



La Jolla Symphony & Chorus

2018-2019 Season

February 9-10, 2019
Mandeville Auditorium, UCSD









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Music Director

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Deep Roots

Saturday, February 9, 2019, 7:30pm ■ Sunday, February 10, 2019, 2:00pm
Mandeville Auditorium, UCSD

PHILIP GLASS

Cello Concerto No. 2 "Naqoyqatsi"

1. *Naqoyqatsi*
2. *Massman*
New World
3. *Intensive Time*
Old World
4. *Point Blank*
5. *Epilogue*

Katinka Kleijn, cello

LJ WHITE

Community Acoustics

BRENDA AND STEVEN SCHICK COMMISSION / WORLD PREMIERE

INTERMISSION

ANTON BRUCKNER

Symphony No. 3 in D Minor

Mässig bewegt
Adagio (etwas bewegt) quasi Andante
Scherzo: Ziemlich schnell
Finale: Allegro

Cover photos by Bill Dean, Gary Payne, Tom Peisch

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From the Conductor

By this point in our season-long exploration of memory and lineage, I have become convinced that memory is really about the future and not the past. We remember so that we can know which strands of our lives we wish to perpetuate and which are better forgotten. Thomas of Aquinas, whose prodigious memory is still the focus of fascination, maintained that memory was central to an ethical life, in no small part because remembering helps us avoid repeating our mistakes. And, when we try to remember the great joke we just heard or the great meal we just ate, it's less about reliving the past and more about how we'll use it in the future. The memorist in all of us lives in a future-oriented past. And that is the theme of this weekend's concerts.

We anchor our concerts with Bruckner's *Third Symphony*, which among its many charms is one of the composer's most revised works. The various versions, of which there are at least five and all quite different from each other, seem to imply that he considered the piece as an ongoing process rather than a fixed entity. Perhaps this reflected his evolving friendship with Richard Wagner, to whom the work is dedicated. And, perhaps he thought, as many of us do, that a piece of music, no matter what its date of composition, should be fluid and evolving not fossilized and unreachable.

Whatever his motivations for revising may have been, Bruckner included in every version all the hefty textures and grand musical statements that we associate with his music. This is especially evident in the first movement, with its majestic trombone-powered melodies. Like so much music written at the end of the 19th century—you'll hear the fifth revision of the piece, finalized in 1890—the piece feels like it has one foot in the old and the other in the new. On one hand there is the slow unrolling of thematic material using rich harmonies and burnished textures, an approach akin to Wagner or early Mahler. On the other hand, sudden jump-cuts, occasionally producing dizzying changes of direction and texture, seem more aligned with the mercurial modern pieces of the 20th century.

I have often wondered where the Bruckner historical line led. Where in the 20th and 21st centuries do we find a similar combination of tectonic harmonic movement and sizzling localized textures? My (quite personal) answer to that is the late music of Philip Glass. There's something about Philip's fearlessness when it comes to repetition and to the poignant emotional moments both composers achieve when the small- and large-scale aspects of the music suddenly align that begged for pairing Bruckner with Glass.

An additional aspect is my friendship with our extraordinary soloist, Katinka Kleijn. Katinka and I have worked together often over the years in concerts of the International Contemporary Ensemble (ICE.) Her other band is the



Steven Schick music director

Photo: Bill Dean

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 by commissioning or premiering more than 150 new works. The most important of these have become core repertory for solo percussion. In 2014 he was inducted into the Percussive Arts Society Hall of Fame.

Schick is in his 12th season as artistic director and conductor of the La Jolla Symphony and Chorus. He is also co-artistic director of the Banff Centre for Arts and Creativity Summer Music Program and artistic director and conductor of the Breckenridge Music Festival.

Chicago Symphony Orchestra, with which she has played Bruckner under many of the greatest Bruckner conductors of our time. As a dedicated Bruckner-phile, her interest was piqued by my Bruckner/Glass theories and she quickly accepted our invitation to perform Philip Glass's *Second Cello Concerto* on the same program as the Bruckner *Third*.

Affinities of harmony and texture link the two pieces, but the dramatic narrative of Philip's concerto is very different from the late 19th century world view of Bruckner. Essentially a composite of themes from his film score for "Naqoyqatsi" (the title is the Hopi word for "life as war"), the concerto paints a vivid account of early 21st century chaos and fear. As the final installment of Glass's "Qatsi Trilogy," created with film-maker Godfrey Reggio, *Naqoyqatsi* extends the notions of life-out-of-balance that was launched by *Koyaanisqatsi*, the film's famous older brother. The 2001 attack on the World Trade Center and Pentagon added an unsettling and dramatic postscript to the film's 2002 premiere.

