

**SEGERSTROM CENTER FOR THE ARTS**  
RENÉE AND HENRY SEGERSTROM CONCERT HALL



presents

## **2017-18 PACIFIC SYMPHONY YOUTH ORCHESTRA CONCERT SERIES**

The concert begins at 7 p.m.

### *Season Finale*

**ROGER KALIA** • CONDUCTOR  
**DANIELLE LIU** • VIOLIN | **LEO MATSUOKA** • VIOLIN

Aleksandr Glazunov (1865-1936)

**Violin Concerto in A minor, Op. 82**

Moderato-andante sostenato  
*Leo Matsuoka, violin*

Jean Sibelius (1865-1957)

**Violin Concerto in D minor, Op. 47**

Allegro moderato  
*Danielle Liu, violin*

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INTERMISSION

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#### SENIOR RECOGNITION AND AWARDS

George Gershwin (1898-1937)

***An American in Paris***

This evening's performance is generously sponsored by  
**Rosalind Britton in loving memory of Paul Britton.**



**ALEXANDER GLAZUNOV**  
(1865-1936)

One of the foremost Russian composers after the generation of Tchaikovsky and Borodin, **Alexander Glazunov** (1865-1936) represents a synthesis of the two schools of Russian music during the 19th century. A native of St. Petersburg, he studied piano from the age of nine and composition from 11. An incredibly precocious child, he studied with Rimsky-Korsakov for two years, from 1879 until 1881, before the master teacher declared that he had nothing more to teach his aspiring pupil. He began performing and publishing large-scale works including a symphony in 1882, and soon began touring Russia and Western Europe.

Glazunov wrote his **Violin Concerto** in 1904, just before being named director of the St. Petersburg Conservatory. The work came at the height of his compositional output, at a time when he was experiencing his greatest international renown. Glazunov dedicated the piece to Leopold Auer, a Hungarian violinist and violin teacher. A close friend of the composer, Auer served as professor of violin at the St. Petersburg Conservatory for five decades, from 1868 until 1917. The four movements of the piece are intertwined into a single large-scale structure, reminiscent of Liszt's piano sonata (Glazunov met Liszt in 1884). Like much of Glazunov's music, the work features close connections between the movements and an extremely tight motivic construction as well as rhythmic, harmonic and formal ambiguity.

Glazunov's music represents the successful synthesis of two opposing views of Russian culture and identity. The generation of composers prior to Glazunov, known simply as "the five," or as "*moguchaya kuchka*" ("the mighty handful"), had sought to establish a Russian style of music based on Russian models. All self-taught, they had used Russian folk music as models for operas and orchestral works. Through their music, these composers argued for a particularist view of Russia, and composed music that sought to reflect Russian exceptionalism. In contrast to them, Tchaikovsky's embrace of western models reflected his view of a modern, cosmopolitan Russia. Glazunov's successful synthesis of these diverse musical elements reflects his own vision of Russia as well as a powerful, uniquely personal expression of his own artistic persona.

In 1943, Finnish composer **Jean Sibelius** (1865-1957) lamented that "only very few understand what I have done and want to do in the world of the symphony. The majority have no idea of what it is about." Considered a national hero of Finland, his reputation has been polarizing outside of his native country. After a brief turn to modernism around 1908 to 1912, he later retreated from it, avoiding both the grating dissonances of Schoenberg and the neoclassicism of Stravinsky. Reviled by modernists in Germany and Austria, he was embraced by more conservative English and American audiences. Using a highly original approach to harmony, form, and orchestration, Sibelius often used music to illustrate episodes from Finnish folk stories and epic poetry. Like many composers, his music is simultaneously personal, national, and international.

The greatest and most well-known composer from Finland, Sibelius represents the embodiment of late 19th- and early 20th-century Finnish nationalism. At the same time, his seven symphonies paralleled some of Mahler's and Shostakovich's developments. Intensely expressive and personal, Sibelius's musical style draws on Finnish folk music but also displays the influence of Liszt, Wagner, and Tchaikovsky. His music thus reflects the contrast between two Finlands—outward-looking Swedish Finland and inward-looking Finnish Finland.

Sibelius began studying music in 1881 at the age of 15. He began his music studies on the violin, and began his earliest attempts at composition soon after. He studied law at Helsinki University for a single semester in 1885, and violin for four years at the newly established Helsinki Music Institute. In addition to violin, the young Sibelius studied composition with Martin Wegelius, the conservatory's founder. (Sibelius also became friendly with the pianist and composer Ferruccio Busoni, whom Wegelius had hired to teach at the institute beginning in Sibelius's final year.)

