



PACIFIC SYMPHONY SANTIAGO STRINGS 2019



GET UP AND MOVE!

Sunday, November 14, 2021 @ 5:00pm

Irene Kroesen, conductor
Pacific Symphony Santiago Strings

This afternoon's performance
is generously sponsored by
Capital Group.

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

PROGRAM

Boccherini
Arr. Clark McAlister

**Fandango from Guitar
Quintet in D, G. 448**

Granados
Arr. Terry McQuilkin

Tres Valses Poéticos

Prokofiev
Arr. Carrie Lane Gruselle

**Symphony No. 1 In D Major,
Op. 25 "Classical Symphony"
IV. Finale: Molto Vivace**

Darren Mitchell

**Motives and Other
Distractions**

Jeremy Woolstenhulme

**La Cáscara for String
Orchestra and Percussion**

PROGRAM NOTES

Luigi Boccherini:

Fandango in D Major, G. 448



Luigi Boccherini (1743-1805) was born in Lucca, Italy (the same city where famed opera composer Giacomo Puccini would be born a century later). Boccherini came from a musical family; his father was a singer and double bass player, and several siblings were also active in music. After studying music with his father, Boccherini

studied singing and cello at a seminary school. He finished his musical education in Rome, where he briefly studying cello.

By the time he was a teenager, Boccherini became a well-regarded cellist in Lucca; in an interesting twist of fate, he was sponsored by Puccini's great-great grandfather who was serving as church organist and kapellmeister. He left Lucca to play cello in the imperial court theatre orchestra in Vienna, where he played ballet music for several seasons. He received the post of court cellist in 1764, began receiving commissions for compositions, and spent a year in Genoa where he was supported by noble patronage.

Despite his strong background, Europe did not yet have the musical infrastructure to support a career as a freelance solo cellist. After spending time touring internationally in London, Nice, and Paris, Boccherini met a Spanish ambassador who hired him to play in the royal Italian opera company in Spain. Based in the royal castle just outside Madrid, the orchestra also traveled to other parts of the country as well; some of their performances included Boccherini's own compositions. At the same time, he also gave private performances in aristocrats' homes in Madrid.

Boccherini stayed with the opera until 1770, when he became court composer to Don Luis, brother of King Carlos III. Initially based in Aranjuez, about thirty miles south of Madrid, Boccherini moved with Luis to three other Spanish towns. The steady salary he received from Luis allowed him to devote more time to composition.

After Don Luis died in 1785, Boccherini was granted a pension by King Carlos and was promised a job as soon as a position opened (although this was not honored). Boccherini soon moved to Madrid, where he remained for the rest of his life, serving as orchestra director and composer to several important music patrons. Additionally, he was appointed composer to King Friedrich Wilhelm II of Prussia, to whom he sent works by mail.

When King Carlos III died, he was replaced by his son Carlos IV, a huge music patron and amateur violinist. However, Boccherini lost many of his other important patrons, including Friedrich Wilhelm. Although he did receive income from smaller aristocratic patrons in Spain and continued to receive income from publication of his music, this patronage was unsteady as many of his few remaining patrons left the country. He continued composing and organizing musical performances and was granted a pension by Joseph

Bonaparte (Napoleon's brother) but spent the last few years of his life in poverty.

One of Boccherini's most famous compositions, the Guitar Quintet G.448, is actually an arrangement of two earlier works: string quintets G270 (composed 1771, published 1774) and G.341 (composed 1778, published 1822). Boccherini composed many string quintets during the 1770s because his patron at the time, Don Luis, already had a string quartet to which the composer added himself as a fifth member. As a result, the pieces were written for the somewhat unusual combination of two violins, viola, and two cellos.

The two string quintets on which G.448 are based are in the same key and share the same first movement. Boccherini created the guitar quintet by combining the shared first movement, the second movement from G.270, and the finale from G.341. Although its exact date is unknown, the arrangement was ultimately published in 1926. Its finale is a *fandango*, a fast Spanish folk dance in triple meter that may have originated in Arabia, North Africa, the West Indies, or Mexico. Filled with lively energy, it is one of the first examples of Boccherini's incorporation of Spanish folk music into his compositions. 🎻

Enrique Granados:

Tres Valses Poéticos



Born in Lérida, northern Spain, **Enrique Granados (1867-1916)** spent his early childhood in the Canary Islands before moving to Barcelona in 1874. He first studied music under a band leader, then attended music school while studying privately with one of the leading piano teachers in Barcelona. Largely self-taught as

a composer, he audited classes in the Paris Conservatoire for two years.