We round out our concert with LJ White's new work *Community Acoustics*, a work that unpacks the complex sonic relationships embedded in every local ecology, and the ways our changing noise-scape affects the overall function of an eco-system. The sounds of everyday life consist of complex overlaid patterns of human-caused and natural sounds. The imperative for us is to listen to both, and LJ in his piece reproduces that sonic co-existence by means of floating strata of harmonic materials and orchestral imitations of natural sounds through the faint clicks of Prayer Stones and the sounds of breathing through instruments.

With this concert we are pleased to announce a new commissioning program for the La Jolla Symphony, funded privately by my wife Brenda and me, for a new piece every year that embraces values of social and environmental optimism. As the two of us talked about this—programming meetings were held over drinks in our living room!—we realized that an emerging repertoire of adventurous new music directed explicitly at the future was a critical counterweight to the largely backward gaze of most traditional orchestral music. For us, like you, that future is a world where we take care of each other and of our one and only planet. Like you, we imagine a world of diversity, inclusivity and mutual respect, just as we imagine future generations of loving stewards of the natural world. This is a bright and achievable future, and with the support of the La Jolla Symphony and Chorus, we are investing in music that can help make it happen. Brenda and I are very grateful to LJ White for his wholehearted embrace of our proposal. And we are grateful to the musicians and audience of the La Jolla Symphony and Chorus for recognizing that if your goal is to make important memories, you should start by thinking of the future! ■

As a guest conductor he has appeared with the BBC Scottish Symphony Orchestra, the Saint Paul Chamber Orchestra, the Milwaukee Symphony, Ensemble Modern, the International Contemporary Ensemble (ICE), and the Asko/Schönberg Ensemble.

Schick's publications include a book, "The Percussionist's Art: Same Bed, Different Dreams," and many articles. He has released numerous recordings including the 2010 "Percussion Works of Iannis Xenakis," and its companion, "The Complete Early Percussion Works of Karlheinz Stockhausen" in 2014 (both on Mode). He received the "Diapason d'Or" as conductor (Xenakis Ensemble Music with ICE) and the Deutscheschallplattenkritikpreis, as percussionist (Stockhausen), each for the best new music release of 2015.

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

Program Notes by Eric Bromberger

Cello Concerto No. 2 "Naqoyqatsi" PHILIP GLASS Born January 31, 1937, Baltimore



Over a twenty-year span film director Godfrey Reggio created what has come to be known as the "Qatsi Trilogy": *Koyaanisqatsi* (1982), *Powaqqatsi* (1988), and *Naqoyqatsi* (2002). *Koyaanisqatsi* was subtitled "Life out of Balance," and that description might apply to all three films, which dramatize the intrusion of technology into modern life through rapidly intercut images of violence and the abuse of nature, set in contrast to images of natural peace and beauty. There is no spoken language in the three films, only a cascade of troubling images accompanied by the music of Philip Glass. The final film, *Naqoyqatsi*, was subtitled "Life as War," and it emphasizes scenes of violence and military activity. For that film, Glass composed an eleven-section score that included a prominent part for solo cello that was written specifically for Yo-Yo Ma, who performed it as part of the film score. As a film, *Naqoyqatsi* did not have the impact of the classic *Koyaanisqatsi*, but Glass remained interested in the music he had composed for it.

An opportunity to re-visit that music came ten years later. During the 2011-12 season, Glass served as Creative Director of the Cincinnati Symphony Orchestra, and—working with a generous commission from that orchestra—he reworked the music he had composed for *Naqoyqatsi* into his *Cello Concerto No. 2*. This involved dropping four sections of the film score and reshaping the remaining music to give a more prominent, virtuosic role to the solo cello. Matt Haimovitz was soloist and Dennis Russell Davies the conductor at the premiere in Cincinnati on March 30, 2012, and a recording of that performance has been released.