After graduating, Sibelius won a government stipend to study composition in Berlin with Albert Becker, and another one in the following year to study with Karl Goldmark and Robert Fuchs in Vienna. Sibelius enjoyed city life, attending many concerts but also overindulging and overspending. A young man in new surroundings, he made much of his time abroad. At the same time, he first encountered Finnish folk music while he was in Vienna. While studying there, he became enthralled by the Finnish language and the *Kalevala*, the great Finnish epic poem. Sibelius was particularly inspired by the *Kalevala*'s traditional style of recitation. According to tradition, the *Kalevala* was not simply recited but rather chanted to a series of repeating melodic and rhythmic patterns (usually in 5/4 meter). Sibelius called these chants "pure music," and they deeply informed his musical conceptions. Much of his mature musical style can be traced to these minor key pentatonic themes and their relentless repetition of metrical patterns. As he himself put it in 1891, "all my moods derive from the Kalevala."

Soon upon returning home, he went to hear the singer Larin Paraske, considered the most authentic performer-reciter of Finnish folk music. Sibelius married Aino Järnefelt, a young woman from a family that had passionately embraced the Finnish language, and he soon embraced his wife's enthusiasm. For their honeymoon they traveled to Karelia, a rural region of Finland that was considered to have preserved Finnish traditions in their most authentic forms. Sibelius's growing interest in Finnish culture was reflected in his composition *Kullervo*. His performance of the work in 1892 propelled him to fame as the leading voice of Finnish national culture. In spite of this, he was unsatisfied with the work, and it was not published until 1966.

# NOTES

Like the Glazunov violin concerto, Sibelius's **Violin Concerto** was written in the year 1904, although it was begun in 1903 and revised in 1905. The work's premiere performance proved to be somewhat contentious. It was originally dedicated to the violinist Willy Burmester, who was unable to perform the work due to a scheduling conflict. Instead, the piece premiered in February 1904 in Helsinki with Victor Nováček as soloist. The work was poorly received, possibly due to inadequate preparation.

Following withering criticism, Sibelius heavily revised the concerto the following year. This second version, now considered standard, was also originally dedicated to Burmester, who was again unable to premiere the work due to logistics. This version premiered in Berlin with Karel Halíř as soloist, under the baton of no less than Richard Strauss. Due to Burmester's ire, Sibelius re-dedicated the piece to the 12-year-old Hungarian violin prodigy Ferenc von Vecsey who performed it the following year. Less technically demanding than the original, the revised version is more concise and has improved dramatic pacing.

One of Sibelius's most famous pieces, the work is somewhat unique in his output. Heavily inspired by his encounter with Finnish folk music—particularly the *Kalevala*—it represents the composer's "neo-primitivism," yet it successfully combines this with the paradoxical impulse of flashy extraversion inherent to the concerto genre. Unlike many of the composer's symphonies, it uses a more or less traditional approach to form. However, it does contain formal innovation—for instance, in the first movement, the cadenza functions as the development section.

**G**eorge Gershwin (1898-1937) stands as one of the greatest and most enduringly popular American composers of all time. Born to urban, assimilated Jewish immigrants from St. Petersburg, Russia, Gershwin began his life far more interested in athletics than music or academics. When the family bought their first piano in 1910, Gershwin began taking lessons and progressed very rapidly, studying works by Chopin, Liszt and Debussy. At the age of 16 he dropped out of school to become a "song plugger," playing hit piano tunes in front of publishing houses on Manhattan's Lower East Side to entice customers to purchase sheet music. He started writing some of his own compositions at that time, desiring to leave Tin Pan Alley and move on to Broadway. From his teen years, Gershwin sought to write more artistically than formulaic pop songs.

Gershwin left his song plugging position in 1917, becoming the rehearsal pianist for *Miss 1917* by Jerome Kern. After the opening of the show, he was no longer needed as a rehearsal pianist, but he stayed with the theatre and performed concerts on Sunday evenings. By early 1918 he had published his first songs, three of which appeared in Broadway shows that year. He composed his first full Broadway score, *La La Lucille*, in 1919, and wrote his first hit song, "Swanee," in 1920. Beginning with *Rhapsody in Blue*, written in 1924 for an "Experiment in Modern Music" concert, Gershwin started composing orchestral works of classical music that combined the formal sophistication and melodic innovation of classical music with harmonic and rhythmic influences of jazz.

