stephanie
Weaver Yankee



LA JOLLA
SYMPHONY
& CHORUS

Affiliated with UC San Diego

JOIN US IN A MUSICAL JOURNEY
OF GIVING!

LJSC&C invites you to be a part of
our **Harmony Amplified
Campaign**, a season-long
initiative aimed at raising \$200K
to sustain our vibrant music
community.

Harmony Amplified

A SYMPHONY OF SUPPORT



HOW YOU CAN HELP:

TOGETHER, LET'S CREATE MELODIES OF IMPACT:

Your generosity fuels our concerts, education programs, and community outreach. By contributing, you are not just supporting music; you're amplifying the harmony of our community.

BE A PART OF THE SYMPHONY:

Donate now and let your support echo through every performance. Together, we can create a symphony of support that will be heard for generations.

SCAN ME



HARMONIZE WITH US. DONATE TODAY AND LET THE MUSIC PLAY ON!

LJSC.ORG

858-534-4637

The Steven Schick Prize for Acts of Musical Imagination & Excellence Donors

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
Peter Gourevitch & Celia Falicov
Olivia Graeve

Meryl & Michael Gross
Marty Hambright & Ron Manherz
Dr. Phyllis Irwin
& Dr. Lillian Faderman
Karen Johns & Peter Jorgensen
Deanna Johnson
Arian Khaefi & Sonya Schumann
Jennifer & Wayne Khoe
Rev. Michael Kinnamon
& Mardine Davis
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

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/>

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, and to the following contributors for their donations to the 2023-2024 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.