Glass had written his *First Cello Concerto* in 2001 for cellist Julian Lloyd Webber, who premiered it in Beijing of that year (the La Jolla Symphony gave the American premiere in 2007 with Wendy Sutter as soloist). The *First Cello Concerto* was in the three-movement form of the traditional concerto, but Glass abandoned that form in his *Second Cello Concerto*, which is a much more dramatic and varied piece, as befits the subject of the movie that inspired it. Though it consists of seven sections, the *Second Cello Concerto* is actually in five movements that encompass two brief interludes; these interludes, titled *New World* and *Old World*, are scored for solo cello and minimal accompaniment. Glass calls for a large orchestra—one that includes piano, harp, and five percussionists—and he creates an extremely difficult part for the solo cellist, who must master the score's rhythmic complexities and its (often) very high writing while still projecting the dramatic sweep of this music across its forty-minute span. The stylistic features we associate with Glass' music—pulsing rhythms, rapidly changing meters, clean textures, and shifting colors—are very much a part of this score. Though the movements have evocative titles, listeners should not attempt to associate them with images from the movie—this is not music that "tells" a story—but should approach the *Second Cello Concerto* as a purely musical experience. Glass provides no movement markings in Italian, choosing instead only to preface each movement with a metronome indication, and most of the movements are performed without pauses between them.

A brief overview of the seven sections: the opening *Naqoyqatsi* establishes the foreboding tone of much of this concerto;

characteristically, the cello's initial entrance is on a sequence of arpeggios that constantly switch between 4/8, 5/8, and 12/8. *Massman* opens with a long orchestral introduction that sets rhythmic pulses of 8, 6, and 4 against each other before the solo cello makes its entrance. *New World* is the first of the two solo interludes: here the cello's long soliloquy is accompanied only by very quiet cymbals and tam-tam. The powerful *Intensive Time* is introduced by a long and striking trumpet solo, with the cello taking up this theme on its entrance. The second interlude, *Old World*, is set extremely high in the register of the cello, which is joined here only by the most minimal of harp accompaniment. The full orchestra returns for *Point Blank*, another dynamic movement, this one featuring a beautiful part for the soloist. The concluding *Epilogue* opens with a long cello rumination set in 7/4, though the meter settles into 4/4 at the entrance of the orchestra. Themes heard earlier are revisited in this movement, which ends not with the angry gesture that might be expected, given this music's original inspiration, but with a gradual fade into unsettling silence. ■



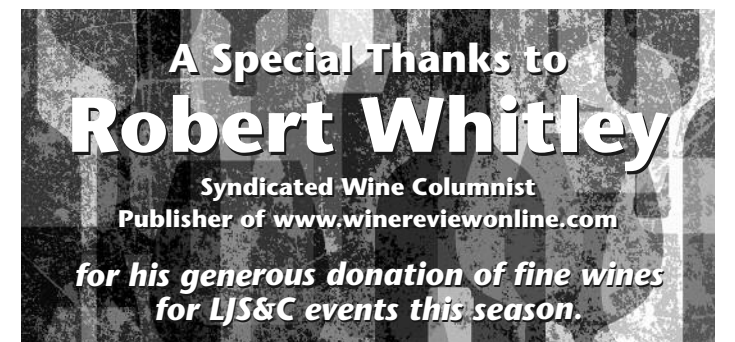
Katinka Kleijn cello

Hailed as "Chicago's first lady of the cello" by *Timeout Chicago Magazine*, Dutch cellist Katinka Kleijn defies today's traditional definition of a cellist, transitioning comfortably through the styles of classical, experimental, contemporary, improvisatory, folk and progressive rock, as well as across the traditional fields of solo, chamber and orchestral performance.

Most recently, she appeared as soloist in the World Premiere of Dai Fujikura's *Cello Concerto* at Lincoln Center, New York, where *The New York Times* described her as "a player of formidable expressive gifts".

A member of the Chicago Symphony Orchestra, Kleijn is in frequent demand as soloist, performing with the Chicago Symphony Orchestra under the baton of Charles Dutoit in Penderecki's *Triple Cello Concerto*, as well as with the The Hague Philharmonic, the Chicago Sinfonietta, the Illinois Philharmonic, the Symphony Orchestras of Elmhurst, DuPage and Sheboygan, and as a soloist in Mark-Anthony Turnage's *Kai* on the CSO's MusicNOW Series.

An avid chamber musician, Kleijn has collaborated with Yo-Yo Ma, Pierre-Laurent Aimard, Christoph Eschenbach, Richard Goode, and Lynn Harrell; and appeared in the Symphony Center Presents Chamber Music Series with pianist Jeremy Denk and violinist Stefan Jackiw. She has performed at the Marlboro Music Festival and Ravinia Festival's Rising Star Series. Kleijn was a member of the Chicago Chamber Musicians from 2006-2010.



