



PACIFIC SYMPHONY YOUTH ORCHESTRA 2019



FALL CONCERT

Tuesday, November 16, 2021 @ 7:00pm

Dr. Jacob Sustaita, conductor
Pacific Symphony Youth Orchestra

This evening's performance
is generously sponsored by
Pacific Life Foundation.



Performance at the Segerstrom Center for the Arts
Renée and Henry Segerstrom Concert Hall

PROGRAM

Dvořák *Carnival Overture, op. 92*

Christopher Theofanidis *Rainbow Body (2002)*

— Intermission —

Tchaikovsky *Swan Lake, op. 20 (excerpts)*

Introduction

Valse

Scene "Pas d'Action"

Scene

Danse Hongroise "Czardas"

Danse Espagnole

Danse Napolitaine

Finale

PROGRAM NOTES

Antonín Dvořák:

Carnival Overture, op. 92



Born in a small village in Bohemia, **Antonín Dvořák (1841-1904)** remains one of the giants of nineteenth-century Czech music. Throughout his compositional career, Dvořák remained committed to both the Austro-German musical tradition and the folk music of his native Bohemia. He made lasting contributions

to both, and also secured a special place in the history of American music.

In undergraduate courses and in the popular imagination, Dvořák is often viewed as representing musical nationalism. It is certainly true that he incorporated aspects of Czech folk music into his musical style and advocated for a national school of Czech music. He sought to create such music by using stereotypical “Czech” musical features: sharpened fourth scale tones in minor keys, quasi-pentatonic melodies, the absence of rhythmic upbeats, and syncopated rhythms. In a letter to his publisher, Dvořák confided that “an artist too has a fatherland in which he must also have a firm faith and which he must love.”

Yet although Dvořák is often seen primarily in nationalistic terms, his music and career were complex and multifaceted. In spite of his love for and devotion to his Czech homeland, he published actively in Vienna. Moreover, he sought to do so with German titles for his compositions to help avoid anti-provincial attitudes in the Austrian capital. In fact, Dvořák’s interest in Czech folk music fluctuated throughout his career. At earlier times in his compositional output, he had been heavily influenced by Mozart, Beethoven, and Mendelssohn; during the late 1860s he fell under Wagner’s spell and temporarily became a musical hyper-progressive. Although he is today remembered for his folk-inspired music, his music has been divided into seven periods, of which his so-called “Slavonic periods” represent only two.

Dvořák composed his *Carnival Overture* in 1891. The piece is part two of a set of three overtures originally titled *Nature, Life, and Love* (*In Nature’s Realm* is part one, *Nature*, while *Othello* is part 3, *Love*). The three concert overtures were originally intended for publication as a single opus number. The piece premiered in Prague in April 1892, conducted by the composer just before he left for New York. Dvořák also performed the work in Carnegie Hall in October of that year, shortly after his arrival.

In the composer’s own words, the piece represents a scene in which “the lonely, contemplative wanderer reaches the city at nightfall, where a carnival is in full swing. On every side is heard the clangor of instruments, mingled with shouts of joy and the unrestrained hilarity of people giving vent to their feelings in their songs and dance tunes.”

Christopher Theofanidis:

Rainbow Body



A Dallas native, **Christopher Theofanidis (b. 1967)** studied music at Yale, Eastman, the University of Houston, and IRCAM (one of the world’s preeminent institutions for the study of electronic music, located in Paris, France). He has since received many prestigious awards including a Guggenheim Fellowship, a Fulbright, and a Rome

Prize. His music has been performed by the London Symphony, the New York Philharmonic, and many other leading orchestras both at home and abroad. He served as composer in residence for the Pittsburgh Symphony from 2006 to 2007 and has been on the faculty at Peabody and Juilliard. He is currently a professor at Yale University as well as composer-in-residence and director of the composition program at Aspen Music Festival.

