

SEGERSTROM CENTER FOR THE ARTS
RENÉE AND HENRY SEGERSTROM CONCERT HALL



presents

**2016-17 PACIFIC SYMPHONY
YOUTH ORCHESTRA CONCERT SERIES**

The concert begins at 7 p.m.

PSYO Fall Concert

ROGER KALIA • CONDUCTOR
KRISTEN LAWRENCE • ORGAN

Mikhail Glinka (1804-1857) **Overture to *Ruslan and Ludmilla***
George Gershwin (1898-1937) **Selections from *Porgy and Bess***
Arr. Robert Russell Bennett

— INTERMISSION —

Camille Saint-Saëns (1835-1921) **Symphony No. 3, "Organ"**
II. Poco Adagio
III. Allegro moderato
IV. Maestoso
Kristen Lawrence

This evening's performance is generously sponsored by **Walter Dietiker**.



MIKHAIL GLINKA
(1804-1857)

Overture to *Ruslan and Ludmilla*

MIKHAIL GLINKA (1804-1857)

Known as the father of Russian classical music, Mikhail Glinka was the first composer to write music in an authentic Russian style. The son of a nobleman living on a country estate, Glinka's first exposure to music came from family servants singing folk songs. Living in the countryside, Glinka had many opportunities to hear Russian folk music as well as Orthodox liturgical music. While attending a boarding school in St. Petersburg, Glinka took the opportunity to take piano lessons with the Irish pianist and composer John Field (1782-1837), the inventor of the nocturne whose music proved highly influential to Frédéric Chopin. During the early 1830s, Glinka spent a three-year sojourn in Italy for medical reasons. While recuperating from a serious illness, the composer familiarized himself with Italian opera and became personal friends with Donizetti. He composed a great deal of music in the Italian style during his stay there. However, by 1833 he became disillusioned with Italy and decided to write music "as a Russian" rather than in the Italian fashion.

Composed intermittently between 1837 and 1842, *Ruslan and Ludmilla* was Glinka's second opera. He began its composition immediately after the triumphant 1836 success of his first opera, *A Life for the Tsar*. Glinka based *Ruslan* on an 1820 poem by the famous Russian author Alexander Pushkin (1799-1837), and in fact discussed his desire to turn it into an opera with Pushkin. Glinka had hoped to collaborate with the author personally, but Pushkin's death in a duel early in 1837 prevented this. Instead, the libretto was completed by Valerian Fyodorovich Shirkov (1805-1856). Unlike most operas, Glinka composed much of the music before the text had been prepared. The opera was first performed at the Bolshoy Theatre in St. Petersburg on Dec. 9, 1842. While its music was highly praised, the opera's libretto was seen as weak and thin from the very beginning.

Glinka's second opera is entirely different from his first. Replete with giants, magic swords and water spirits, its fantasy and farce take the place of *A Life for the Tsar's* historical and political drama. The opera features many Russian musical elements. The first composer

to devise an authentic Russian musical style, Glinka derives the harmonic and melodic language of the opera from the Russian folk music he had gained exposure to as a child. Notably, he uses the harp to imitate the *gusli*, an ancient Russian stringed instrument. In addition, *Ruslan* also features a number of highly progressive elements. In this opera, Glinka associates magic and the supernatural with whole tone scales, unrelated seventh chords linked only by common tones and octatonic scales. Glinka also uses what has been termed "ostinato variations," in which the melody is repeated but harmony and orchestration are "magically" changed. Glinka firmly establishes the convention of using diatonic music to represent human characters and chromatic music to represent supernatural ones. These musical features would prove extremely influential to Russian music, and would be associated with magic up to and including Igor Stravinsky's 1910 ballet *The Firebird*.

During the early and middle parts of the 19th century, Russia found itself engaged in a vigorous military expansion program. Already in possession of a huge territory stretching from Europe through northern Asia and across the Pacific into North America, Russia sought to extend its control further to include more strategic areas. During the 19th century, military commanders incorporated large areas of the Caucasus and Central Asia into the Russian Empire. As a result, an explosion of exotic local colors came into the Russian musical scene at the time. In addition to native Russian elements, Glinka's opera depicts Persian, Turkish and Finnish musical features. Glinka depicts Eastern exoticism through extremely slow "languorous" music as well as extremely fast, rhythmically agitated "primitive" dance music. These musical features would also come to define Russian musical exoticism for the next hundred years.

