



# CELEBRATIONS IN SOUND

Monday, May 16, 2022 @ 7:00 pm

Jacob Sustaita, Conductor  
Caden McCarthy, Cello  
Jayden Yeung, Violin  
Pacific Symphony Youth Quartet  
Pacific Symphony Youth Orchestra

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



## PROGRAM

- Wagner **Overture to *Die Meistersinger von Nürnberg*, WWV 96**
- Shostakovich **Cello Concerto No. 1 in Eb Major, Op. 107, 1st movement: *Allegretto***  
Caden McCarthy, cello
- Bruch **Violin Concerto No. 1 in G minor, Op. 26, 3rd movement: *Finale: Allegro energico***  
Jayden Yeung, violin
- Intermission—
- Dvořák **String Quartet in F Major Op. 96 (American Quartet)**  
**4th movement, Finale: *vivace ma non troppo***  
Pacific Symphony Youth Quartet
- Respighi ***Pines of Rome (1924)***  
*Pines of the Villa Borghese*  
*The Pines Near a Catacomb*  
*The Pines of the Janiculum*  
*The Pines of the Appian Way*  
Kristen Lawrence, organ  
Members of Pacific Symphony  
Youth Wind Ensemble, guest artists

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

## ABOUT THE CONDUCTOR



**Dr. Jacob Sustaita is the assistant conductor of Pacific Symphony and music director of Pacific Symphony Youth Orchestra.** 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, Paavo Järvi and Andrew Meade. 🌿

## ABOUT THE ARTISTS



**Cellist Caden McCarthy (PSYO Concerto Auditions Winner, 2021-22) is a senior at Mission Viejo High School.** He found his passion for music when he learned how to play the cello for the first time in fifth

grade. Since then, he quickly progressed musically and technically, allowing him to tackle some of the most difficult cello repertoire.

Throughout his musical journey, Caden performed in many ensembles and competitions, such as the Southwestern Youth Music Festival, Irvine Music Festival, Junior Chamber Music, VOCE Competition, Fischhoff National Chamber Music Competition, Satori Competition, Musical Arts Competition of Orange County and more. He performed as part of the Hemiola Trio, a piano trio formed in the 2020-21 JCM season with fellow musicians Pavlos Papaefthymiou and Aaron Yoon. Under the direction of coaches Dr. Minji Noh, professor of music at Irvine Valley College, and Dennis Kim, concertmaster of Pacific Symphony, the Hemiola Trio earned first place in the chamber music category of SYMF, first place in the chamber music category in the state finals of the VOCE Competition and advanced to the Junior String Quarterfinal of the Fischhoff National Chamber Music Competition. The trio also had the opportunity to play in masterclasses with internationally renowned violinist Johannes Fleischmann and James Howsmon, Professor of Instrumental Accompanying at Oberlin College. In addition to chamber music masterclasses, Caden also performed in solo masterclasses with Bongshin Ko, a member of the cello faculty at California State University, Fullerton and legendary cellist Laszlo Mezo, Sr.

Caden was previously taught by Elizabeth Moulton and Gloria Traulle, and is currently a student of Laszlo Mezo—professor at Chapman University and Saddleback College and cellist of Pacific Symphony. 🌿



**Violinist Jayden Yeung (PSYO Concerto Auditions Winner, 2021-22) is a 17-year-old musician from Irvine, California, who plays both violin and piano.** He was a recent First-Place winner at the Music Teachers' Association of California (MTAC) VOCE

State Finals competition, Southwestern Youth Music Festival, the American String Teachers Association violin solo competition, Hong Kong Open Piano Competition and the MTAC Scholarship Competition. Most recently, Jayden became the Global Champion at the Hong Kong International Music & Arts Competition, Quadruple Crown Winner at the Pelican International Music Competition and the Grand Prize Winner at the Kayserburg International Youth Piano Competition. Jayden has performed at Carnegie Hall, New York as the gold medalist of the AADGT International Young Gifted Musicians Festival,

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the first prize winner of the American Protégé Music Competition and the American Fine Arts Festival Music Competition. He was named the Artist of the Year by the Great Composers International Music Competition in 2018 and 2020 and received the MTAC Certificate of Merit Piano Panel Honors Award in 2021.