Rainbow Body (2000) was inspired by the Medieval composer Hildegard von Bingen, an abbess and female composer during the twelfth century. The title of the work refers to an idea in Tibetan Buddhism that an enlightened being’s physical death is not the end, but rather marks a transformation in which the body is, as Theofanidis has summarized it, “absorbed directly back into the universe as energy, as light.” Based on Hildegard’s chant “Ave Maria, O Auctrix Vite,” *Rainbow Body* is infused with spirituality, and serves as a bridge between Western and Eastern philosophies and cultures. The piece has become one of the most widely performed classical compositions of the 21st century, having been performed by over 150 orchestras.

Pyotr Ilyich Tchaikovsky:

Swan Lake



Today remembered as the most famous Russian composer, **Pyotr Ilyich Tchaikovsky (1840- 1893)** was born in a small town in Russia, hundreds of miles east of Moscow and near the edge of Siberia. The future composer lived a truly precious childhood—at seven years old, he wrote papers in French and German about metaphysics

and philosophy. In 1848, the Tchaikovsky family moved briefly to Moscow and St. Petersburg before settling in a small village just east of the Ural Mountains in western Siberia. At the age of twelve, young Pyotr returned to St. Petersburg, enrolling in a boarding school from 1852 until 1859.

Although his primary focus was to study law, the school also provided musical education in singing and instrumental music. Tchaikovsky and the other students were encouraged to attend concerts and operas in the city. After graduating from his legal studies, Tchaikovsky began working for the Russian government at the Ministry of Justice. Taking his work there very seriously, he was promoted three times in just eight months, and also worked as a translator for his father’s business associates.

His budding legal career took him on extensive travels across Europe, where he embarked on eight trips in only two years. Although diligent in his legal duties, Tchaikovsky often found the time to frequent the ballet and opera. In 1861, he furthered his devotion to music when he enrolled in a music theory class for the general public at a school the Russian Music Society had recently opened.

In 1862, one of the most fortuitous events in the history of music happened: Tchaikovsky was turned down for a work promotion. Rather than continuing in his old position, he resigned, devoting himself to music full-time. Luckily for Tchaikovsky, within a few months Anton Rubinstein founded the St. Petersburg Conservatory—the first true music conservatory in Russia. Immediately upon its opening Tchaikovsky transferred to Rubinstein's new conservatory, studying composition, piano, flute, and organ. Tchaikovsky also studied composition with Anton Rubinstein himself, and although the two composers experienced some degree of professional jealousy later in their careers, Tchaikovsky learned the importance of hard work and discipline from his teacher. Tchaikovsky progressed extremely quickly, writing a cantata on Schiller's *An die Freude* (the famous "Ode to Joy" poem that Beethoven famously set in his ninth symphony); several of his student works were performed in public.

The opening of Rubinstein's conservatory marked the first time that it was possible to receive formal musical training in Russia. Many of its teachers and much of its musical curriculum were imported from the West, using largely German models. Students at the conservatory were taught the musical fundamentals, rules of harmony, and formal structures that had governed Western music—German music in particular—since the days of Haydn and Mozart. In addition, they also studied more modern developments: the looser, more expressive formal structures employed by composers like Franz Liszt and the operatic achievements of Richard Wagner.

These developments were opposed by many important young Russian composers at the time. Led by Mily Balakirev (1837–1910), this group of composers also came to include Alexander Borodin (1833–1887), César Cui (1835–1918), Modest Mussorgsky (1839–1881), and Nikolai Rimsky-Korsakov (1844–1908). Known simply as "the five," or as the "moguchaya kuchka" ("the mighty handful"), these composers sought to establish a Russian style of music based on Russian models. All self-taught, they used Russian folk music as models for operas and orchestral works. Although there were many differences in musical styles and philosophies between the five composers, all of them expressed an interest in engaging in musical nationalism and producing a kind of nativist Russian music. Firmly opposed to Rubinstein's conservatory (until 1871 when Rimsky-Korsakov joined it), they eschewed the imposition of Western models on Russian music. In contrast to Rubinstein, these five argued for a less cosmopolitan, more particularist view of Russia, and that its art should reflect Russian exceptionalism. Tchaikovsky—the product of Rubinstein's conservatory—feuded excessively with Cui, the most rigid of the group of five, although he remained close friends with Balakirev.