In spite of these fascinating and highly influential musical features, the opera has been largely forgotten. It is hardly ever performed in its entirety, and almost never at all outside of Russia. The opera's overture, however, is widely performed and well known to audiences around the world. Its musical style forms a stark contrast to that of the rest of the opera. The composer's recent sojourn in Italy and his affinity to Italian opera are manifest from the very beginning. Its bright, sunny orchestration, exuberant mood, and lyric melodic writing immediately call to mind similar overtures by Gioachino Rossini. After a long transition and Glinka's imitation of a Rossini crescendo, the music rises to an exhilarating conclusion.

JOIN US FOR PSYE'S UPCOMING PERFORMANCES

Pacific Symphony Youth Wind Ensemble
"Music of Darkness and Light" | Sunday, March 26 at 1 p.m.
"Traditions" | Sunday, May 21 at 1 p.m.

Pacific Symphony Youth Orchestra
Spring Concert | Sunday, March 26 at 7 p.m.
Season Finale | Sunday, May 21 at 7 p.m.

Pacific Symphony Santiago Strings
"Home Grown!" | Saturday, May 20 at 1 p.m.

All PSYE performances take place at the Renée and Henry Segerstrom Concert Hall.



Selections from *Porgy and Bess*

GEORGE GERSHWIN (1898-1937)

A native of Brooklyn, New York, George Gershwin lived the archetypal American story of rags to riches. Born to immigrant Russian Jewish parents, Gershwin grew up in a rapidly expanding New York City (in the year of Gershwin's birth, New York had expanded beyond Manhattan to include Brooklyn, Queens, the Bronx and Staten Island). Home to world-renowned Ellis Island, New York at the dawn of the 20th century was the center of American immigration, a growing financial, economic and cultural center, and a meeting ground for a multitude of different cultures.

Gershwin began his musical career employed by a music publishing company as a "song plugger." In the early 20th century, publishing companies hired pianists to play songs for many hours a day. Walking by music stores and hearing the melodies, pedestrians would be charmed by the music they heard and enticed into buying sheet music—in theory. In fact, so many music publishing houses had stores so close together that several blocks of West 28th Street became known as "Tin Pan Alley"; the cacophony of different song melodies being played at the same time from the different music houses was said to resemble the banging of tin pans. (The term later came to denote the musical style of popular songs emanating from these music stores.)

By 1917, Gershwin left the publishing house world behind and began to compose the music for several Broadway shows; by the 1920s he began writing classical concert works. With *Rhapsody in Blue* in 1924, Gershwin reached national fame. By the late 1920s, the largely self-taught musician had become the most famous classical composer in America. In spite of his fame and commercial success, Gershwin constantly sought out qualified teachers, studying with Joseph Schillinger from 1932 until 1936. (A popular legend has it that Gershwin sought out French composer Maurice Ravel for lessons in orchestration. After hearing of Gershwin's tremendous popular and financial successes, the French composer remarked, "Perhaps it is I who should be studying with you!") Gershwin toured internationally, appearing with major orchestras in many European cities, and

relocated to Paris in the 1920s with the intent of studying with the famed composition teacher Nadia Boulanger (1887-1979).

Although Gershwin composed *Porgy and Bess* between 1933 and 1935, its history dates back long before this. In fact, he read the novel *Porgy* by DuBose Heyward in 1926, a year after it was first published. Fascinated by its subject matter, he immediately contacted the author and asked to collaborate with him on the production of an opera. Busy with other projects, Gershwin put *Porgy* on the back burner until the early 1930s. The work premiered at the Alvin Theatre in New York City in 1935 with a libretto by Heyward and Ira Gershwin.