Granados established a career as a pianist in Barcelona, performing in concert halls and private salons as well as in clubs and cafés. He also began composing, including some of his own works on his concert programs. He began publishing his compositions in music journals, achieving large-scale success through his first opera. However, the Spanish public often preferred French and German operas or traditional Spanish zarzuelas to true Spanish operas, which somewhat limited Granados's success in the genre.

Granados established a classical concert society in 1900, which he conducted periodically, and a music school in 1901. Along with composing and administration, he continued his piano career throughout his life, and became the first Spanish composer to visit the United States when he received an invitation from Woodrow Wilson to visit the White House. He died in 1916 when his ship was struck by a torpedo on his way back to Spain during World War One. Although the ship did not sink, many passengers were thrown overboard, and Granados drowned while attempting to rescue his wife.

Although Granados's music has traditionally been divided into three periods, this division is not accurate. In fact,

Granados's music remained relatively similar throughout his compositional career. Throughout his life, Granados composed music that synthesized pan-European musical developments with Spanish folk music. He occasionally utilized elements from his native Catalonia (the northeastern region of Spain, which maintains a distinct culture from the rest of the country), but this remained relatively rare in his music. As he himself put it, "I consider myself as much a Catalan as anyone, but in my music, I want to express what I feel... be it Andalusian or Chinese." Granados composed music both with and without folk music elements throughout his career.

One of the composer's early works, *Tres Valses Poéticos* was probably composed in the late 1880s to early 1890s, although its exact date of composition is unknown (Granados rarely if ever dated his manuscripts). Published in 1894 and first performed in 1895, it demonstrates the influence of Schumann. At the same time, it also reflects a suave young composer in his twenties immersed in the salon and café culture of cosmopolitan Barcelona. It was probably one of Granados's favorite works, as he recorded and frequently performed it. 🎵

Sergei Prokofiev:

Symphony No. 1 In D Major, Op. 25 "Classical Symphony"



One of the preeminent Russian composers of the twentieth century, **Sergei Prokofiev (1891-1953)** grew up in a rural area in what is now eastern Ukraine. A truly precocious child, he began taking piano lessons and composing at age four and composed an opera at the age of nine after visiting the opera in Moscow and St.

Petersburg. He studied theory, composition, instrumentation, and piano with esteemed composer Reinhold Gliere, who convinced the family to allow him to study at the famed St. Petersburg Conservatory. Initially majoring in composition, Prokofiev took classes in orchestration with conservatory director Nikolai Rimsky-Korsakov, along with theory and form.

After graduating from the lower division in 1909, Prokofiev studied piano and conducting; his final graduation was in 1914. After his graduation, Prokofiev traveled to London, where he met Sergei Diaghilev, the director of the French ballet company *Les Ballets Russes*—the sponsor of many of Igor Stravinsky's famous ballets. Prokofiev was personally acquainted with Stravinsky and heard his *Rite of Spring*, and although he was unimpressed with it at the time, he would soon write music (particularly the *Scythian Suite*) that alluded to its musical style.

Prokofiev originally embraced the Russian Revolution. He enthusiastically believed that the radical new musical style he had adopted would be well suited to the radically new politics of the Soviet Union. However, he soon became fearful that the conditions in revolutionary Russia would diminish his musical opportunities and threaten his freedom to compose music as he saw fit. In 1918 he left Russia and came to the United States—traveling east via Vladivostok and giving several concerts in Tokyo on his journey.

Prokofiev arrived in New York as a pianist in an America that was far more musically conservative than Europe. He originally sought to perform exclusively his own music, but soon came to incorporate more accessible music by Rachmaninoff and Skryabin. Eventually he found it difficult to perform any of his own music beyond a few of his most accessible preludes. Finding that the American public at the time had little interest in lengthy programs devoted to a single composer—particularly an unconventional one like Prokofiev—he turned to largely traditional concert programs. Prokofiev continued composing during his time in the United States, somewhat simplifying his musical style.