Annual Gifts

*Donations listed below were received
January 15, 2023-January 15, 2024*

Major

Sponsor \$25,000+

Anonymous

City of San Diego,

Commission for Arts & Culture

Department of Music, UCSD

Michael, Jane & Casey Latz

In Memory of Joan Forrest

Bernard Eggertsen

& Florence Nemkov, In Memory

Sally & Einar Gall

Dr. Seuss Foundation

Stewart Shaw

In Memory of Vicki Heins-Shaw

Season

Underwriter \$15,000+

Michael Kaehr

SD County Board of Supervisors

Angel \$10,000+

Amee Wood & Eric Mustonen

Benefactor \$5,000+

Bill & Cathy Funke

San Diego Foundation

Bob & Catherine Palmer

David Sarkaria

Paula Tallal

Sustainer \$2,500+

Anonymous

Anonymous

In Honor of Maxwell Moore

& William Clinton Dotson

Eric & Pat Bromberger

Dr. Curtis & Mae Chan

Patricia Finn-Burkhard
& Walt Burkhard

Florence Riford La Jolla
Community Fund

Beverly Kilman

Rev. Michael Kinnamon
& Mardine Davis

Glenn & Rochelle Kline-Casey

Jeanne & Milton Saier

Sherri & Brian Schottlaender

Steven & Janet Shields

Weil Family Foundation

Supporter

\$1,500+

Gary & Susan J. Brown

Beda & Jerry Farrell

*In Memory of Vicki Heins-Shaw
& Peter Jorgensen*

Robin B. Luby

Cecil Lytle & Betty McManus

Bill Miller & Ida Houby

In Memory of Peter Jorgensen

Marie Nelson

Mark Taggart

Associate \$1,000+

June & Daniel Allen

Linda Altes

George & Sarilee Anderson

In Memory of Merle

Gayle Barsamian

Elsa & George Feher,

In Blessed Memory

Pat & David Gifford

Karen Johns

Jennifer & Wayne Khoe

Carol Plantamura

Gail Schreiber

Thomas Schubert

Jim Swift & Suzanne Bosch-Swift

Sam & Barbara Takahashi

Elaine Wolfe

Patron \$500+

Suzanne Appelbaum

Nelson & Janice Byrne

Megan Clowse

In Memory of Garrett Bowles

David Cooksley

Karen Erickson & Michael Gillis

Rik & Carol Floyd

Clare Elisabeth Friedman

Erica & Ryan Gamble

The Peter & Celia Fund of the
Jewish Community Foundation

Meryl & Michael Gross

Jay Hill

John & Alice Ho

Lulu Hsu

Karen Kakazu

Dwight Kellogg

Monique Kunewalder

Julianne J. Larsen

In Honor of Brian & Sherri Schottlaender

James & Risa Lauth

Tony Leonard & Jin-Soo Kim

Laura Levine & Peter Politzer

Sylvia Liwerant

Susan & Paul Marks

Suzanne Marmion
Douglas & Susan McLeod
Sheila Podell & Art Baer
Barbara Rosen & Bob Fahey
Carol Rothrock
Drs. Margaret Schoeninger
& Jeffrey Bada
Robert Schroeder
Carol V. Smith
Mitzi Sobash
In Memory of Vicki Heins-Shaw
The San Diego Foundation
In Honor of Brian Schottlaender
William Tong
Ted & Anna Tsai
Mary Ellen Walther
Stephanie Weaver Yankee
& John Yankee

Member \$250+

Eva & Steven Barnes
Mary Beebe & Charles Reilly
Ted & Carol Bietz
Walter & Ann Desmond
Ana De Vedia
Bill Eadie
In Memory of Vicki Heins-Shaw
Deanna Johnson
John & Sue Kim
Claudia Lowenstein
Carol Manifold
Stephen Marsh
Chandra Mukerji
Sameer & Shannon Patel
Barbara & Tom Peisch
Maya Pring
Alison Schuit
In Memory of Gil Omens
Bill & Gigi Simmons
Elizabeth Simmons &
R. Sekhar Chivukula
Marilyn Stewart
Nancy Swanberg
& Max Fenstermacher

Elizabeth Taft
William Tanner
In Memory of Peter Jorgensen
Sandra Timmons
& Richard Sandstrom
Mary L. Walshok & Jeff Barhouvy
Ellen Warner-Scott

Friend \$100

Susan Anderson
Anonymous
Marcia Banks
John & Dorothy Beresford
A. Jan Berlin, MD
Susan Bougetz
In Memory of Gil Omens
Ann Briggs Addo
David Buckley
& Beth Ross Buckley
Dr. Mary Ann Calcott
Catherine Chyi
Peter & Megan Clarke
In Honor of Catherine Chyi
Nancy Cochran
Doug & Faith DeHart
Julia K. Dotson
Susan H. Dramm
Elinor & Art Elphick
Robert Fleischman
Michaelene Fredenburg
In Honor of Susanna Han
David Georgius
In Honor of Fran Castle
Anne Gero-Stillwell
& William Stillwell
J.M. & Barbara Gieskes
Olivia Graeve
Andy Helgerson
In Honor of Catherine Chyi
Peter & Emily Holzer
Graciejoy Hughes
Setsuko & Yoshi Kaneda
Leean Knetzer
Dr. Alan & Rosa Lasnover
Ron Lawler & Peggy Merritt

David Leverton
In Memory of Peter Jorgensen
Pam Lindamood
In Memory of Peter Jorgensen
Nancy Linke Patton
& Rip Patton
Christopher & Mary Louise Muller
Clara Oberle
Gerald Ondercin
Nessa O'Shaughnessy
Debby & Ray Park
Monique Peddle
In Memory of Peter Jorgensen
Dimitris Politis
Bill Propp & Anna Covici-Propp
Alejandro Rodriguez
Vanya Russell
Satomi Saito
Diane Salisbury
Katharine Sheehan
Steven Sherr
Otto Sorensen & Mary Gillick
Debra Spencer
Kenneth & Judy Stanigar
Jeanne & Bill Stutzer
Beth Sullivan & Jay Goldstein
Paul Symczak & Debra Weiner
Joan & Terry Thompson
Alyssa Tucker
Charles P. Van Beveren
Diane Weinstein
Peter & Carolyn Woodbury
Chris Sue Yragui
Ann Zahner

Corporate Gift Match

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

WELCOME TO OUR 2023-24 SEASON!