Porgy and Bess is often seen as a hybrid art form. Gershwin labelled the work a "folk opera"; it depicts the life of African-Americans in Charleston, South Carolina. It uses many traditional operatic and classical forms: recitatives alternate with arias, and leitmotifs refer to people and places as in a traditional opera. At a particularly dramatic moment in the first act, Gershwin arranges the music to form a fugue. Moreover, the dramatic sweep of the entire uncut work is of prime importance, as in operas from Mozart to Puccini and beyond. On the other hand, it premiered in a commercial theatre rather than an opera house, and for most of its history it was performed with large cuts rather than in complete form. Finally, numbers are often extracted and performed on their own, a practice more common to Broadway musicals than to operas.

The opera takes place in Catfish Row, a tenement house in Charleston. After a game of craps, Crown kills Robbins over a lost wager; when he flees, his lover Bess is rejected by the other residents. Porgy, a disabled beggar, takes her in. Courted by Sportin' Life, a drug dealer, she rejects him in favor of Porgy. When Crown returns to Charleston, he attempts to win back her favor. He and Porgy fight, resulting in Crown's death. Porgy is apprehended by the police for questioning; on his release, he finds that Bess has gone to New York with Sportin' Life. The final curtain goes down on Porgy leaving Charleston for New York by goat cart. The opera viscerally depicts the importance of religion and community (choral numbers are equally important and share equal weight with solos), although its depiction of gambling and violence have been criticized.

The work's authenticity has been questioned by numerous critics, some of whom have raised questions about the appropriateness of a white Jewish New Yorker imitating African-American music from the South. However, Gershwin had long maintained a genuine interest in African-American musical culture. He was heavily influenced by ragtime, jazz and blues; in his music, he did not merely use these superficially as stylistic elements, but successfully adapted European forms to fit them. When preparing *Porgy and Bess*, Gershwin spent extended periods of time in Charleston to research local African-American culture. Gershwin's opera is a masterpiece in spite of any controversy and stands as a testament to the importance of every strand in America's diverse cultural fabric.



CAMILLE SAINT-SAËNS
(1835-1921)

Symphony No. 3, "Organ Symphony"

CAMILLE SAINT-SAËNS (1835-1921)

Camille Saint-Saëns was considered one of the greatest French composers of the late 19th and early 20th centuries. His Symphony No. 3, "Organ" remains one of his most famous compositions. Composed in 1886, it was dedicated to the memory of Saint-Saëns's friend Franz Liszt, virtuoso pianist and composer who had recently died. The work utilizes some of the same musical procedures that Liszt had used in his music. The symphony was commissioned by the Philharmonic Society in London; Saint-Saëns conducted the premiere there himself.

The fact that Saint-Saëns wrote symphonies at all deserves special attention. Throughout its history, the symphony had traditionally been a German-dominated form of music. Many of the greatest symphony composers had been Germans or German-speaking Austrians: Haydn, Mozart, Beethoven, Schubert, Schumann and Brahms. By the late 19th century, the symphony came to symbolize Germany itself.

Historical events would bring dramatic consequences to this fact. In the year 1870, German troops under the leadership of Otto von Bismarck (1815-1898) conquered and defeated France. This humiliating defeat spurred a national crisis in confidence. In the face of overwhelming military defeat, many artists and intellectuals expressed a defiant pride in French culture, leading to an intense national revival. Composers responded to these circumstances in two distinct ways. One approach led to the reinvigoration of French traditions, a direction that would lead to composers such as Debussy and Ravel several decades later. During the 1870s, a number of French composers, including Saint-Saëns, came together to form the Société Nationale de Musique (national society of music), an institution devoted to the cause of French music. Concurrently, other composers favored the opposite approach: beating the Germans at their own game. During the 1870s and 1880s, France experienced a revival of the symphony. A number of French composers began writing symphonies of their own, including Vincent d'Indy (1851-1931), Ernest Chausson (1855-1899) and Saint-Saëns. These composers hoped to prove that French composers were every bit as

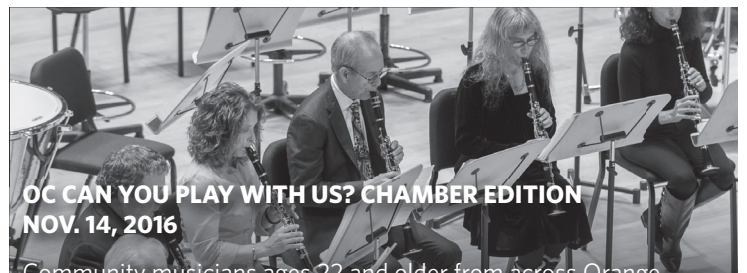
qualified to write symphonies as their German counterparts.