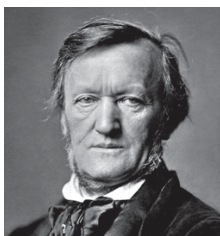
Jayden has participated in masterclasses with Augustin Hadelich, Paul Huang, Richard O'Neill, Philippe Graffin and Peter Zazofsky. In 2015-2016, he served as the concertmaster of the Irvine Unified School District Honor Chamber Strings and Honor Orchestra. Jayden performed as a featured soloist at numerous Pacific Symphony Santiago Strings concerts and was awarded the Pacific Symphony Santiago Strings Conductor's Award in 2019. Jayden is currently serving as a co-concertmaster of the Pacific Symphony Youth Orchestra, and is a member of both the Pacific Symphony Youth Quartet and the Pacific Symphony Youth Octet. He is an active member of the Chamber Music | OC Pre-College Program and is currently studying violin under the tutelage of Sam Fischer at The Colburn School. 🎻

## PROGRAM NOTES

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Richard Wagner:

### Overture to *Die Meistersinger von Nürnberg*, WWV 96



The music of **Richard Wagner** hit mid-nineteenth century Europe like a force of nature, a tidal wave that one could either embrace with all one's being or flee headlong. It was simply impossible to avoid. Described by many in terms of religious rapture, it was decried by others as manipulative, even subversive.

The force of Wagner's music was felt – and its merits contentiously debated – not only among musicians but in all intellectual circles throughout Europe. By the 1870s Wagner had become a cultural force to be reckoned with.

Wagner's music takes its precedence in a binary opposition of musical ideals during the middle third of the nineteenth century. The fundamental issue was tradition versus innovation. While some composers sought to preserve musical traditions, Wagner's musical predecessors were Berlioz and Liszt, who embraced radical musical innovation. These composers used harmony in strikingly original ways, such as increasingly chromatic harmonies and chord progressions regulated by thirds rather than fifths. Beyond bold and daring new use of harmonic relations, these composers also experimented with form rather than using traditional genres. Where symphonies traditionally followed a set, predictable pattern of events and relationships, these composers wrote "symphonic poems" that derived their

forms from literary or artistic inspirations and were largely unpredictable. These types of pieces (such as, for example, Liszt's *Les Préludes*) were radically distinct types of music. This group of composers formed one of the earliest "avant-garde" circles in music.

Wagner took these ideals to a whole new level, particularly in the realm of harmony. In more traditional music, a particular chord (called the tonic) is the most fundamental item of the music, and all other chords are understood in relation to it. Tonality, stripped down to its essence, can be understood as a series of recurring patterns (called chord progressions) that relate chords to this tonic and ultimately provide a sense of predictability to music. When the music moves from one chord to another before coming back to the tonic, this provides a sense of departure and return, which in turn generates form in the traditional sense. In Wagner's music, the return to the tonic is delayed, distorted, and subverted. Although there are precedents for this in Bach and Beethoven, Wagner takes this harmonic procedure to its extreme, taking processes which earlier composers would have used over several measures and stretching them out over pages of music. Wagner's incredible use of delayed resolution creates a sense variously described as pain, longing, desire, rapture, and religious ecstasy. Wagner's music is so emotionally intense because it functions in entirely different ways from earlier composers.

Although it was not completed until the 1860s, Wagner began to work on *Die Meistersinger von Nürnberg* as early as 1845, when he drafted the first prose text (rather than collaborating with authors, Wagner invariably produced his own texts for his operas). Although he postponed the project for many years in favor of other operas, he never abandoned it. He took the idea up again in 1861, nearly two decades later. After completing two additional drafts of the storyline, he composed the music in 1862. The opera premiered on June 21, 1868 in Munich, conducted by pianist and conductor Hans von Bülow, an almost religiously zealous Wagner devotee who never lessened in his devotion, in spite of Wagner's widely publicized affair with his wife (Cosima, the daughter of Franz Liszt).

When Wagner began work on *Die Meistersinger*, he originally intended to append it to his 1845 opera *Tannhäuser*. He initially planned it as comic relief, drawing on ancient Greek theories of drama that paired tragedies with comedies. In crafting the libretto, Wagner drew on historical sources including J. C. Wagenseil's 1697 *Nuremberg Chronicle*. His only mature comic opera, the plot tells the story of a singing competition in medieval Nuremberg, Germany. Eva, a beautiful young maiden, will marry the winner of the competition. She and Walther, who love each other, attempt to elope but are discovered, leading to a riot. In the end, Walther wins the competition, and the young lovers marry. In the opera, Wagner ingeniously uses old-fashioned forms and harmonies to nostalgically represent—and make fun of—older times. In contrast, he uses his own musical innovations to symbolize youthful vitality. In the end, the opera is a fascinating commentary on the nature of art, its capacity to transcend ordinary experience, and its ultimate aim of

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personal, spiritual, and national regeneration.

It is one of the great ironies of music history that Wagner, almost fanatically progressive in his approach to art, was in other ways a reactionary. A great many of his operas, including *Die Meistersinger von Nürnberg*, take as their subject matter the mythical German past. It is hardly a coincidence that this obsession with the past was intimately bound up with pan-German nationalism. In fact, it came at a time that culminated with the political unification of Germany under Bismarck in 1871. Wagner's music came to symbolize in artistic spheres the political and military rise of a newly empowered Germany. Moreover, his notorious anti-Semitism remains a highly unfortunate blot on the character of the otherwise consummate artist.

