

## SPRING CONCERT

### PACIFIC SYMPHONY YOUTH ORCHESTRA

Roger Kalia, conductor

Rogerson

**LUMINOSITY**

Pause

Shostakovich

**SYMPHONY NO. 5 IN D MINOR**

*Moderato*

*Allegretto*

*Largo*

*Allegro non troppo*

**Monday, March 23, 2020 @ 7 p.m.**

*Segerstrom Center for the Arts*

*Renée and Henry Segerstrom Concert Hall*



**PACIFIC LIFE  
FOUNDATION**

This evening's performance  
is generously sponsored by an  
**Anonymous Donor** and  
**Pacific Life Foundation.**

## PROGRAM NOTES



### Chris Rogerson: **Luminosity**

Born in Amherst, New York, Chris Rogerson (born 1988) is making a name for himself in music circles, both at home and abroad. Educated at Curtis Institute of Music, Yale University School of Music and Princeton University, his music has been performed by some of the world's most prestigious instrumentalists and ensembles. Among his many distinguished awards and achievements, he served as composer-in-residence at the Amarillo Symphony from 2014-17 and at the Lake George Music Festival from 2017-18. He is also one of two

composers for the Manhattan Chamber Players and co-founded Kettle Corn New Music in New York, where he serves as co-artistic director. He is currently on the faculty at Curtis.

*Luminosity*, written in 2010, was commissioned by the Buffalo Philharmonic Orchestra. The piece was commissioned in honor of Paul Ferington's 25th anniversary of conducting at the Buffalo Philharmonic. As a close friend of Ferington, the composer stated, Ferington "is one of those rare people whose joy for life is contagious to every person around him." In *Luminosity*, Rogerson expresses Ferington's joyful personality through music.

### Dmitri Shostakovich: **Symphony No. 5**

Born in St. Petersburg to a comfortably upper-middle-class family, Dmitri Shostakovich (1906-75) is now generally considered the greatest symphonist of the mid-twentieth century. He enjoyed a fairly comfortable background—his father served as a senior administrator at the Institute of Weights and Measures in St. Petersburg, and the family lived in relative luxury—they had two cars, a dacha, servants, a German tutor and a nanny at their disposal. Shostakovich attended private school from 1915 until 1919, where his classmates included children of the intelligentsia. Beginning in 1919 he attended Gymnasium (the higher-level high school common in the German- and Slavic-speaking world).

Music was a constant presence in the Shostakovich home. The family owned a piano, and Shostakovich was introduced to opera in 1915 when he attended Rimsky-Korsakov's *Tale of Tsar Saltan*. He began formally studying music in the same year and was playing simple pieces by Haydn and Mozart within a month of starting. He soon enrolled in a private music school and began composing his own music.

Despite the young musician's budding talents, the teacher at Shostakovich's music school was unimpressed by his early compositions. As a result, Shostakovich began studying piano privately with his mother's former piano teacher at St. Petersburg Conservatory. Shostakovich soon formally enrolled in the conservatory as a piano major, where his course of study included

ear training, harmony, orchestration, fugue, form, violin, conducting and composition.

When Shostakovich was a student there, the conservatory was still heavily influenced by the legacy of its former director Nikolai Rimsky-Korsakov, who had imbued its composition department with history and academicism. At the same time, Shostakovich was active in composition student circles, meeting in the school's cafeteria to discuss the latest developments by Western composers, which introduced Shostakovich to the music of Stravinsky.

This opened the door to other contemporary composers like Hindemith, Bartok and Krenek. Thus, Shostakovich's musical education combined a solid grounding in tradition with a healthy appreciation for artistic freedom and experimentalism.

On his graduation from the conservatory in 1926, Shostakovich failed to gain entry to the post-graduate piano program—ostensibly due to a "lack of maturity." He considered transferring to the Moscow Conservatory but instead decided to remain at St. Petersburg and transfer into the post-graduate program in composition. In the following year, he earned a position as a semi-finalist in a prestigious piano competition and decided that a career as a concert pianist would be unfeasible. Although he continued performing chamber music, his compositions and a few concertos, he turned his primary attention to composing.

While his career was gaining momentum, the Russian Revolution changed important policies regarding the arts. During the first years of the Soviet Union in the 1920s under the leadership of Vladimir Lenin, it was felt that revolutionary politics should be allied with revolutionary music and art—modernist innovations in art were seen as challenging cultural norms in the same way that Bolsheviks sought to overthrow the political establishment. However, in the totalitarian country the USSR would soon become, every aspect of public and private life, including art and recreation, would eventually be subsumed by ideology. As art came to play a central role in official state ideology, tolerance for avant-garde music was short-lived.

