



DANCING IN THE DARK

Monday, March 7, 2022 @ 7 p.m.

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

Adams

*The Chairman Dances,
Foxtrot for Orchestra*

Barber

Adagio for Strings, Op. 11

– Intermission –

Strauss

*Suite from Der
Rosenkavalier, Op. 59*

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 2016-17 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

2021-22 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
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

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

CELLO

Tiana Lin, *principal*
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

STAFF

Jared Brown
Youth Orchestra Manager

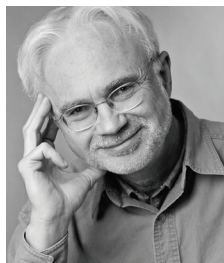
PARTICIPATING SCHOOLS

Arnold Beckman High School
Beckman High School
Brea Olinda High School
Buena Vista Virtual Academy
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
Northwood High School
Orange County School of the Arts
Portola High School
Sage Hill School
San Clemente High School
San Juan Hills High School
Troy High School
University High School
Valencia High School
Woodbridge High School

PROGRAM NOTES

John Adams:

The Chairman Dances, “Foxtrot for Orchestra”



One of the most performed living classical composers, **John Adams** (b. 1947) has long maintained an interest in using his music as a vehicle to express social commentary on societal and political issues. Born in Worcester, Massachusetts, Adams grew up in Vermont and attended high school in Concord, New Hampshire.

During his childhood he studied clarinet, theory, composition and conducting.

Adams attended Harvard University, where he earned bachelor's and master's degrees. After graduation he moved to San Francisco—one of the most important centers of counterculture and postmodernism in the United States. Adams taught at the San Francisco Conservatory from 1972 until 1982. While living in San Francisco, he became heavily involved in the Bay Area's new music scene. In addition to developing relationships with many notable composers and musicians, he also conducted the New Music Ensemble at San Francisco Conservatory, for which he commissioned many new works of experimental music. In 1978 he became the contemporary music advisor to the San Francisco Symphony Orchestra, for which he created the New and Unusual Music series. He served as composer-in-residence for the orchestra from 1982 until 1985; several of the works he composed during that period helped launch his reputation as a composer of national significance.

Adams has long maintained an interest in opera, the perfect medium for his interest in using his music as a vehicle for social commentary on societal and political issues. In 1983, he was commissioned to write an opera on the subject of Richard Nixon's 1972 visit to China.

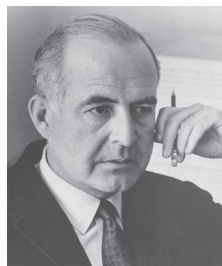
Adams has described his work, ***The Chairman Dances*** as an “out-take” of Act 3 of *Nixon in China*—as “a kind of warmup” for writing the opera. Although the music was not actually used in the opera, it depicts the opera's climax, in which Chairman Mao's wife Chiang Ch'ing interrupts a state banquet. Although her husband is not actually present, his immense portrait hangs on the wall. Addressing the portrait, she tells him to “come down, old man, and dance.” As described by Peter Sellers and Alice Goodman:

Chiang Ch'ing, a.k.a. Madame Mao, has gatecrashed the Presidential Banquet. She is first seen standing where she is most in the way of the waiters. After a few minutes, she brings out a box of paper lanterns and hangs them around the hall, then strips down to a *cheongsam*, skin-tight from neck to ankle and slit up the hip. She signals the orchestra to play and begins dancing by herself. Mao is becoming excited. He steps down from his portrait on the wall, and they begin to foxtrot together. They are back in Yenan, dancing to the gramophone...

Since the 1980s, Adams has remained active as a composer and conductor. In 2003, he composed *The Dharma at Big Sur* for the inauguration of the Walt Disney Concert Hall in downtown Los Angeles. 🌈

Samuel Barber:

Adagio for Strings, Op. 11



One of the most widely performed classical composers of the 20th century, **Samuel Barber** (1910–1981) grew up just outside of Philadelphia. Unlike many composers of his generation, his musical style remained firmly rooted in the 19th century. Virtually all of his works were immediately accepted and widely

performed, almost as soon as they were published—a highly unusual feat.

Barber began composing at age seven. His uncle, the composer Sidney Homer, inspired and mentored him for more than a quarter century. He later enrolled at the esteemed Curtis Institute of Music in Philadelphia, entering it when it first opened in 1924; he studied piano, singing, composition and conducting there. He developed a close relationship with the school's founder, Mary Curtis Bok, who offered him financial support, mentorship and career promotion. During his studies he spent much time traveling in Europe, developing a keen interest in European culture and Romanticism which informed his music for the rest of his career.

