



IT'S ALL ABOUT STRINGS!

Saturday, April 30 @ 1 p.m.

Irene Kroesen, conductor
Pacific Symphony Santiago Strings

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This afternoon's performance is generously sponsored by **Elaine Sarkaria**

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

PROGRAM

Bach

Brandenburg Concerto No. 3 in G Major, BWV 1048

Moderato

Allegro

Jiyu Lee, Elena Miyamoto, Minji Choi, violin
Justin Hong, Bentine Feng, Joshua Tan, viola
Verena Lo, Mattea Kim, Aiden Kim, cello
Raymond Tsukada (PSYO), bass
Kyle Yeung, harpsichord

Tchaikovsky
arr. Robert Frost

Symphony No. 4 in F Minor, Op. 36

III. Scherzo:

Pizzicato ostinato—Allegro

Finzi

Prelude for String Orchestra in F minor, Op. 25

Villa-Lobos
arr. Matthew Naughtin

Bachianas Brasileiras No. 5: *Ária* (*Cantilena*)

Pacific Symphony Santiago Quartet
Hannah Schweiger, Andrew Kao, violins
Justin Hong, viola
Verena Lo, cello

Elgar

Serenade for Strings in E minor, Op.20

Allegro piacevole

Larghetto

Allegretto

Chuck Elledge

Adelante! Adelante!

Members of Pacific Symphony Youth Wind
Ensemble, percussion

PROGRAM NOTES


Johann Sebastian Bach: *Brandenburg Concerto No. 3* in G Major



The Brandenburg Concerti of **Johann Sebastian Bach** (1685–1750) were commissioned by Christian Ludwig (1677–1734), the prince of Brandenburg. Bach was acquainted with Christian Ludwig because he had been sent in 1718 to negotiate the purchase of a new harpsichord while he was working at Cöthen. During the

negotiations, Bach played some of his music for the prince. After Prince Ludwig asked Bach to send him compositions, Bach probably included several pieces he had already recently completed rather than composing new works. After taking “a couple of years,” Bach presented the scores on March 24, 1721.

Unfortunately for Bach, the works were not usable, as Ludwig did not have enough instrumental resources for such large works. Bach was not paid, and the pieces went unperformed. After the prince’s death the manuscript were sold; they were rediscovered in an archive in 1849 and published in 1850.

Unlike the typical Baroque concerto, which featured either a single solo instrument or a small group of instruments, the Brandenburg Concerti use a wide variety of instrumentations. **Brandenburg Concerto No. 3** is written for the unusual combination of three violins, three violas, three cellos, and continuo; it does not feature solo instruments. 

Piotr Ilyich Tchaikovsky: *Symphony No. 4 in F Minor, Op. 36*



Today remembered as the most famous Russian composer, **Piotr 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 precocious childhood—at seven years old, he authored papers in French

and German about metaphysics and philosophy. In 1848, the family moved briefly to Moscow and St. Petersburg before settling in a small village just east of the Ural Mountains in western Siberia.

After a brief career working in the Russian Ministry of Justice, Tchaikovsky enrolled in the newly founded St. Petersburg Conservatory—the first true music conservatory in Russia—where he studied composition, piano, flute, and organ. Shortly after graduating, he moved to Moscow and

was hired to teach in the conservatory there, which had been newly opened by Anton Rubinstein’s brother Nikolai.

The Rubinstein brothers’ conservatories 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. Through its incorporation of conservatory training, Tchaikovsky’s music represents an internationalist view of a Russia that participates in Western developments, in contrast to the particularist view of Russia being fostered by nationalist composers such as Mussorgsky and Rimsky-Korsakov.

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 freely, unencumbered by the obligation to spend his time earning money. Tchaikovsky’s financial independence lasted through 1890 and allowed him to travel extensively. This patronage has become the stuff of legend: one of the last aristocratic patrons in the history of European music, von Meck believed that she was enabling Tchaikovsky to fulfill his destiny to become Russia’s greatest composer. However, his compositional style did not markedly change, and although he felt freer to experiment with musical form, the compositional fluency of his youth rarely returned.

Tchaikovsky began composing his **Fourth Symphony** in May 1877, shortly after receiving von Meck’s patronage. He wrote privately that the work expresses non-musical ideas: “In essence, my symphony is an imitation of Beethoven’s Fifth, i.e., I imitated not the musical ideas, but the fundamental concept.” In the composer’s own words,

The introduction is the seed of the whole symphony, undoubtedly the central theme. This is Fate, i.e., that fateful force which prevents the impulse to happiness from entirely achieving its goal, forever on jealous guard lest peace and well-being should ever be attained in complete and unclouded form, hanging above us like the Sword of Damocles, constantly and unremittingly poisoning the soul. Its force is invisible and can never be overcome. Our only choice is to surrender to it, and to languish fruitlessly.