By the 1930s, it was decided that the primary purpose of art should be to uplift people's spirits. According to Marxism-Leninism, society functioned best when all individuals used their

talents and abilities for the common benefit. Since artists and composers received compensation from society at large, the government dictated that their works should be understandable to as many people as possible. These dictates were strictly enforced by the government. Composers were expected to write uplifting music in a simple style, reflective of either local folk traditions or the great Russian musical tradition. Difficult, modernist music was not tolerated.

In the Stalinist artistic policy that was codified in 1946 by Andrei Zhdanov, Soviet Minister of Art, Zhdanov argued that since “the people” were supporting composers, “the people” should be able to benefit from the music composers produced. Thus, he advocated (or, more accurately, forced) a style of music that would appeal to as wide an audience of peasants and workers as possible, rather than to a small audience of intellectuals. Soviet composers were strongly encouraged to emulate the “good” aspects of the great Russian tradition, particularly certain stereotyped characteristics of the music of Glinka and Tchaikovsky. Zhdanov’s policies were strictly enforced: composers who wrote music according to their proclivities instead of what the government approved saw their music banned, became ridiculed and were fired from positions.

By 1936, Shostakovich found himself at the height of national prestige and national controversy. At the ripe old age of 29, he had come to be seen as the leading composer of the Soviet Union. All this was to suddenly change. On January 28, 1936, an article entitled “Chaos instead of Music” appeared in the Orwellian-named newspaper *Pravda* (meaning “truth” in Russian). The editorial reviled Shostakovich for writing dissonant, “formalist” music in his opera *Lady Macbeth of Mtsensk*, which was “inaccessible to the masses.” Although this opera is not particularly dissonant and even was somewhat representative of the then-current official ideology, Shostakovich was heavily criticized anyway. The most likely reason was because of his huge degree of success and fame. The editorial chose this work because by singling out the most famous and influential composer in the Soviet Union, the government could prove that nobody was safe from official censure. Shostakovich was in huge trouble and had good reason to fear arrest. Accounts tell us that he kept his

bags constantly packed so that he could leave at a moment’s notice. Although these stories are apocryphal, they are exaggerated only slightly if at all.

Shostakovich finished writing his Symphony No. 4 just as his music was being slammed by Soviet authorities for its “formalism.” He canceled the premiere of this highly dark, dissonant, modernist work—a work he later claimed as one of his greatest symphonies.

In 1937, Shostakovich wrote and published his Fifth Symphony. In an article for *Pravda*, he called this piece “a Soviet artist’s response to justified criticism.” (Although these words came in a letter signed by him, opinions differ in musicological circles as to whether they were his. Though, it is possible that Shostakovich was terrified enough to write a public apology for his earlier music.) According to the official review, his Fifth Symphony was a real improvement over the Fourth, although hardly perfect. The second movement was considered a failure because it was too dark and depressing; however, the third movement was said to be much better.

Overall, the review stated Shostakovich’s Fifth is a kind of Soviet Beethoven’s Fifth, mirroring Beethoven’s depiction of how hope overcomes despair. Furthermore, Shostakovich’s symphony was said to convey the



Dmitri Shostakovich in the audience at the Bach Celebration of July 28, 1950.  
*Photo by Roger & Renate Rössing.*

glorious triumph of Communism over the forces of bourgeois capitalist oppression.

However, there is an alternative interpretation. Many modern critics and listeners passionately argue that the finale is not at all meant to express genuine optimism. Quite the contrary, they believe it to be the ultimate expression of ironic wit, enforced celebration, and painfully fake exuberance. To these critics, it is the expression of the worst type of pain of all—the pain of compulsory cheerfulness in the face of terror. It is the ironic recognition of a sham.

From this viewpoint, Shostakovich wrote the symphony in a way that superficially conformed to the official dictates of Socialist Realism but also contained features that would dramatically alter its interpretation. Like much of Shostakovich’s music, the Fifth Symphony includes numerous veiled references—termed “Aesopian” by Shostakovich scholars.

For example, the piece’s climax includes the same melody that the composer had used in the first movement of a song cycle based on texts by Pushkin—a controversial poet at the time.

Which one of these interpretations did Shostakovich intend? Was he a Stalinist collaborator or a closet rebel? These are some of the most hotly contested issues in musicology today. Regardless of politics or polemics, the symphony premiered on Nov. 21, 1937, to enormous success. Many audience members wept openly during the slow movement, and the applause following the finale lasted half an hour.

Many musicologists say the piece was such a resounding success because it aired emotions that were impossible to express in less abstract ways, allowing people to grieve communally over Stalin’s Great Terror of the 1930s.