Community Acoustics

LJ WHITE

Born August 7, 1984, Springfield, Massachusetts



The following note has been provided by the composer.

The phrase *Community Acoustics* is a name used by some scientists for the phenomenon of acoustic niche separation, in which sounds within an ecosystem organize themselves into distinct frequency layers and interlocking patterns, allowing for communication within species and overall ecosystem function. My composition of this title is inspired by field recordings from the natural world that display acoustic niche separation, including many compiled by David Dunn in his book *Why Do Whales and Children Sing?: A Guide to Listening in Nature*, which discusses the phenomenon and the ill effects wrought when it is disrupted. The piece is also informed by my experience at the Banff Arts Centre in the summer of 2017, where, along with Steven Schick, the International Contemporary Ensemble, and other musicians from around the world, I hiked and meditated in the Canadian Rockies, was surrounded by the work of sonic meditation composer Pauline Oliveros, and allowed the pristine natural surroundings and collective spirit of deep listening to seep into my creative process. Additionally, the piece pertains to the pastorally-affected expansiveness and spirituality of Anton Bruckner's music and is influenced by the message of the film *Naqoyqatsi*, whose score by Philip Glass evolved into his *Second Cello Concerto*; the film ties humans' sense of place and capacity for effective communication to our ancient relationship with our natural surroundings, which has steadily eroded in the

modern era. The piece combines harmonic and linear musical events with material reminiscent of natural sounds, creating a sort of sound ecosystem out of the orchestra, in which the audience gets to participate at the end.

With the composition of *Community Acoustics*, I sought to challenge the typical hierarchy of the orchestral concert experience, and to create, in its place, a communal order in which everyone listens and contributes. The instrumentalists have the power, in many cases, to decide when to begin and cease playing. Their musical contributions are egalitarian; rather than melody and accompaniment, all players create sounds that are of relatively equal importance to the greater soundscape. The conductor exerts less control over the content and timing of the music than usual, allowing players to have agency, and the audience, rather than listening passively, actively adds to the sonic environment of the room. This piece facilitates a collective act of occupying sonic space, one that can perhaps serve as a model for how we all might choose to exist in the world, in touch with our own needs, those of others, the environment, and the greater good. ■

LJ White's music serves ideals of direct, focused and socially relevant expression, assimilating an unrestricted array of influences through unpredictable-yet-contagious rhythms, strange and evocative sonorities, self-evident gestures, and apposite forms. He has worked with some of the most exciting players in contemporary music, including Alarm Will Sound, Ensemble SIGNAL, Ensemble Dal Niente, the JACK Quartet, the Spektral Quartet, Third Coast Percussion, Volti, and members of the International Contemporary Ensemble, Roomful of Teeth, the Talea Ensemble, and the Bang on a Can All-Stars.

White lives in St. Louis and teaches composition and music theory at Washington University.

Brenda and Steven Schick Commission Established



This weekend's concert marks the first of a new annual commission for La Jolla Symphony & Chorus, which will fund new symphonic music that embraces

values of social and environmental optimism. The Brenda and Steven Schick Commission, established by Music Director Steven Schick and his wife, is guided by the premise that music can be a proponent of diversity, inclusivity, and respectful stewardship of the environment.

"Brenda and I are thrilled that the wonderful composer LJ White has agreed to compose the first of these commissions. His piece, *Community Acoustics*, is not only beautiful and evocative music, but it reminds us that one of our fundamental goals is to listen carefully to each other and to the world around us."

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Rooted in San Diego for over 60 years, the La Jolla Symphony and Chorus enriches our lives through affordable concerts of ground-breaking, traditional and contemporary classical music.