According to the same source, the symphony’s second movement represents a sense of nostalgia for the past, “yet no compulsion to start life over again. Life has wearied you; it is pleasant to pause and weigh things up.” The third movement depicts “a series of capricious arabesques... heard after one has begun to drink a little wine, and is beginning to experience the first phase of intoxication... The imagination is completely free and for some reason has begun to paint curious pictures... disconcerted images pass through our heads as we begin to fall asleep.” Finally, Tchaikovsky describes the final movement thus: “If you cannot discover the reasons for happiness in yourself, look at others. Upbraid yourself and do not say that the entire

world is sad...Take happiness from the joys of others. Life is bearable after all."

However, the piece contains other, hidden meanings. The finale of the symphony quotes the melody of the Russian folk song "In the Field a Little Birch Tree Stood". In this song, a birch tree is compared to a beautiful woman, and the lyrics allude to folk marriage rituals and the ancient Slavic god of love. In fact, Tchaikovsky began composing the symphony a few weeks after receiving the first letter from Antonia Milyukova, who would soon become his wife.

Tchaikovsky's marriage was utterly unsuccessful and unhappy, and lasted only two months. The experience caused a great deal of turmoil for him, provoking a profound emotional crisis in the composer and interfering with his creative output. Tchaikovsky's stormy relationship with Antonia has inspired much lore—most of which wrongly accuses her of emotional instability and falsely blames her for Tchaikovsky's emotional distress. According to the legend, Antonia threatened to commit suicide if Tchaikovsky refused to marry her. In fact, Tchaikovsky may have agreed to enter the marriage specifically to hide his same-sex attraction; moreover, personal correspondence proves that she knew about his same-sex attraction and was willing to enter into marriage with him in spite of this.

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 premature death. However, this was not actually the case. In letters from the period, Tchaikovsky revealed himself to be upbeat, had fully accepted his same-sex attraction, and was in a committed and loving same-sex relationship. The idea that he deliberately contracted cholera is sheer speculation and runs counter to 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... 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 [Mozart]." 🌸

Gerald Finzi:

Prelude for String Orchestra in F minor, Op. 25



Gerald Finzi (1901-1956) remains one of the most overlooked British composers of the twentieth century. Born in London to a Sephardic Jewish family from Italy, Finzi spent much of his childhood in northern England. Home schooled, he studied music privately. He was no stranger

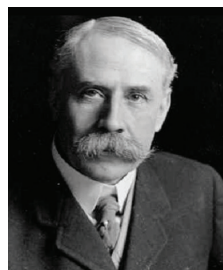
tragedy: his father died when he was eight, followed by three of his brothers, and his first music teacher was killed in World War 1. These repeated losses from an early age fostered a sense of introspection which is reflected in much of his music.

Finzi moved to London in 1925, teaching at the Royal Academy of Music in the early 1930s. Preferring the English countryside to the city, he lived in several rural villages later in the 1930s. Although a devoted pacifist and nonconformist, he reluctantly supported the war effort during World War 2, working in London at the Ministry of War Transport from 1941 until 1945. Active as a conductor as well as a composer, Finzi founded several amateur music groups in the villages in which he lived, performing with them in local churches, schools, and village halls. He used his conducting posts to help revive many eighteenth-century English works, some of which he edited and published.

Prelude in F Minor was composed sometime in the 1920s. It was originally intended as the first movement of a chamber symphony which was to be called "The Bud, the Blossom and the Berry," but he never completed the other two movements. 🌸

Edward Elgar:

Serenade for Strings in E minor, Op.20



The most esteemed British composer of the Victorian and Edwardian eras, **Edward Elgar** (1857-1934) grew up in Worcester, a medium-sized but historic city in western England. Elgar grew up Catholic—a religious minority in Protestant England. He spent many vacations during his youth in a small nearby village, which

sparked a lifelong captivation with the English countryside. As a child, Elgar often improvised at the piano and studied violin briefly but otherwise had very little formal musical training. He attended Catholic school up to age fifteen, then worked in a law office to support himself. He desired to study at the Leipzig Conservatory, but his family was unable to afford tuition and expenses.