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*Joshua Grayson, Ph.D., is an historical musicologist and graduate of the USC Thornton School of Music, and the program note annotator for Pacific Symphony Youth Ensembles.*

## ROGER KALIA

PSYO Music Director



Dynamic and innovative, Indian American conductor Roger Kalia is acclaimed by the press as “one to watch.” A respected collaborator with orchestras and artists alike, in May 2019 Kalia was named Music

Director of New Hampshire’s 96-year-old orchestra, Symphony NH (Symphony New Hampshire). Since July 2018 he has served as Music Director of California’s Orchestra Santa Monica. In January 2019, Kalia’s contract with the 40-year-old Pacific Symphony was extended to August 2020, and he was promoted to Associate Conductor, having served a three-year tenure as the orchestra’s Assistant Conductor and Music Director of the Pacific Symphony Youth Orchestra. August 2019 marks Kalia’s ninth season as Music Director and co-founder of the celebrated Lake George Music Festival in upstate New York.

Highlights of Kalia’s 2019-20 season include two orchestra premieres with Symphony NH: American composer Chris Rogerson’s *Luminosity* and Jacobson Aghaei’s *Ascending Bird*; a collaboration with pianist/composer Murray Hidary in a unique, multi-sensory concert with Orchestra Santa Monica; the Pacific Symphony’s first-ever *Dia de los Muertos* concert featuring a variety of groups from around the community and a reprise of the successful 2018 benefit concert “From Classical to Rock,” featuring John Rzeznik of the Goo Goo Dolls, Nancy Wilson of Heart, singer/television personality Randy Jackson and Madonna’s long-time guitarist Monte Pittman with musicians from the China Philharmonic Orchestra in Beijing, China. Notable guest engagements include returns to the Spokane Symphony and to Poland’s Szczecin Philharmonic for subscription series concerts, and debuts with Ohio’s Lima Symphony and Indiana’s Evansville Philharmonic. Of note in summer 2020 is a four-concert tour of the Czech Republic and Austria with the Pacific Symphony Youth Orchestra featuring performances in Prague’s Smetana Hall and Vienna’s Musikverein.

Recent guest engagements include the symphony orchestras of Bakersfield, Redlands, Spokane, Symphony NH and Wheeling, the Camarada Chamber Orchestra, and Poland’s Szczecin Philharmonic. Past season highlights include engagements with the National Symphony Orchestra at Washington DC’s

Kennedy Center for the Performing Arts, the Chicago Sinfonietta at Symphony Hall, the symphony orchestras of Long Beach, Adrian, Great Falls and Owensboro, and the Boise Philharmonic.

In 2011, Roger Kalia co-founded the Lake George Music Festival—an original, ground-breaking, two-week, nationally-recognized music festival that presents cutting-edge artists and composers performing classical and new music, traditional and experimental concerts, and recitals of various sizes, as well as open rehearsals, informational talks and a variety of community outreach programs. He serves as music director.

A native of New York State, Roger Kalia holds degrees from Indiana University, the University of Houston and SUNY

Potsdam’s Crane School of Music. His primary mentors include David Effron, Arthur Fagen and Franz Anton Krager. Among his honors and awards are three Solti Foundation U.S. Career Assistance Awards, a Project Inclusion Conducting Freeman Fellowship with the Chicago Sinfonietta under Mei-Ann Chen, an American Academy of Conducting fellowship at the Aspen Music Festival with Robert Spano, and Second Prize in the 2011 Memphis Symphony International Conducting Competition, which led to his debut with the orchestra the following season and launched his professional career. Kalia’s early posts were with the Young Musicians Foundation (YMF) Debut Orchestra, the Charlotte Symphony and the Columbus Symphony Orchestra.

## PACIFIC SYMPHONY YOUTH ORCHESTRA

Founded in 1993, Pacific Symphony Youth Orchestra (PSYO) has emerged as the premier training orchestra of Orange County. Under the artistic direction and guidance of Pacific Symphony’s renowned music director, Carl St.Clair, PSYO is quickly being recognized as one of the most outstanding youth orchestras in the country.

Representing over 24 schools in the SoCal region, PSYO offers performance opportunities to instrumentalists in grades 9-12 and is one of three Youth Ensemble programs offered by Pacific Symphony. PSYO provides members with a high quality and innovative artistic experience and strives to encourage musical and personal growth through the art of performance. Each season students enjoy an interaction with Maestro Carl St.Clair, as well as regular interactions with guest artists and professional musicians of Pacific Symphony. Students also engage in an annual weekend retreat and are offered

free and discounted tickets to Pacific Symphony performances throughout the season. PSYO also enjoys international touring, including to Bulgaria in 2011 and China in 2016, with an upcoming July 2020 tour of the Czech Republic and Austria.