Soon after Tchaikovsky graduated, Anton's brother Nikolai founded his own music conservatory in Moscow. Nikolai immediately offered Tchaikovsky a position as a professor of music theory. Nikolai and several friends at the Moscow

conservatory gave the young Tchaikovsky their firm support, strongly advocated for his music, and published glowing accounts in the popular press. Gradually gaining in success and reputation during this time, he saw many performances and a growing esteem. Although today he is frequently viewed as a tragically suffering artist, this picture—more myth than reality—was based on one particular time in Tchaikovsky's life, a period that was not particularly representative of his life as a whole. During his early compositional career in the mid to late 1860s, he lived in Rubinstein's home, constantly abuzz with conservatory-related activity. In contrast to the mythology, the young Tchaikovsky was in real life a sociable, happy-go-lucky figure who often enjoyed practical jokes.


In 1877 Tchaikovsky married Antonia Ivanovna Milyukova. Utterly unsuccessful and unhappy, the marriage lasted only two months, causing a great deal of turmoil for him, interfering with his creative output, and spurring him to develop new musical genres. Tchaikovsky's stormy relationship with Antonia has inspired much lore. The notion that she threatened to kill herself if he refused to marry her is untrue. Moreover, personal correspondence proves that she knew about his homosexuality and was willing to enter into marriage in spite of this. While much has been made over the personal crisis Tchaikovsky's failed marriage and homosexuality caused him, in fact his personal difficulties at this point may have been spurred on by a variety of other factors: his need for money caused by a propensity to overspend, stress over his growing teaching responsibilities, personal and professional friction with Anton and Nikolay Rubinstein, poor reviews of some of his latest music, and the loss of the inspiration that had previously allowed him to compose with great ease. Whatever its cause, Tchaikovsky's personal crisis caused him serious emotional hardships, and led him to leave his teaching position at the conservatory that year.

Shortly after leaving the conservatory, Tchaikovsky was introduced to Nadezhda von Meck. A wealthy if eccentric patroness, von Meck offered Tchaikovsky as much financial support as he needed so that he could compose music freely, unencumbered by the obligation to spend his time earning money. Although the relationship between composer and patroness was extremely close, her only stipulation was that the two never meet in person. Tchaikovsky's financial independence lasted through 1890 (although her financial support wavered in the last few years) and allowed him to travel extensively. This patronage has also become the stuff of legend: benefiting from one of the last such aristocratic patronages in the history of music, he enjoyed much more personal freedom than other composers, and Nadezhda believed that she was enabling him to fulfill his destiny to become Russia's greatest composer. However, his compositional style did not markedly change, and the compositional fluency of his youth rarely returned. In the popular imagination, Tchaikovsky is often viewed as a tragic figure, especially in his final years. According to popular wisdom, his sixth symphony was a prediction of his untimely death. However, this was not the case. In letters from the period, Tchaikovsky revealed himself to be upbeat, had fully accepted his homosexuality, and was in a committed and loving relationship. The idea that he deliberately contracted cholera is sheer speculation and is counter to much documentary

evidence from the period. In fact, it has never been established that Tchaikovsky died from any disease, communicable or otherwise. Yet still, the myth of Tchaikovsky lives on. In the words of nineteenth century Russian music scholar Roland Wiley, "rumor attached to the famous dies hard: Paganini's pact with the devil, Salieri's poison. As for illness, problems of evidence offer little hope of satisfactory resolution: the state of diagnosis; the confusion of witnesses; disregard of long-term effects of smoking and alcohol. We do not know how Tchaikovsky died. We may never find out, any more than we shall learn what killed the composer whose music first filled him with sacred delight."