After four years in America, Prokofiev relocated to Europe, residing first in the foothills of the Bavarian Alps in southern Germany and then settling in Paris. He toured throughout Europe and continued composing. He composed some of his most dissonant works during this period, including his second symphony, then during the early 1930s developing an interest in a new simplicity and Russian folk music.

Throughout his time abroad, Prokofiev had maintained business contacts in the Soviet Union; he had music performed and even premiered there during his absence. In fact, Prokofiev had never renounced his Soviet citizenship, and maintained a positive, if ambivalent, view of socialism. In 1936, Prokofiev moved back to the Soviet Union; although he publicly announced that it was out of a sense of profound homesickness, he may have had ulterior motives.

In 1935, Dmitri Shostakovich had been the preeminent composer in the Soviet Union. His success, built on highly modernist works such as his early symphonies, ran counter to official Soviet dictates that art should be simple and accessible to working-class people. On January 28, 1936, an article entitled "Chaos instead of Music" appeared in *Pravda*, the leading Soviet newspaper, which reviled Shostakovich for writing dissonant, "formalist" music. Shostakovich was in huge trouble and had good reason to fear arrest.

Prokofiev arrived on the scene in Moscow several months after the infamous "Chaos instead of Music" article and could not have been unaware of it. As Prokofiev scholar Dorothea Redepenning has remarked, "One reason for Prokofiev's departure from America had been Rachmaninoff's greater success, and in Europe he came second to Stravinsky; he returned to the Soviet Union just when Shostakovich was out of the running as a rival."

During the Second World War, Prokofiev was evacuated to the Caucasus, Central Asia, and the Urals, before returning to Moscow in 1943. He wrote patriotic works in support of the war effort and the Soviet cause but saw himself denounced in 1948 for many of the same reasons Shostakovich had been in 1936. He engaged in a few halfhearted attempts to write music acceptable to the party but otherwise composed very little music after 1948.

Prokofiev composed his *Classical Symphony* in 1916-1917. Radically simple in harmonic style, the piece was a far cry from the other music he was writing at the time. As he stated in his private journal, "I thought that if Haydn were alive today, he would compose just as he did before, but at the same time would include something new in his manner of composition. I wanted to compose such a symphony: a symphony in the classical style." In fact, Prokofiev had learned to appreciate Mozart and Haydn just

a few years before while studying orchestration with Alexander Tcherepnin at the St. Petersburg Conservatory. In this work, he sought to integrate the musical style of the classical Viennese style with his own musical innovations. 🌟

Darren Mitchel:

Motives and Other Distractions



A native of Dallas, **Darren Mitchel (b. 1964)** attended the University of North Texas. He has become well known as a composer and has worked primarily in the newly emerging genre of video game music. His *Motives and Other Distractions* was published in 2020; it features lively dance rhythms derived from popular music. 🌟

Jeremy Woolstenhulme:

La Cáscara for String Orchestra and Percussion



Jeremy Woolstenhulme received a Bachelor of Music Education from Brigham Young University in 2000 and a MA in cello from University of Nevada, Las Vegas in 2005. He is currently serving as orchestra director in Northview High School in suburban Atlanta, and previously directed the orchestra in Hyde Park Middle School in North Las

Vegas. A frequent conductor, Woolstenhulme also performs as a freelance musician and co-authored a book on string technique. Published in 2019, his *La Cascara* is based on a characteristic rhythmic pattern that is common to many types of Latin American music. 🌟

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



Irene Kroesen received her bachelor's degree in Music Education and teaching credential from Chapman University in Orange. Currently, she is a retired string specialist for the Irvine Unified School District. From 1988 to 2011, Kroesen was an adjunct instructor at Chapman University

where she taught the "String Methods" course for music education majors.

Kroesen has also served as a mentor teacher for Irvine Unified School District, as well as a designated Master Teacher for Chapman University, Cal State Long Beach and Cal State Fullerton. She has given curriculum workshops for county and state conferences, as well as shared and distributed her teaching materials to Placentia-Yorba USD and Garden Grove USD.