Although this is often seen as a point of departure for Gershwin and he is often understood as a previously popular music composer first venturing into classical music, this is not entirely accurate. During the period from 1915 through 1921 while working in Tin Pan Alley and Broadway, he was also studying counterpoint, harmony, orchestration



and form, and had composed classical pieces as early as his *Lullaby for String Quartet* (1919). He had also performed in concerts featuring music by Purcell, Bellini, Schoenberg, Hindemith and Bartók during the same period. Popular or classical, by the mid-1920s Gershwin had become a well-known celebrity figure, had moved to a fancy apartment on the Upper West Side of Manhattan, and was considered America's number one composer by 1930. By this time he primarily concentrated on writing classical music and was collaborating with some of the most important conductors in the classical music scene, although he still wrote some scores for musical theatre.

Gershwin wrote ***An American in Paris*** in 1928 during a trip to Europe in which he met Ravel, Milhaud, Poulenc, Berg and Prokofiev. The tone poem musically depicts an American sojourning in the French capital city, and was based on a melody he titled "Very Parisienne," written in 1926. In his own words, "My purpose here is to portray the impressions of an American visitor in Paris as he strolls about the city, listens to the various street noises, and absorbs the French atmosphere." In the slow central section, influenced by American-style jazz and blues, "our American friend ... has succumbed to a spasm of homesickness." However, "nostalgia is not a fatal disease"; by the end of the work he "once again is an alert spectator of Parisian life... The street noises and French atmosphere are triumphant."

*Joshua Grayson, Ph.D., is an historical musicologist and graduate of the USC Thornton School of Music.*



**ROGER KALIA**  
MUSIC DIRECTOR, PACIFIC SYMPHONY  
YOUTH ORCHESTRA

**H**ailed as a conductor who leads with “passionate intensity” and recognized as “one to watch,” Roger Kalia is one of America’s most exciting young conductors. A recipient of a 2013 and 2017 Solti Foundation U.S. Career Assistance Award, Kalia is currently the assistant conductor of Pacific Symphony and the music director of Pacific Symphony Youth Orchestra. He began his tenure in 2015, and was recently awarded a two-year contract extension, becoming only the second assistant conductor in Pacific Symphony’s history to receive this honor. 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. Previously, he served for two seasons as assistant conductor of the Charlotte Symphony, where he conducted the orchestra in a variety of performances and invigorated the orchestra’s engagement with the community. Kalia has also held music director positions with both the Young Musicians Foundation (YMF) Debut Orchestra and Columbus (IN) Symphony Orchestra, the oldest orchestra in the state and only its fourth music director. In June 2016, Kalia led the Pacific Symphony Youth Orchestra on a highly successful tour of China, which marked 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).



**DANIELLE LIU**  
VIOLIN

**V**iolinist Danielle Liu, a student at Crean Lutheran High School, has performed as a featured guest artist with Pacific Symphony in their Family Musical Mornings Series in 2015 and 2016 and at the Symphony in the Cities concerts in 2014 and 2017. Danielle participates in numerous violin competitions: she was the Grand Prize winner of the Satori Strings contest in 2015 and has received a number of awards from Southwestern Youth Music Festival competitions, including first place in the competitive Young Violinist, Open, American Open and Open Baroque categories. She also won first place in the American Protégé Piano and Strings International Competition and performed as a soloist at the prestigious Carnegie Hall in 2017. This May, she will also perform as a soloist in the Renée and Henry Segerstrom Concert Hall with Pacific Symphony Youth Orchestra as winner of the annual Concerto Competition.



**LEO MATSUOKA**  
VIOLIN

**L**eo Matsuoka, Violinist, age 17, is a top prize winner in many competitions including the Southwestern Youth Music Festival and Satori Strings Competition. He has performed as a member of Chamber Music OC’s distinguished Young Artists Program and participated in master classes with Phil Setzer, Robert DeMaine, the Jupiter String Quartet, Julian Martin and Margaret Batjer. In addition, he has also participated in other masterclasses with Nathan Cole, Dennis Kim, and Ray Chen. Matsuoka has won multiple concerto competitions including Orange County School of the Arts, Pacific Symphony Youth Orchestra and Bellflower Symphony. In addition, he has participated in Pacific Symphony Santiago Strings, All-State Honors Orchestra, principal second of Pacific Symphony Youth Orchestra 2016-2017 season, as concertmaster of All-Southern Honors Orchestra, and assistant concertmaster of Pacific Symphony Youth Orchestra 2017-2018 season.