Symphony No. 3 in D Minor

ANTON BRUCKNER

Born September 4, 1824, Ansfelden
Died October 11, 1896, Vienna



Success came very slowly for Anton Bruckner. When he began work in 1872 on what would officially be his *Third Symphony*, he was already 38 years old. The following summer, when he had much of the *Third Symphony* in manuscript, Bruckner was invited to meet his idol Wagner in Bayreuth. There, overwhelmed in the

presence of the master, the terrified Bruckner showed Wagner the manuscript, which—in this draft—contained a number of quotations from *Tristan und Isolde* and *Die Walküre*. Wagner was impressed, particularly by the striking trumpet theme at the very beginning of the symphony, and offered fulsome praise to the overwhelmed Bruckner, who asked for—and received—permission to dedicate the symphony to Wagner. Bruckner completed the symphony and revised it extensively over the next several years, in the process eliminating the Wagner quotations. But the *Third Symphony* was for some years nicknamed the “Wagner Symphony,” and that is unfortunate because—for all Bruckner’s veneration of the older master—there is no Wagnerian influence on this music.

The first performance of the much-revised *Third Symphony* on December 16, 1877, was a disaster. The regular-scheduled conductor had died suddenly, and Bruckner—an inept conductor—was pressed into service. The Vienna Philharmonic hated the piece and made that clear, and the performance was accompanied by catcalls and whistling from the audience, which departed in such numbers that at the end only a handful of Bruckner’s admirers were left to try to console the despairing conductor. Bruckner, always painfully vulnerable to criticism (he had several nervous breakdowns as a result of stress), was close to tears and cried out in despair: “No one wants anything of mine!” He did not have to wait long to have his fears confirmed. Eduard Hanslick’s review described the *Third Symphony* as “A vision of how Beethoven’s *Ninth* befriends Wagner’s *Walküre* and finds itself under her horse’s hooves.”

But there were consolations. A music publisher was one of those who had remained to the end, and to the composer’s pleased surprise he offered to publish the symphony. Another of those who remained was one of Bruckner’s students at the Conservatory, a seventeen-year-old named Gustav Mahler. The teenaged Mahler helped make the piano arrangement of the symphony, which was also published.

The *Third* is the earliest of Bruckner’s symphonies to have held a place in the repertory. It is compact

(about an hour in length), tuneful, and modestly scored (pairs of woodwinds, four horns, three trumpets, three trombones, timpani, and strings). Much of its characteristic sound springs from Bruckner’s love of brass instruments, which have a tremendous part in this symphony. Against their bright, dramatic sound, he sets a rich, almost cushioned string sonority.

Swirling strings establish the D-minor tonality at the very beginning, and over this rings out the trumpet tune that impressed Wagner so much—this shape will dominate the symphony’s outer movements. Other ideas follow: a massive falling gesture stamped out by the entire orchestra and a sweetly-singing idea introduced by the second violins. This is a long movement (nearly twenty minutes), and its development is structured around the opening trumpet tune (which reappears in many forms, including inversion) and Bruckner’s imaginative combination of his various ideas. The movement drives to a powerful close as the opening trumpet tune is hammered out by massed brass.

The *Adagio* is heartfelt, reverent music—at several points the string cadences almost seem to say “Amen.” Again, the development of these lyric materials displays Bruckner’s considerable gift for counterpoint, and the music eventually builds to a ringing climax before trailing off to conclude quietly. The *Scherzo*, which Bruckner marks “Rather fast,” features terrific writing for brass. The movement opens with almost tentative string figures (the marking is *pianissimo*), but these drive the music forward and the brass quickly erupt over them. The trio section dances happily on a bucolic tune for violas that has a ländler-like swing; this too grows to a huge climax before the return of the opening section, which is absolutely literal (as it is in every Bruckner symphony).

Rushing strings propel the music forward at the beginning of the *Finale*, and the brass quickly stamp out the movement’s main idea, which is a cousin to the main theme of the first movement. This subsides, but the strings continue their rush, hurrying right up to the movement’s second subject, which Bruckner marks “Slower.” This second group deserves attention for several reasons. It is based on the simultaneous presentation of two completely different kinds of music: the strings have what might be described as a polka tune, almost perky in its innocence. But beneath this the brass very quietly intone a noble chorale, and the symphony continues along this strange yoking-together of what seem irreconcilable opposites. Except that for Bruckner, they were not opposites. The composer was once walking with a friend and passed between a dance hall and a cathedral where the funeral of an architect was taking place. Bruckner turned to his friend and said: “Listen! In that house there is dancing, and over there the master lies in his coffin—that’s life. It’s what I wanted to show in my *Third Symphony*. The polka represents the fun and joy of the world and the chorale represents the sadness and pain.”

This is another extended movement, and as it continues the trumpet theme that opened the first movement begins to cut through its complex textures. Gradually at first, then more and more forcefully, and finally—transformed into D major—it is shouted out in triumph as the symphony powers its way to a thunderous close.