Kroesen has appeared as conductor of the Irvine Elementary and Middle School Honor Orchestras and guest conductor of the Middle School Honor Orchestra for Las Vegas Unified (Nevada), Capistrano Unified, Placentia-Yorba Linda School District, Long Beach Unified, Fresno-Madeira County and the SCSBOA All-Southern Middle School Honor String Orchestra. Kroesen served as the guest conductor for the Inaugural Year 2015 SCSBOA Elementary Honor Orchestra. She has also served as manager and assistant conductor of the Orange County Youth Symphony Orchestra and is currently the conductor of the Pacific Symphony Santiago Strings. In March 2016, Santiago Strings was a selected participant in the National School Orchestra Festival in Tampa, Florida. After receiving "Unanimous Superiors" at the American String Teachers Conference, Santiago Strings returned to celebrate its 25th Anniversary Season. In June 2018, Santiago Strings traveled to Costa Rica on a seven-day workshop tour to perform and collaborate with local Costa Rican string players.

Kroesen is listed in *Who's Who Among American Teachers* and is a past recipient of the "Alumni of the Year Award" from the School of Music at Chapman University. In 2003, she received the "Orange County Outstanding Arts Educator Award for Elementary Instrumental Music." In 2006, Kroesen was selected as the Irvine Unified School District Elementary Teacher of the Year. In 2019, she was awarded the "Distinguished Service to the String Community Award" from the Greater Los Angeles Area Section of the California Chapter of the American String Teachers Association (ASTA).

As a string educator and clinician, Kroesen has served as an adjudicator for the Disney Creative Challenge and has auditioned violinists and violists for both the All-Southern California Middle School and High School Honor Orchestras in California. In 2015, Kroesen served as program advisor for Pacific Symphony Strings for Generations Program and served as its Music Director for four seasons.

Kroesen is a member of the American String Teachers Association, Southern California School Band and Orchestra Association, National Association for Music Education and California Music Educators Association. She is also a member of the Los Angeles Musicians Union and is active as a professional violist. 🎻

PACIFIC SYMPHONY SANTIAGO STRINGS

Irene Kroesen • Music Director

Mel Domingo • Santiago Strings Manager | Bridget Bow • Santiago Strings Coach

2021-2022 Season

Sections listed alphabetically

VIOLIN I

Brendan Chang
Ariana Chen
Minji Choi
Sarah Hong
Andrew Kao
Susan Kim
Matthew Ko
Jiyu Lee
Ivan Lu
Elena Miyamoto
Christine Nam
Hannah Schweiger
Chloe Woo
Katelyn Xu
Zhuoran Zhao

VIOLIN II

Chelsea Chen
Claudia Cheng
KariAnne Chien
Jiwoo Chung
Ellie Guo
Sol Hwang
Tian (Shell) Jin
Heejae (Kayla) Kim
Sophia Kim
Sylvie Kim
Yuvin (Calvin) Kim
Audrey Lee
Minghao (Ben) Li
Ryan Mao
Ben Quil
Brian Rossi
Amelia Shiwota
Zihao (James) Zhou

VIOLA

Bentie Feng
Audrey Guo
Justin Hong
Tu (Torres) Hong
Ting-Wei (Christine) Lee
Ryan Lee
Ashley Liao
Irene Lu
Jasmine Shao
Joshua Tan
Peyton Tan
Ethan Wang
Shan Yu (Kelly) Yeh
Daniel Zhu

CELLO

Chihyu (Joyce) Chang
Sabrina Chang
Justice Cheng
Declan Hu
Alex Hwang
Annie Jiang
Aiden Kim
Mattea Kim
Zachary Kim
Arianna Lai
Verena Lo
Yincheng (Thomas) Song
Sophia Wong
Nina Yoon

BASS

Kohana Baird

PARTICIPATING SCHOOLS

Beacon Park School
Beckman High School
Bonita Canyon
Chaparrel Middle School
Corona del Mar High School
Deerfield Elementary
Don Juan Avila Middle School
El Dorado
Foothill Ranch Elementary School
Heritage Christian Academy
Irvine Eclat Academy
Jeffrey Trail Middle School
Lakeside Middle School
Legacy Magnet Academy
Northwood High School
Orange County School of the Arts
Orange Lutheran High School
Orchard Hills School
Oxford Academy
Pioneer Middle School
Portola High School
Rancho San Joaquin Middle School
Rancho Santa Margarita Intermediate School
Sierra Vista Middle School
St. Margaret's Episcopal School
Stonegate Elementary School
Thurston Middle School
Travis Ranch Middle School
Troy High School
University High School
Vista Verde
Woodbridge High School