After graduating from Curtis, Barber had a brief performing career as a tenor. He soon won the Rome Prize, which allowed him to study at the American Academy in Rome for two years. During the course of the 1930s Barber won several prizes and developed an international reputation, teaching composition at Curtis from 1939 until 1942. He disliked teaching, however, and never accepted any formal teaching position after 1942.

In the 1940s Barber purchased a house in Westchester County, in Upstate New York, with Gian Carlo Menotti, a famous composer of Italian operatic music. The two had been classmates at the Curtis Institute and maintained a romantic relationship spanning more than four decades. The Barber-Menotti home soon became a center of artistic and intellectual life.

Barber continued his musical activities later in life. He embarked on a brief career as a conductor in the 1950s; in the 1960s he composed works for the inauguration of Lincoln Center and the current Metropolitan Opera House in New York. After 1966, he lived for part of the year in New York and part of the year in a small village in the Italian Alps.

Adagio for Strings is an arrangement of the second movement of his *String Quartet*, which he composed in 1936 while spending the summer in Europe with Menotti. The

original string quartet was inspired by Virgil's *Georgics*, a didactic morality poem written in 29 BCE depicting rural life in the Roman Empire. Barber arranged the second movement for string orchestra soon after composing it; the orchestral version's premiere took place in 1938, conducted by the legendary conductor Arturo Toscanini. Barber had sent Toscanini a score of the work in January of that year; when Toscanini returned it to him without any notations, Barber was dismayed. However, he later revealed to Menotti that he had decided to perform the work and returned the score because he had already memorized it. Although the piece is by far the composer's best-known work, in an interview he gave with the New York City classical radio station WQXR in 1978 he commented, "they always play that piece. I wish they'd play some of my other pieces."

Due to its meditative, sorrowful quality, the piece has been used at many historic moments of national and international mourning, including the death of Franklin Delano Roosevelt (1945), the assassination of John F. Kennedy (1963), the attacks of September 11 and the ongoing coronavirus pandemic. In 1967 Barber arranged it for chorus and organ as *Agnus Dei*. 🌿

Richard Strauss: Suite from *Der Rosenkavalier*, Op. 59



Richard Strauss (1864–1949) stands as the most important composer in Germany after the deaths of Wagner and Brahms. Strauss was extremely influential as a conductor; like Mahler, in his own day he was better known as a conductor than a composer. Although known today primarily for his 15 operas and seven tone

poems, Strauss composed in almost every musical genre. While many of his earlier works were an extension of 19th-century German musical trends, by the height of his career Strauss came to disbelieve in the Romantic transcendental philosophy of music. Highly eclectic, his music sought to express the inconsistencies of life rather than seeking the mystical unity that many 19th-century German artists, composers, and philosophers had cherished. In the words of musicologist and Strauss scholar Bryan Gilliam, Strauss' music deals with "the paradoxes, inconsistencies and potential profundities to be found in modern, everyday life," and expresses "the unbreachable gap between the individual and the collective."

Born in Munich, Strauss began studying piano at age four with a member of the Bavarian court orchestra and violin at eight with the court orchestra leader. He started composing informally at the tender age of six and commenced formal composition study at eleven. Strauss' father, the principal horn player in the Munich court orchestra, was a musical

conservative, bringing the precocious young musician up on Haydn, Mozart, Beethoven and Schubert. Although Strauss became acquainted with and then fascinated by the music of Wagner, his father strongly disapproved, and intensely supervised his composition to prevent any trace of "modernist" influence on his son's budding musical talent. In 1882 Strauss joined a small orchestra his father had organized; playing violin under his father's baton gave him first-hand experience in orchestration from an early age. Strauss graduated from high school and attended one semester of college, studying literature, art history, philosophy and aesthetics.

After leaving university, Strauss moved to Berlin, immersed himself in artistic and musical circles, and met influential individuals who helped him in his musical career—notably Hans von Bülow (perhaps Wagner's most important disciple). Strauss was soon appointed conductor's assistant to von Bülow in Meiningen, an extremely prestigious ensemble. His apprenticeship to von Bülow, one of the world's greatest conductors at the time, helped secure his own future as a great conductor. When this apprenticeship—initially intended to last a year—was cut short after only three months by von Bülow's abrupt resignation, the 21-year-old Strauss took over the reins of one of the leading orchestras in Europe.