Is it even possible to separate the composer's personal philosophies and politics from his music? Can notes on the page ever really be just notes on the page? Is it even possible for a composer's ideals and attitudes to influence the music itself? Can music ever be more than just sounds in our ears? Does any of this actually matter? These are questions each of us must grapple with for ourselves. ☾

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Dmitri Shostakovich:

## Cello Concerto No. 1 in Eb Major, Op. 107, 1st movement: *Allegretto*



The role of art was heavily debated during the early days of the Russian Revolution. By the 1930s, the Soviet government had decided that the primary purpose of art should be to uplift people's spirits and uphold the Marxist-Leninist system. According to official Soviet philosophy, society functioned

best when all individuals used their talents and abilities to work towards the common benefit. In return, all individuals received sustenance from society. 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. Moreover, artists were charged with the role of inspiring ordinary people to work hard and thus keep the entire political-economic system running.

These dictates were strictly enforced; composers were required to write music in a simple, consonant harmonic language, and their music was required to have positive, optimistic political messages. Composers who wrote music according to their own desires and artistic philosophies instead of what the government told them to write saw their music banned, became ridiculed, and were fired from positions. Those who ignored the government dictates were threatened and humiliated, and legitimately feared arrest.

**Dmitri Shostakovich** (1906-1975) composed his **Cello Concerto No. 1** in 1959, one year after the strictest version of these policies had been officially rescinded. He composed

the work for renowned Soviet cellist and conductor Mstislav Rostropovich (1927-2007), one of his closest friends. Shostakovich's only public appearance as a conductor was a performance of this work, along with his *Festive Overture*, in November 1962.

Typical for Shostakovich, the work employs musical symbols as a way of encoded hidden meanings. For example, the piece features prominent use of the motif D-E-flat-C-B. In German notation, these notes are D-S-C-H (the composer's initials), which serves as an oblique way of signing his own name. But more often, Shostakovich creates a type of secret language of coded political meaning, using musical motifs from other musical works (often vocal) as a way of encoding private messages into his compositions—messages that were still too subversive to be expressed openly, despite the lifting of Soviet artistic policy. For example, the primary theme of the concerto's first movement is based on a musical motif taken from music he wrote for the 1948 film *The Young Guard*, which depicts Soviet soldiers marching to their deaths during World War II. Shostakovich also borrowed a musical motif from Mussorgsky's song cycle *Pesni i Plyaski Smerti* ("Songs and Dances of Death") in which a mother sings a lullaby to her dying infant.

When announcing that he was writing this cello concerto, Shostakovich had described it as "a jovial march." By filling this "jovial march" with hidden references to death, Shostakovich was making a political point. He used these hidden musical symbols to express the biting irony of enforced celebration, highlighting that the joviality which had been required of Soviet artists was imposed and insincere. Several scholars have interpreted the triumphant finale to his famous *Fifth Symphony* in similar ways.

In the concerto, Shostakovich actually went even further than this. One of the motifs in the concerto was taken from his composition *Little Antiformalistic Paradise* (also known as *Rayok*)—a mocking work written in parody of the 1948 Zhdanov decree which had formalized the strict Soviet postwar art policy. That work was entirely private, and its existence was not known until its first public performance in 1989, so at the time of the cello concerto's composition this secret reference could only have been known by the composer himself. Moreover, Shostakovich incorporates "Suliko," a Georgian folk song which was widely known as Joseph Stalin's favorite melody. This melody is heavily disguised and transformed into a grotesque form—undoubtedly a veiled way of expressing personal disdain for the Soviet dictator at a time when doing so openly could have landed him in prison or worse.

Perhaps this concerto's ultimate meaning is that of a preeminent artist's refusal to uncritically accept Russian government propaganda or buy into a corrupt system of human rights violations. Rather than blindly accepting and regurgitating the Russian government's indoctrination, Shostakovich used his voice to dissent, counter propaganda, and speak up for truth in whatever way he could. ☾



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Max Bruch:

## Violin Concerto No. 1 in G minor, Op. 26, 3rd movement: *Finale*: *Allegro energico*



A native of Cologne, **Max Bruch** (1838–1920) began studying and composing music in childhood. As a teenager he won a prestigious scholarship which enabled further study with some of the leading German music teachers of his day. Encouraged by them, Bruch traveled widely through Germany in the

1850s, pursuing a career as a young musician. In the early 1860s he settled in Mannheim, where he achieved national acclaim for his first opera and cantata.