Swan Lake was composed in 1875-1876. The premiere performance took place at the Bolshoi Theatre in Moscow in 1877, conducted by Stepan Ryabov. Although it one of Tchaikovsky's most famous works, it was originally poorly received. At the time of its premiere, critics faulted it for its inelegant choreography and for its musical score, which they considered too convoluted and unsuited for ballet. Today, however, it is considered a timeless classic and receives near universal acclaim.

The ballet's story is based on Russian and German mythology. Prince Siegfried, the work's main character, is told by his mother that he must choose a bride at the royal ball. Distraught that he would not be able to marry for love, he decides to go hunting to take his mind off his troubles. After getting separated from his friends, he comes to a lake where a flock of swans land. He is about to shoot one, but it transforms into Odette, a beautiful woman who explains that she has been transformed into a swan by a terrible spell. She can only return to human form at night, and only in that lake. She declares that the spell can only be broken by her true love swearing her his eternal love. The two quickly fall in love, but dawn breaks and Odette is transformed back into a swan.

At the ball, six princesses from faraway lands are presented to Prince Siegfried. Also in attendance is Odile, the daughter of the sorcerer who had placed Odette under the spell. He has transformed Odile to look like Odette. Tricked into believing that he was seeing the object of his love, Siegfried promises to love Odile forever. When the sorcerer shows him a vision of Odette, he realizes his error. Overcome with emotion, Siegfried runs back to the lake and finds the real Odette. Now that the curse can never be undone, Odette decides she would rather die than live forever as a swan without her love. Both realize that neither can live without the other, so they plunge together into the lake where they will be united forever in death. Their deaths break the sorcerer's spell, allowing the rest of the flock of swans to return to their human forms. 

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.

ABOUT THE CONDUCTOR



Dr. Jacob Sustaita is the assistant conductor of Pacific Symphony.

Since 2015, he served as director of orchestral studies at Sam Houston State University where he was responsible for conducting the symphony, chamber, ballet and opera orchestras. In 2016, Sustaita and the orchestra performed the

American premiere of Anton Bruckner's Symphony No. 1 (original Linz version) with high praise from the American and European Bruckner Societies.

In 2018 Sustaita was named associate conductor of the Conroe Symphony Orchestra, and in May 2019, he became the orchestra's fourth music director. He is a frequent guest conductor and clinician across the country, and he recently made his debut conducting the Juilliard Orchestra. During the 2016-2017 season, Sustaita made his debut with the BlueWater Chamber Orchestra in Cleveland, Ohio, and made his debut as cover conductor with the Houston Symphony, assisting David Zinman. In 2015, Sustaita was selected by Carnegie Hall's Weill Institute to serve as assistant conductor for Charles Dutoit and the National Youth Orchestra of America. Sustaita regularly conducted and coached the orchestra during its New York residency and on their seven-city tour of China and Hong Kong.

Sustaita's past positions include a three-year tenure as music director of the Minnesota Philharmonic, principal guest

conductor for the Cleveland Orchestra Youth Orchestra, a three-year tenure as music director with the Southeast Texas Youth Symphony, and assistant orchestra director at Mayde Creek High School in Katy, Texas.

Music education has always been at the forefront of his conducting interests. He regularly conducts the Link Up Concerts created by Carnegie Hall, and he continues to develop innovative platforms for youth and family concerts that provide a meaningful and exciting experience for all concertgoers. In addition to his responsibilities with the Conroe Symphony Orchestra and Sam Houston State Orchestra, he has conducted youth and collegiate orchestras including the Houston Youth Orchestra Symphony and Philharmonia, Akron Youth Orchestra, Cleveland Orchestra Youth Orchestra and multiple All-Region orchestras. He is also a regular presenter at conventions and for teacher in-service and development workshops.