## PACIFIC SYMPHONY YOUTH ORCHESTRA

ROGER KALIA • MUSIC DIRECTOR

2017-18 Season

Sections listed alphabetically under principal

**VIOLIN I**

Danielle Liu, *co-concertmaster*  
 Phil Chen, *co-concertmaster*  
 Leo Matsuoka, *assistant*  
*concertmaster*  
 Grace Choi  
 Maddie Fruman  
 Lauren Huang  
 Anna Kim  
 Sanghyun Kim  
 Sean Kim  
 Sarah Kim  
 Eunice Lee  
 Stephanie Liao  
 Megan Martono  
 Jullian Pepito  
 Aaron To  
 Alex Tran  
 Alan Wang  
 Helen Yang  
 Julia C Yuan

**VIOLIN 2**

Simina Tiprigan, *principal*  
 Daniel Apolonio  
 Andrew Dai  
 Justin Heo  
 David Huh  
 Emily Kim  
 Ethan Lee  
 Rachel Leong  
 Lauren Miller  
 Ellie Nagatomi  
 Jean Park  
 Alex Qu  
 Frankie Son  
 Justin Song  
 Alexa Sturrock  
 Hannah Velez  
 Austin Wang  
 Alice Warden  
 Isabella Yuan

**VIOLA**

Addison Jadwin, *principal*  
 Kristina Abyad  
 Elaine Chi  
 Kevin Cho  
 Samantha Hong  
 Julia Im  
 Lexi Kim

Eileen Kim  
 Joshua Kim  
 Jay Lee  
 Phoebe Lin  
 Wesley Tjangnaka  
 Eleas Vrahnos

**CELO**

Sedong Hwang, *co-principal*  
 Reina Cho, *co-principal*  
 Allison Hu  
 Priscilla Kim  
 Jonathan Ku  
 Danielle Lee  
 Jonah Pacis  
 Andrea Roy  
 Matthew Teng  
 Michael Wu  
 Kenneth Yeh  
 Daniel Yoo

**DOUBLE BASS**

Sienna George, *principal*  
 Megan Lu  
 Kylen Patel  
 Daniel Woo  
 Brian Yip  
 Jun Yun

**FLUTE**

Allison Huh, *principal*  
 Aaron Liu  
 Dianne Seo

**OBOE**

Cathy Zhang, *acting principal*  
 Chris Correa  
 Rui Wang  
 Cathy Zhang

**ENGLISH HORN**

Cathy Zhang

**CLARINET**

Heejun Park, *principal*  
 Lawrence Chen  
 Ethan Huang\*  
 Justin Lee  
 Annabelle Wang

**BASSOON**

Shelby Capozzoli, *principal*  
 Patrick Beirne  
 Casey Patterson

**HORN**

Rachel Kim, *principal*  
 Katelyn Chan  
 Jack Finlay  
 Riad Ghandour  
 Sean McLendon

**TRUMPET**

Stephan Ko, *co-principal*  
 Daichi Sakai, *co-principal*  
 Remy Gilboe  
 Youngbo Shim

**TROMBONE**

Will Gerber, *principal*  
 Eliana Leish  
 Jose Sahagun

**BASS TROMBONE**

Dominic Diaz  
 Ethan Holmes

**TUBA**

Thomas Wong, *co-principal*  
 Patrick Zhang, *co-principal*

**SAXOPHONE**

Kyle Kato\*, *alto saxophone*  
 Pranav Kambhammettu\*, *tenor*  
*saxophone*  
 Trinity Reyes-Escobar\*, *baritone*  
*saxophone*

**HARP**

Sarah Hsiao, *principal*

**PIANO**

Jocelyn Chen, *principal*

**PERCUSSION**

Ryan Chao, *principal*  
 Justin Ahn  
 Jeremy Davis  
 Hampton Douglas  
 Jay Kim

\*Member of Pacific Symphony  
 Youth Wind Ensemble

**STAFF**

Oscar J. Esteves, *Youth*  
*Orchestra Manager*

**PARTICIPATING SCHOOLS**

Aliso Niguel High School  
 Anaheim Magnolia Christian  
 School  
 Arnold O. Beckman High  
 School  
 California Virtual Academy  
 Canyon High School  
 Cathedral City High School  
 Crean Lutheran High School  
 Dana Hills High School  
 Diamond Bar High School  
 Fairmont Preparatory Academy  
 Hope Christian Academy (PSP)  
 Huntington Beach High School  
 Irvine High School  
 Long Beach Polytechnic High  
 School  
 Los Alamitos High School  
 Mater Dei High School  
 Mission Viejo High School  
 Northwood High School  
 Orange County School of the  
 Arts  
 Pacific Academy  
 Portola High School  
 Sage Hill School  
 San Juan Hills High School  
 Sonora High School  
 St. Margaret's Episcopal School  
 Sunny Hill High School  
 Tesoro High School  
 Torrance High School  
 Troy High School  
 University High School  
 Valencia High School  
 Vista Murrieta High School  
 Woodbridge High School