From the age of sixteen, Elgar became a freelance musician. In addition to performing as a violinist, he served as organist at St. George's Catholic Church. He played the violin in important music festivals, including one which was conducted by Antonin Dvorak. Additionally, he played the bassoon in a wind quintet, and directed several large instrumental and vocal ensembles in Worcester. Furthermore, he composed music for a mental hospital, where he also coached and conducted staff. Outside of Worcester, he also performed violin in an ensemble in the

much larger city of Birmingham. Finally, he taught violin privately.

Late nineteenth-century Worcester was an important musical center in England with an active concert life. The city's cultural position gave the young Elgar important professional opportunities and exposure. By the mid-1880s he was having some of his own music performed. Elgar moved to London briefly in 1890 but unable to support himself as a composer or teacher, he soon returned to a country village just outside Worcester. The *Enigma Variations* launched him to national fame. He received an honorary doctorate from the University of Cambridge in 1900 and would receive many more in his lifetime.

Elgar's most famous composition, his *Pomp and Circumstance March #2*, was performed at the Yale graduation ceremony in 1905 when the composer appeared there to accept an honorary doctorate. In the United States, the piece has come to be repeatedly performed at graduations, first at Yale and later at virtually all universities. In Britain, the same work was given patriotic lyrics and became an unofficial national anthem called "Land of Hope and Glory." Yet despite all his success, Elgar still had difficulty earning a comfortable living, spending much of his time living in small villages near Worcester.

Elgar returned to London in 1912, settling there permanently in 1921. During the First World War, his patriotic "Land of Hope and Glory" was played constantly throughout the country, yet he was horrified by the outbreak of the war and was terrified of the death and destruction it would surely cause. After the war ended, he came to fear becoming irrelevant during an age of musical modernism. His music, although still broadcast on British national radio, was no longer performed as frequently. In his last years, Elgar composed several theatre works and concert suites, and he was working on a third symphony at the time of his death. In his last two decades he recorded many of his own compositions with himself as conductor.

Throughout his life, Elgar maintained Romantic notions about the artist. Distrustful of the role of commerce in music, he sought refuge in the notions of artistic purity unsullied by commercial concerns. From the earliest, he preferred to be a composer rather than a concert violinist, and detested teaching. Elgar was never overly concerned with money and was happy to live a spartan lifestyle. His notion of the artist as heroic visionary toiling in isolation fit well with European Romantic conceptions of the arts which venerated the artist as heroic genius but clashed with English society which viewed the artist as a craftsman of moderate social status.

Serenade for Strings, op. 20, was composed in 1892.

The work is probably a revision of a set of string pieces composed in 1888 which has since been lost. It premiered at a private performance of the Worcester Ladies' Orchestral Class, conducted by the composer. It is dedicated to Edward W. Whinfield, an organ builder and amateur musician who had supported and encouraged Elgar earlier in his life. 🍷

Chuck Elledge:

Adelante! Adelante!



Chuck Elledge (b.1961) began his professional career at age eleven as the drummer and leader of the Easy Rider Dixieland Band in his childhood home of Edina, Minnesota. By his early teens, he was composing and arranging for band. In 1984, Mr. Elledge received his Bachelor of Music degree in Theory and

Composition from the University of Minnesota, studying most notably with Frank Benciscutto, Stephen Schultz, Dominick Argento, Alex Lubet, David Damschroder, Elliot Fine, and Herb Wigley.

From 1980–1986, Mr. Elledge was active in the audio-visual design and production industry as an employee of Jamieson & Associates and AVSense Productions in Minneapolis. Since 1986, Mr. Elledge has held a position as Instrumental Music Editor at the Neil A. Kjos Music Company in San Diego, California. In addition to his editorial work, he has had numerous concert band, full orchestra, and string orchestra works published by Kjos Music.

Adelante! Adelante! is dedicated to Ida Steadman, who commissioned the work in commemoration of the quincentennial of Christopher Columbus' first voyage to the new world. While the composer sought inspiration from this famed event, he also concurrently pays tribute to all those who have dedicated their lives to exploration and discovery throughout history. 🍷

NOTE: Chuck Elledge biography and composition notes from public source.

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. From 1988–2011, Kroesen was an adjunct instructor at Chapman University where she taught the String Methods course for music education majors. She is currently a retired string specialist for the Irvine Unified School District.

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 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 has served as its Music Director for the past 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 an active professional violinist. 🎻



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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

VIOLA

Bentie Feng
Audrey Guo
Justin Hong
Tu (Torres) Hong
Ting-Wei (Christine) Lee
Ryan Lee
Ashley Liau
Irene Lu
Jasmine Shao
Joshua Tan
Peyton Tan
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