For his part, Saint-Saëns proved to be somewhat ambivalent toward German and non-French musical developments. Before the war, he had been an advocate of the music of Richard Wagner, which was then sweeping across Europe. He had attended performances in Bayreuth of Wagner's operatic cycle *Der Ring des Nibelungen* and had defended Wagner's music in France. Although a founding member of the French national music society, he would break with it during the 1880s because he wanted to include performances of foreign composers as well as French ones. Saint-Saëns would later go on to argue for a ban on performances of any German music during World War I, especially the music of Wagner.

The only composer of the mid-Romantic to survive well into the 20th century, Saint-Saëns outlived not only his rough contemporaries Brahms, Tchaikovsky and Dvořák, but also many later composers including Mahler and Debussy. He remained active through the end of his life, responding to changing social conditions. For example, he wrote a cantata, *Le feu celeste*, to celebrate the widespread introduction of electricity in France, and he became the first major composer to write film music (*L'assassinat du duc de Guise*, 1908). In his last years he spent much of his time traveling between Egypt and Algeria, visited South America in 1916, and gave his final concert at the piano on Aug. 6, 1921. Although by the end of his life he had come to be seen as reactionary, his later music possessed many of the qualities that would soon come back into fashion among French Neoclassicists: wit, clarity and logic.

Saint-Saëns' Third Symphony is often subtitled an "organ symphony" or "symphony for organ" although he himself titled the work "symphony with organ." The organ takes on an important, although subordinate, role, appearing in two of the piece's four movements. The instrument's unique sonority lends a religious signification to the work. The piece uses a musical procedure known as thematic transformation, pioneered by Franz Liszt, in which the individual notes of a melody come back later in recognizable but different guises and characters. The excitement, drive and expansiveness of the work transcend French-German national politics and speak

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Community musicians ages 22 and older from across Orange County will showcase their talents in chamber ensembles led by Pacific Symphony conductors and musicians. The evening will include a chamber string orchestra led by cellist Ian McKinnell, a woodwind ensemble led by flutist Cindy Ellis, a brass choir led by Assistant Conductor Roger Kalia and a percussion ensemble led by Principal Percussionist Robert Slack. The event will highlight the four sections of the orchestra and many of the region's talented avocational musicians. Each ensemble leader has selected music specifically for their group, and all will perform in the Samueli Theater, the home of Pacific Symphony's chamber music series. This event is free to attend, but tickets must be reserved. Box Office: (714) 755-5799 or www.PacificSymphony.org



ROGER KALIA
MUSIC DIRECTOR, PACIFIC SYMPHONY
YOUTH ORCHESTRA

Hailed as a conductor who leads with “vigor” and “commitment” by the *Charlotte Observer* and for bringing a “fresh view to classical music” by *The Republic*, Roger Kalia is currently the assistant conductor of Pacific Symphony as well as music director of Pacific Symphony Youth Orchestra. Previously, he served for two seasons as assistant conductor of the Charlotte Symphony, where he led the orchestra in a variety of performances and invigorated the orchestra’s engagement with the community. Kalia also serves as co-founder and music director of the Lake George Music Festival in upstate New York, the premier musical arts festival in the region. Kalia recently led Pacific Symphony Youth Orchestra on a highly successful three-city tour of China, marking the orchestra’s second international tour and its first to Asia. The orchestra performed sold-out concerts in Beijing’s Forbidden City Concert Hall and Shanghai’s Oriental Arts Centre as well as a cultural exchange concert with the Shanghai Nanyang Model School Orchestra, which was broadcasted worldwide on International Channel Shanghai (ICS).