METAMORPHOSIS



Sameer Patel
Music Director and
Orchestra Conductor

Arian Khaefi
Sally and Einar Gall Music Director
and Chorus Conductor

Stephanie Weaver Yankee
Executive Director

LA JOLLA
SYMPHONY
& CHORUS
Affiliated with UC San Diego

2023-24 SEASON

Share the joy of great music with us!

Subscribe Today!

Subscriptions start at \$105



Order Online:
LJSC.org

Order by Phone:
858-534-4637

Scan QR code for more info!

NOVEMBER 4-5, 2023

THIS SOIL

Kristin Kuster MOXIE
Samuel Barber *Knoxville: Summer of 1915*
Florence Price Piano Concerto
in One Movement
Gala Flagello *Bravado*
Gabriela Lena Frank *Escaramuza*
Leonard Bernstein *Symphonic Dances*
from *West Side Story*

DECEMBER 3, 2023

BY THE HEARTH COMMUNITY SING

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

DECEMBER 9-10, 2023

NEW BEGINNINGS

Gabriela Ortiz *Kauyumari*
Igor Stravinsky *Symphony of Psalms*
Kaija Saariaho *Ciel d'hiver*
Jean Sibelius *Symphony No. 3*

FEBRUARY 10-11, 2024

A BROKEN HALLELUJAH

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

MARCH 16-17, 2024

NEXUS

Lili Boulanger *D'un matin de printemps*
Nina Shekhar *Lumina*
Claude Debussy *La mer*
Francis Poulenc *Gloria*

MAY 4-5, 2024

TO THE STARS

Anton Webern *Passacaglia*
Osvaldo Golijov *Azul*
Johannes Brahms *Symphony No. 3*

MAY 11-12, 2024

HOLY RADIANT LIGHT CHORUS-ONLY CONCERT

Sergei Rachmaninoff *All-Night Vigil*

JUNE 8-9, 2024

TIME PRESENT AND TIME PAST

Maurice Ravel *Ma Mère l'Oye*
John Adams *Harmonielehre*

RED FISH BLUE FISH

Spotlight on Ensemble



Join us in celebrating the extraordinary talents of red fish blue fish ensemble as they present Toru Takemitsu's mesmerizing piece, *From me flows what you call time*. This ensemble, known for their dynamic and innovative performances, brings together a group of exceptional percussionists whose artistry knows no bounds.

Meet the Percussionists:

- **Michael Jones**, former timpanist of the La Jolla Symphony and Chorus, is in his final year of doctoral study at UC San Diego. He is a superb and versatile percussionist specializing in recent solo and chamber music and is also a sought-after scholar on issues surrounding the meta-modernist aspects of the percussion repertoire.

- **Yongyun Zhang**, in her third year of doctoral study is a gifted percussionist with a practice based on the translation of the percussive medium to dramatic and theatrical contexts. In this regard, she has commissioned new works and revitalized older ones in ways that extend percussion practices into embodied theatrical and dramatic realms.

- Percussionist and pianist **Mitchell Carlstrom** in his fourth year of doctoral work, is a consummate chamber musician whose practice combines an innate sensitivity to timbre with evolving forms of technology designed to probe the space of musical color.

- **Kosuke Matsuda**, in his third year of doctoral study is a talented soloist and chamber musician. His research has led him into explorations of the various types and functions of silence, a study which has infused his capacities with difficult virtuosic music with unexpected poetry.

- **Camilo Zamudio**, in his second doctoral year, seeks to align his values as an emerging virtuoso of the percussion repertoire with his deep commitment to community and to the creation of shared musical and cultural experiences.

Together, these talented percussionists form the backbone of red fish blue fish ensemble, creating a sonic landscape that is both captivating and unforgettable. We invite you to experience their remarkable artistry as they bring Takemitsu's evocative piece to life.