A NOTE ON TEXTS: Bruckner’s symphonies existed in different forms even during his lifetime. Desperate for success, the composer allowed himself to be pushed into revisions by those who wanted to make his work more “popular.” This effort continued even after his death, when new editions were prepared by well-intentioned but ill-advised enthusiasts. The result has been chaos, and modern editors have had to try to cut through the various revisions to determine what Bruckner himself wanted (time has shown that Bruckner was a shrewder judge of his music than all his well-meaning friends and their ideas about popularity).

The case with the *Third Symphony* is particularly confusing, and one critic has counted nine separate versions of this symphony. There are in fact three main versions, and all have been recorded. The first is Bruckner’s original manuscript of 1872-74, with the explicit quotations from Wagner—this version lasts nearly 90 minutes and is almost never heard. Even before the first performance, Bruckner completely revised the symphony—this second version is the one that was performed at the disastrous premiere in 1877. The third version comes from late in Bruckner’s life. With his student Franz Schalk, Bruckner returned to the symphony one more time in 1890, shortening it and making it more concise. Both the second and third versions have their proponents today, some conductors preferring the longer second version, others the more concise 1890 version. At these concerts, the final version—the Schalk edition—is performed, but even this is heard in a version revised by Bruckner’s disciple Joseph von Wöss in 1924. ■

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Piano/Celeste

Loie Flood

THERESE HURST PLANNED GIVING SOCIETY

The Therese Hurst Planned Giving Society is named in honor of La Jolla Symphony & Chorus's chief benefactor, Therese Hurst, who upon her death in 1985 left her house to the LJS&C. It was a transformative gift that created a cash reserve and endowment fund that live on today.

Profiles in Planned Giving



Monique Kunewalder

As an Alto with the La Jolla Symphony & Chorus for seven delightful years, I was grateful to be involved with weekly rehearsals and almost monthly performances. La Jolla Symphony & Chorus's European travels to the Dordogne, to Warsaw, Krakow and Prague are among my most memorable experiences! Many in our choir have been faithfully singing for La Jolla Symphony & Chorus for many, many years—that in itself, speaks to the marvelous musical treasure offered by our musicians!

My interest has always been the development of young musicians and singers, particularly our young contestants of the La Jolla Symphony & Chorus Young Artists Competition. The exposure to hard work, a disciplined education and wonderful results has always given me special appreciation and hope for our future musicians! I am proud to contribute to this legacy of nurturing future talent with a planned gift through my estate to the La Jolla Symphony & Chorus.

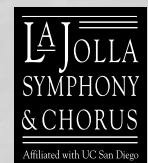
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Making a planned gift can be as easy as adding LJS&C as a beneficiary to your life insurance policy, retirement plan, or will. If you've already made a provision for LJS&C in your estate plans but are not listed below, please let us know so that we may recognize you along with the following Therese Hurst Planned Giving Society members:

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Thanks to a generous gift by the **Family of Joan Forrest, in her memory**, La Jolla Symphony & Chorus has funding to videotape each concert 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 of the 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 through videotaping and archiving of our concerts. If you are interested in joining the Family of Joan Forrest in supporting this effort, please contact Diane Salisbury at dsalisbury@lajollasympphony.com for details.

About La Jolla Symphony & Chorus

MISSION:

Rooted in San Diego for over 60 years, the La Jolla Symphony and Chorus enriches our lives through affordable concerts of ground-breaking, traditional and contemporary classical music.

Our Legacy

La Jolla Symphony & Chorus (LJS&C) recognizes the importance of nurturing the next generation of talent and new audiences in many ways:

- Our Young Artists Competition, now in its 59th year, awards scholarships and performance opportunities to young musicians from San Diego County and Baja California. Many of our winners also receive paid performance opportunities with LJS&C.
- The Thomas Nee Commission supports emerging composers by funding new works for orchestra or orchestra and chorus that are given their world premiere on our subscription series; 22 commissions have been awarded to-date.
- An annual Young People's Concert introduces young audiences to the symphony experience at no charge. Open dress rehearsals before each concert offer a family-friendly environment.
- LJS&C is fertile ground for new talent, music education and innovation at UC San Diego, where we have been an affiliate since 1967.

We could not accomplish this without you!

Thank you to all of our concert sponsors and annual fund contributors this season!

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