In addition to his current positions, Kalia is in consistent demand as a guest conductor. Recent and upcoming engagements include the National Symphony at the Kennedy Center, Chicago Sinfonietta at Symphony Hall, Great Falls Symphony, Owensboro Symphony, Boise Philharmonic, Adrian Symphony and Bakersfield Symphony, among others. He has collaborated with such artists as Glenn Dicterow, David Kim, Randy Newman, Fei-Fei Dong and Misha Dichter, and has served as cover conductor with the St. Louis Symphony and Indianapolis Symphony. He has worked in various capacities with the New York Philharmonic, Pittsburgh Symphony, Seattle Symphony, Utah Symphony, Fort Worth Symphony, Danish National Symphony, and Royal Scottish National Orchestra, among others. Kalia conducted the Memphis Symphony in 2011 after winning Second Prize in their International Conducting Competition, which led to his debut the following season and launched his professional career.

As co-founder and music director of the Lake George Music Festival, Kalia conducts the Lake George Festival Orchestra and chamber ensembles every August. Through its unique and innovative artistic collaborations and outreach, the festival was recently voted the “Best Annual Event” by the City of Lake George and featured in *Time Out New York* magazine and *Saratoga Living*. This past season, Kalia created an innovative concert series called *Sounds of Our Time*, which highlighted the connections between Electronic Dance Music (EDM) and orchestral music. Kalia collaborated with the EDM duo MAKO in a performance of original compositions that combined electronica with symphonic music, one of the first collaborations of its kind. The collaboration gained national publicity by being featured in the League of American Orchestras’ *The Hub*, *Broadway World*, *EDMjoy*, the *Albany Times Union* and *Saratoga Living*. The Festival Orchestra has been featured on a variety of radio programs including American Public Media’s *Performance Today with Fred Child* and WQXR-NY.

As a recipient of The Solti Foundation U.S. Career Assistance Award (2013), Kalia started his career as music director of the Young Musicians Foundation Debut Orchestra of Los Angeles (2012-2015), following in the footsteps of such conductors as Michael Tilson Thomas and André Previn. Kalia led the orchestra in a variety of repertoire from Mozart through music by acclaimed video game and film composers. Highlights of his tenure included four world premieres, a production of Stravinsky’s *L’Histoire du Soldat* with actors Jack Black and Michael Lerner at the Los Angeles County Museum of Art and a collaboration with the Angel City Chorale of Mendelssohn’s *A Midsummer Night’s Dream* in celebration of Shakespeare’s 450th anniversary.

In 2010 Kalia studied under Robert Spano at the American Academy of Conducting at Aspen. He was also a fellow at the Cabrillo Festival of Contemporary Music in 2011, chosen by Marin Alsop. That same year David Zinman invited him to conduct the Tonhalle Orchestra Zurich in his international conducting masterclass at the Zurich Festspiele. In 2013 Kalia worked with Kurt Masur at his annual Conducting Seminar at the Manhattan School of Music. Passionate about teaching the next generation of musicians, Kalia maintains a regular teaching relationship with the Colburn School and Cal State Fullerton, and has been invited to serve as conductor of the 2018 Missouri All-State Orchestra.

A native of New York, Kalia received his doctorate from Indiana University, where he served as an associate instructor and assistant conductor of the IU Opera Theater and New Music Ensemble. His primary mentors include David Effron, Arthur Fagen and Franz Anton Krager.