A native of Texas, Sustaita completed his doctorate degree at the University of Houston, where he served as assistant conductor and guest music director for the Moores Opera Center for three seasons. He holds a Bachelor of Music degree from the University of Houston and a Master of Music degree from both Penn State and Rice University. His honors include the Schissler Conducting Fellowship, Rice University Prize and Provost Fellowship and American Prize semi-finalist and finalist. His teachers and mentors include Charles Dutoit, Franz Krager, Brett Mitchell, Gerardo Edelstein and Paavo Järvi. 🌟

PACIFIC SYMPHONY YOUTH ORCHESTRA

Dr. Jacob Sustaita • Music Director | Jared Brown • Youth Orchestra Manager

2021-2022 Season

Sections listed alphabetically under principal

FLUTE

Amanda Lee, *principal*
Heather Kim
Joelle Kim
Junhee (Ita) Lee

OBOE

Kennedy Leehealey, *principal*
Jonathan Kang
Hannah Cho

CLARINET

Aaron Chang, *principal*
Soojong (Peter) Ha
Siyeon (Esther) Kim
Isaac Yoon

BASSOON

Lordsen John Quiambao,
principal
Shihoon (Kevin) Bae
Rupin Nagireddy
Brandon Wong

FRENCH HORN

Joseph Oberholzer,
principal
Brook Hill
Wonu Park
Ryan Vickrey

TRUMPET

Sharon Chen, *principal*
Andrew Lim
Joshua Tian
Evan Trostler

TENOR TROMBONE

Leo Sui, *principal*
Madison Berchtold
Wendy Ostasweski

BASS TROMBONE

Andrew Green, *principal*

TUBA

Alan Lu, *principal*

PERCUSSION

Joshua Qin, *principal*
Michael Berkowick
Christopher Gaw-Gonzalo
Dorina Lin

PIANO

Kristine Lu, *principal*

HARP

Calene Lee, *principal*

VIOLIN I

Rachel Kim,
co-concertmaster
Sarah Liu,
co-concertmaster
Jayden Yeung,
co-concertmaster
Christian Byun
Jeremy Chae
Brian Chang
Jessica Hong
Annie Huang
Aidan Jang
Rubi Lee
Lyndsey Lipscomb
Xiaolu (Lulu) Liu
Yuqi (Miya) Liu
Michelle Lu
Justin K. Park
Lucy Woo
Kailey Yun
Hannah Zhao

VIOLIN II

Kaden Choi, *co-principal*
Kevin Lu, *co-principal*
Evan Chan
Eva Chen
James Eastmond
Richard Feng
Gabriel Haraldson-Decker
Yuri Ishida
Eileen Lee
Jacob Liu
Rebecca Liu
Rebecca (Becky) Liu
Lucas Nguyen
Sabine Stern
Kaley Wong
Ke Yuan

VIOLA

Sol Choi, *co-principal*
Taek (Chris) Lee, *co-principal*
Zara Amendt
Deul Choi
Jayden Chao
Jarrett Huang
Brandon Lee
Candice Lu
Ryan Men
Talia Nguyen
Peter Tan
Jiacheng (Johnny) Xi
Seawoo (Andy) Yoo
Kevin Zhou

CELLO

Tiana Lin, *principal*
Matthew Chang
Kyle Hwang
Madeleine Kim
Natalie Kwok
Amy Lantz
James Leehealey
Chloe Lim
Caden McCarthy
Amy Palm
Chloe Tjangnaka
Josephine Velez
Charles Yang
Jiin Yun

DOUBLE BASS

Ina (Kathy) Chun, *principal*
Soleil De Jesus
David Gima
Zheng (Paul) Gong
Liam Ramos
Raymond Tsukada

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Beckman High School
Brea Olinda High School
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Canyon High School
Corona Del Mar High School
Crean Lutheran High School
Cypress High School
Diamond Bar High School
El Dorado High School
Fairmont Preparatory Academy
Gretchen Whitney High School
Hope Christian PSP
Irvine High School
Legacy Magnet Academy
Martin Luther King High School
Mater Dei High School
Mission Viejo High School
Murrieta Valley High School
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San Juan Hills High School
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University High School
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