Each season PSYO presents a 3-concert series, generously sponsored by individual donors. Members also participate in a Side-by-Side performance with Pacific Symphony, where students perform in concert with their professional counterparts as part of Pacific Symphony’s Family Musical Mornings. Performances take place at the René and Henry Segerstrom Concert Hall at the Segerstrom Center for the Arts. The final performance of each season features the winner(s) of the annual concerto auditions, for which auditions are exclusive to current PSYO members.

Weekly rehearsals are held at UC Irvine between September and May each season and members are selected through annual auditions each June.



# PACIFIC SYMPHONY YOUTH ORCHESTRA

Roger Kalia • Music Director

Sections listed alphabetically under principal

## VIOLIN I

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Sarah Liu  
*acting co-concertmaster*  
Gabriel Tsai  
*acting co-concertmaster*  
Kaden Choi  
Richard Feng  
Justin Heo  
Angela Huang  
Rachel Kim  
Stephanie Liao  
Rebecca Liu  
Sarah Liu  
Alex Qu  
Aaron To  
Austin Wang  
Matthew Wong  
Isabella Yuan  
Jayden Yeung  
Sein Yun

## VIOLIN II

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Hannah Velez  
*co-principal*  
Mengshu Zhang  
*co-principal*  
Christian Byun  
Evan Chan  
Eva Chen  
Annie Huang  
Adam Lin  
Yuqi Liu  
Kevin Lu  
David Min  
Gloria Park  
Jaemin Song  
Wonyoung Song  
Angela Tang  
Rachel Tian  
Kaley Wong  
Curtis Yang  
Hannah Zhao

## VIOLA

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Sol Choi  
*co-principal*  
Chris Lee  
*co-principal*  
Kristina Abyad  
Leo Baek  
Elaine Chi  
Joon Choi  
Julia Im  
Lexi Kim  
Zoe Lee  
Michael Moon  
Wesley Tjangnaka  
Eleas Vrahnos  
Max Wang  
Jonny Xi

## CELLO

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Sedong Hwang  
*principal*  
Timothy Chen  
Jaden Kim  
Madeleine Kim  
Ian Lee  
Chloe Lim  
Tiana Lin  
Amy Palm  
Eric Park  
Brandon Shin  
Chloe Tjangnaka  
Kenneth Yeh

## BASS

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Brian Yip  
*co-principal*  
Jun Yun  
*co-principal*  
Carly Bunim  
Kathy Chun  
Tara Nguyen  
Cody Nakatsukasa  
Chris Sterling  
Sean Treichler

## FLUTE

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Jolie Fitch  
*principal*  
Amanda Lee  
Karen Peng  
Christina Zhou

## OBOE

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Esther Liu  
*co-principal*  
Annabelle Park  
*co-principal*  
Aaron Jin

## CLARINET

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Alex Chun  
*co-principal*  
Jay Hong  
*co-principal*  
Luis Becerra  
Lawrence Chen  
Heera Kamaraj

## BASSOON

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Austin Wegener  
*principal*  
Kevin Bae  
Justin Chan  
Tyler Simpson Pouncéy

## FRENCH HORN

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Cassandra Jeon  
*principal*  
Katelyn Chan  
William Luo  
Engelberth Mejia  
Yolanda Zheng

## TRUMPET

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Daichi Saka  
*principal*  
Ethan Kim  
Justine Sato  
Jordan Sitea

## TROMBONE

---

Leo Sui  
*principal*  
Terrance Cowley  
Grant Penderghast

## BASS TROMBONE

---

Kylie Heidal

## TUBA

---

Johnathan Stetson  
*principal*

## PIANO

---

Benjamin Kim  
*principal*

## HARP

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Lois Hansen

## PERCUSSION

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Sean Yan  
*principal*  
Justin Ahn  
Chris Gaw Gonzalo  
Tim Hu  
Joshua Qin

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*Youth Orchestra & Santiago Strings  
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*Pacific Symphony Youth  
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Cathedral City High School  
Costa Mesa High School  
Crean Lutheran High School  
Dana Hills High School  
Diamond Bar High School  
Fullerton Union High School  
Garden Grove High School  
Hope Christian PSP  
Irvine High School  
Laguna Beach High  
Mission Viejo High School  
Northwood High School  
Orange County School of the Arts  
Orchard Hills School  
Oxford Academy  
Pacific Academy  
Portola High School  
Sage Hill School  
Sierra Vista Middle School  
Stanford Online High School  
Torrance High School  
Troy High School  
Tustin High School  
University High School  
Valencia High School  
Woodbridge High School

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