PACIFIC SYMPHONY YOUTH ORCHESTRA

ROGER KALIA • MUSIC DIRECTOR

2016-17 Season

Sections listed alphabetically under principal

VIOLIN I

Phil Chen, *concertmaster*
 Elaine Huang, *assistant concertmaster*
 Danielle Liu, *associate concertmaster*
 Sean Chang
 John Cho
 Jonathan Huang
 Luchi Jiang
 John Kang
 Anna Kim
 Yuann Kim
 Justin Liu
 Megan Martono
 Hyunji (Lauren) Shim
 Simina Tiprigan
 Helen Yang
 Julia Yuan
 Caitlyn Zhang

VIOLIN II

Leonardo Matsuoka, *principal*
 Reiko Tachibana, *assistant principal*
 Phoebe Cao
 Kaeshav Cahndrasekar
 Evette Chung
 Madeleine Fruman
 Lauren Huang
 David Huh
 Emily Kim
 Sean Kim
 Christina Le
 Lauren Miller
 Ellie Nagatomi
 Jean Park
 Tyler Rho
 Frankie Son
 Alexa Sturrock
 Aaron To
 Alice Warden
 Alicia Xie

VIOLA

Noah Pacis, *co-principal*
 Eunji (Sarah) Shim, *co-principal*
 Kristina Abyad
 Hanlin Chen
 Kevin Cho
 Christina Chung
 Kenneth Han
 Samantha Hong
 Alexis Kim
 Jae Hwan Lee
 Yerim Seo
 Emily Uh
 Morgan Utlej
 Eleas Vrahnos
 Amanda Zhu

CELLO

Emma Lee, *co-principal*
 Reina Cho, *co-principal*
 Allison Hu
 Soojung Ki
 Priscilla Kim
 Danielle Lee
 Justin Lien
 Satyajit Mayadas
 Wesley Park
 Phillip Seo
 Christopher Ye
 Je Hoon (Daniel) Yoo
 Kelly Zhou

BASS

Sienna George, *principal*
 Yena Chung
 Kylen Patel
 Jai Radhakrishnan
 Seemal Tahir
 Daniel (Sungwon) Woo
 JunSang Yun

FLUTE

Alison Huh, *principal*
 Danielle Guilmette*
 Rachel Lee
 Aaron Liu

OBOE

Clarissa Antoine, *principal*
 Christopher Correa
 Catherine Zhang

CLARINET

Joshua Lee, *principal*
 Annabelle Wang
 Jonghyun (Justin) Lee

BASSOON

Shelby Capozzoli, *principal*
 Patrick Beirne
 Antoine Pages

ALTO SAXOPHONE

Charles Tsao, *principal*
 Joshua Park

TENOR SAXOPHONE

Sidarth Subbarao, *principal*

BARITONE SAXOPHONE

Stephanie Albers, *principal*

FRENCH HORN

Rachel Kim, *principal*
 Riad Ghandour
 Alex Liang
 Emma Lumsden

TRUMPET

Donghyun (Stephan) Ko, *co-principal*
 Kaylin Kim, *co-principal*
 Daichi Sakai
 Matthew Plount

TROMBONE

Hanae Yoshida, *principal*
 Eliana Leish
 Ihab Hamideh

BASS TROMBONE

Dominic Diaz, *principal*

TUBA

Michael Lee, *principal*

HARP

Sarah Hsiao, *principal*

PIANO

Benjamin Kim, *co-principal*
 Valerie Narumi, *co-principal*

PERCUSSION

Mary LaBlanc, *principal*
 Justin Ahn
 Hampton Douglas
 Daniel Hwang

STAFF

Kelsey Uyeda, *Youth Orchestra Manager*

* Piccolo

PARTICIPATING SCHOOLS

Academy of Arts and Sciences
 Aliso Niguel High School
 Anaheim Magnolia Christian School
 Arnold O. Beckman High School
 California Virtual Academy
 Crean Lutheran High School
 Cypress High School
 Diamond Bar High School
 El Toro High School
 Fairmont Preparatory Academy
 Irvine High School
 Jserra Catholic High School
 Long Beach Poly High School
 Los Alamitos High School
 Mater Dei High School
 Mission Viejo High School
 Murrieta Mesa High School
 Northwood High School
 Orange County School of the Arts
 Orchard Hills High School
 Palm Springs High School
 Portola High School
 Sage Hill School
 San Juan Hills High School
 Santiago High School
 Sonora High School
 St. Margaret's Episcopal School
 Tesoro High School
 Torrance High School
 Troy Tech High School
 University High School
 Valencia High School
 Vista Murrieta High School
 Woodbridge High School