During his tenure at Meiningen, Strauss helped prepare the orchestra for the premiere of Brahms's Fourth Symphony, which Brahms conducted himself. Strauss took the opportunity to conduct his own first symphony for Brahms, who was less than encouraging. Perhaps seeking artistic as well as personal independence from his father, Strauss soon became a strong proponent of the highly progressive, daring "music of the future" by Wagner and Liszt that had been denied to him as a youth. Strauss was soon hired in Munich to conduct the court opera. Although it was an even more prestigious position, he had much less artistic control than at Meiningen. Arrogant and hot-headed, Strauss did not work well with authority figures. During this time, he began composing musically progressive works of his own, including nine of his 10 tone poems. Dissonant and discordant, his first two operas pushed the boundaries of musical Romanticism into the realm of modernism.

Begun soon after the creation of some of his most artistically daring works, *Der Rosenkavalier* represents a step in another direction. The harmonic language in this opera is significantly more conservative and less dissonant than that of his previous two. Strauss began composing it in 1909 (before the premiere of *Elektra*), finished it in 1910, and premiered it in Dresden on January 26, 1911. From here on in his career, he would write highly expressive music that he would often undercut in a highly ironic way—quite detached from his earlier music and from the expressive heights of his contemporaries Mahler or Schoenberg. In past decades, many critics and historians have viewed *Der Rosenkavalier* as a step backwards, as the beginning of a career in decline from the modernistic heights he had briefly reached and then retreated from. However, *Der Rosenkavalier* would prove to be his most popular opera. In works such as this, Strauss deals with the

ambiguity of life in a highly modern—even post-modern—way, suggesting through irony that the incredibly trivial can be profound and the incredibly profound can be trivial.

The opera takes place in 18th-century Vienna; largely based on the 1787 novel *Les amours du chevalier de Faublas* by Louvet de Couvray (1760-1797), the libretto by German playwright Hugo von Hofmannsthal (1874-1929) is derived from *Le nozze di Figaro*, and also references Molière, Beaumarchais and Wagner's *Die Meistersinger*. Strauss's turn to the literary genres and musical styles of the past and his combination of diverse sources foreshadow both 1920s Neoclassicism and 1960s Postmodernism. Filled with parody, imitation and contrasts, the artificially stilted text uses over-courtesy German and French idioms, and unique linguistic elements invented by Hofmannsthal. At once nostalgic and mocking, the opera also suggests Strauss's ambivalent attitudes to Vienna (Strauss would later move there after World War I).

The opera's plot centers on Marie Thérèse, the field marshal's wife (named after the Archduchess of Austria), who is having an affair with Octavian, a youth; the opera's overture musically depicts their amorous encounter. Waxing philosophical about the passing of time, she tells him that one day he will leave her for a younger woman. Meanwhile, Baron Ochs, Marie Thérèse's cousin, wants to marry Sophie—a woman from a wealthy but non-noble family—and decides to send a noble messenger (the Rosenkavalier, "knight of the rose") with a silver rose to formally propose to her. Unknown to Ochs, he ends up sending Octavian; he and Sophie fall in love at first sight. Octavian and Ochs fight a duel; the bumbling, boorish Ochs is slightly scratched and cries out pitifully. Later in the opera, Octavian disguises himself as a woman, whom Baron Ochs attempts to seduce; he is caught in the act by Sophie and her father. In the end, Marie Thérèse arrives, Baron Ochs agrees to end his courtship of Sophie, and Sophie and Octavian are given her blessings.

Deliberately archaic, *Der Rosenkavalier's* musical language refers to Mozart, Johann Strauss and Verdi, yet its formal structure is more modern. The opera includes many waltzes, a genre that had largely gone out of fashion by 1910 but had not yet become fashionable at the time the opera takes place (Hofmannsthal would ask Strauss to "try to think of some old-fashioned Viennese waltz, half sweet, half cheeky, which should pervade the whole Act").

After *Der Rosenkavalier*, Strauss would go on to embark on some of the most prestigious conducting posts in all Europe, including in Munich, Berlin and co-directorship of the Vienna State Opera after World War I. Although forced to resign from the Vienna opera in the mid-1920s, he continued conducting free-lance, earned large sums from royalties, purchased a villa in the Bavarian Alps, and built a mansion in Vienna. He despised the Nazis and sought to protect his Jewish daughter-in-law and grandchildren, but nevertheless kept his political views to himself and close friends while seeking to keep politics out of his musical career in Nazi Germany. In the immediate aftermath of World War II, Strauss

fled to Switzerland to escape severe economic difficulties; exonerated at his de-Nazification tribunal in Munich, he passed away some years later.

Der Rosenkavalier Suite was extracted from the opera, arranged for concert use, and published in 1945. Strauss authorized this arrangement but did not work on it himself; it was most likely done by Artur Rodzinsky, who conducted its première at the New York Philharmonic in 1944. The proceeds from its publication helped Strauss financially in the wake of World War II. The last trio of the *Rosenkavalier Suite* was performed at a memorial service following the composer's death in 1949. 🌸

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.