In 1865, Bruch was appointed music director to the royal court in Koblenz, a position he held for two years. It was while serving there that he composed his **Violin Concerto No. 1, Op. 26** in 1866; the piece premiered that year, conducted by the composer. The next year Bruch produced a revised version which incorporated input from the famed German violinist Joseph Joachim (who was a close friend of Brahms). The concerto has become Bruch's most famous work. However, he himself expressed regret that many of his other works, including his other two violin concerti, were almost entirely ignored.

After composing the first violin concerto, Bruch found employment and freelancing opportunities as a composer and held several posts as a conductor in Germany and England. Later in life he became known primarily as a teacher, holding a masterclass in composition at the world-renowned Hochschule für Musik in Berlin from 1890 until 1911. Among his students were the famous composers Ottorino Respighi and Ralph Vaughan Williams.

Throughout his lengthy career Bruch remained a committed musical conservative; his musical style remained virtually unchanged during his nearly seventy-year compositional career. This style was a fundamentally conservative one not only at the end of his career, more than a decade after the advent of atonality, but even in his early years, recalling the music of two decades before by composers like Robert Schumann. Bruch held a lifelong fascination for folk music, and composed works based on Scottish, Swedish, Russian, and Jewish folk themes. Aside from the first violin concerto, in his native Germany Bruch was primarily known during his lifetime for his choral cantatas. 🎵

Ottorino Respighi:

## *Pines of Rome*



The music of **Ottorino Respighi** (1879–1936) in some ways represents the struggles and dramas of its composer's native Italy during the early 20th century. Four decades after achieving political unification, a newly resurgent Italy had begun to feel more self-assured, consolidate political power

domestically, and expand its reach abroad. During the initial period of Italian Fascist rule, Italy began to flex her muscles, establishing military outposts in Albania and colonies in North Africa. Some circles even began to talk about establishing a second Roman Empire and re-conquering the Mediterranean Sea as "Mare Nostrum" (Latin for "our sea"); Benito Mussolini spoke of creating an Italy that was "great, respected, and feared."

This debate played itself out in cultural spheres as well. During this time, there arose a group of Italian composers, led by Respighi, who sought to prove to the world that Italians were no longer merely jolly old men who wrote comic operas. For his part, Respighi aimed to blend non-operatic Italian traditions, current French and German musical developments, and local Italian imagery. In his music, he represented Italy through Italian folk melody and through musical depictions of Italian landscapes and cityscapes. At the same time, he used innovative musical techniques as a way of proving that Italians were just as capable of writing advanced modern music as the Germans or French. Respighi's cosmopolitan leanings reflected his musical training, having studied in St. Petersburg with Nikolai Rimsky-Korsakov (1844–1908) and in Berlin with Max Bruch (1838–1920).

Written in 1924, ***Pines of Rome*** is the second of a trio of famous orchestral tone poems on Italian subjects by Respighi. The first of these works, "Fountains of Rome" (1917) established Respighi's reputation as a well-respected composer; "Pines" followed seven years later, and the final work of the trilogy, "Roman Festival," appeared in 1929. In addition to incorporating ancient plainchant and Italian folk melodies, "Pines of Rome" is kaleidoscopic in technical conception, demonstrating the brilliant orchestration the composer learned from Rimsky-Korsakov. Towards the end of the piece, a recording of birdsong is called for. In addition, Respighi includes a part for the "buccina," a circular-shaped brass instrument dating back to the Roman Empire. However, since this instrument has not been produced in over 1500 years, the composer expected that this part would be played on modern instruments such as the trumpet and flugelhorn. 🎵

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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.*

# PACIFIC SYMPHONY YOUTH ORCHESTRA

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

2021-22 Season

Sections listed alphabetically under principal

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Heather Kim  
Joelle Kim  
Junhee (Ita) Lee

## OBOE

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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*

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

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Calene Lee, *principal*

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Rachel Kim,  
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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

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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

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Taek (Chris) Lee, *co-principal*  
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Deul Choi  
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Ryan Men  
Talia Nguyen  
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Seawoo (Andy) Yoo  
Kevin Zhou

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Amy Lantz  
James Leehealey  
Chloe Lim  
Caden McCarthy  
Amy Palm  
Chloe Tjangnaka  
Josephine Velez  
Charles Yang  
Jiin Yun

## DOUBLE BASS

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

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Sam Gonzales, Tuba  
Jase Gooden, Bass Trombone  
Tim Healy, Trumpet  
Dhruv Kagatimath, Trumpet  
Ryan Klotz, Tuba  
Daniel Lee, Trumpet  
Joe Lewis, Trumpet  
Aby Liebmann, French Horn  
Keilah Park, French Horn  
Jillian Ran, Euphonium  
Cooper Randeem, Tenor Trombone  
Elliot Shiwota, percussion  
Ian Yoon, Trumpet

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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  
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