



NEW HORIZONS

Sunday, Nov. 20, 2022 @ 7 p.m.

Dr. Johanna Gamboa-Kroesen, conductor
Pacific Symphony Santiago Strings

PROGRAM

GLINKA
arr. Robert Sieving

Ruslan and Ludmilla
Overture

SCHUBERT
arr. Cliff Colnot

Four Songs for Strings
The Hunter
(from *Die schöne Müllerin*)
Frozen Tears
(from *Die Winterreise*)
Serenade
(from *Schwanengesang*)
Farewell
(from *Schwanengesang*)

YUKIKO NISHIMURA

The Horizon

KIRT MOSIER

Red Rhythmic

The evening's performance is generously
sponsored by **an anonymous contributor.**

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



Scan here for full
program notes.

Pacific Symphony Santiago Strings

Dr. Johanna Gamboa-Kroesen • Music Director

Mel Domingo • Santiago Strings Manager

2022-23 Concert Season. Sections listed alphabetically under principal.

VIOLIN I

Brendan Chang
KariAnne Chien
Minji Choi
Yuri Chung
Jimin Ha
Heejae (Kayla) Kim
Kyumin (Chris) Kim
Audrey Lee
Jiyool (Jaynie) Lee
Aaron Liu
Nicholas Nguyen
Allison Oh
Benjamin Quil
Brian Rossi
Amelia Shiwota
Jonathan Suh
Chloe Woo

VIOLIN II

Yoon Seul (Esther) Ahn
Emma Barsamian
Chelsea Chen
Jiwoo Chung
Vaed Kamat
Sophia Kim
Sylvie Kim
Noah Lee
Syuanwei (Sandra) Lee
William Lin
Yi-Noung (Isabelle) Lin
Jaehee (Jenny) Park
Josie Park
Caleb Schweiger
Bradley Son
Wesley Tsai
Yubo (Robin) Wang
Nicole Zheng

VIOLA

Abigail Chua
Jiwon Chung
Audrey Guo
Alexander Kong
Leona Lee
Ashley Liau
Gracie Park
Johan Sears
Peyton Tan
Ruiqin (Prince) Wang
Shan-Yu (Kelly) Yeh
Linjie (Lucy) Zhao
Daniel Zhu

CELLO

Henry Hong
Alex Hwang
Joshua Khoo
Aiden Kim
Zachary Kim
Arianna Lai
Jeremy Lee
Jie-sheng (Jason) Lee
Kathryn Loutzenheiser
Aimee Pan
Chloe Wei
Charlotte Yoh
Jaxon Yoon
Joey Zhou

DOUBLE BASS

Noa Stewart

STAFF

Mel Domingo
Santiago Strings Manager

Meri Sheegog
Santiago Strings String Coach

SCHOOLS REPRESENTED

Arnold O. Beckman High School
Beacon Park School
Cadence Park
Chaparral Middle school
CHIME Schwarzenegger
Community School
Corona Del Mar Middle School
Don Juan Avila Middle School
Harbor Day School
Heritage Oak Private Education
Irvine High School
Irvine Virtual Academy
Jeffery Trail Middle School
Kraemer Middle School
Lakeside Middle School
Legacy Magnet Academy
Northwood High School
Oak Creek Elementary School
Orange County School of the Arts
Orange Lutheran High School
Orchard Hills Middle School
Oxford Academy
Portola High School
Rancho San Joaquin Middle school
Santiago Hills elementary
Sierra Vista Middle School
South Lake Middle School
St. Margaret's Episcopal School
The Geneva School
Turtle Rock Elementary
University High School
Woodbridge High School
Yorba Linda High School

ABOUT THE MUSIC DIRECTOR



Dr. Johanna Gamboa-Kroesen is an Assistant Professor of Music Education at the University of California, Los Angeles where she teaches music education courses and supervises student teaching. She is a Fulbright Scholar, holds a Doctorate in Education from the University

of California, Los Angeles (UCLA), a Masters of Music Education in String Pedagogy from The Hartt School of Music, and a Bachelor's of Music in Music Education and Violin Performance from Chapman University. Dr. Gamboa-Kroesen is delighted to serve as director of the Pacific Symphony Santiago Strings, a premier youth string orchestra in Southern California.

Prior to her appointment at UCLA, Dr. Gamboa-Kroesen taught orchestra in the Irvine Unified School District for 16 years, conducted the Long Beach Harmony Project Orchestra, was on faculty at the Chapman University Conservatory of Music from 2012-2019, and served as a mentor teacher for the University

of California, Irvine, California State University, Long Beach, and Chapman University. She received the 2015 Orange County Outstanding Educator, Instrumental Music Award and the 2016 IUSD Excellence in Teaching Award for Visual and Performing Arts.

Dr. Gamboa-Kroesen's scholarship and research interests include inclusive teaching practices, school connectedness, and culturally responsive pedagogy. She enjoys an active schedule of conference presentations including presentations for College Music Society, National Association for Music Education (NAfME) National Music Research and Teacher Education Conferences, the California All-State Music Education Conferences (CASMEC), and Southern California School Band and Orchestra Association Annual Conferences. Dr. Gamboa-Kroesen regularly serves as guest conductor and clinician for orchestras in California and Arizona and delivers curriculum workshops for school districts throughout Southern California.

ABOUT PACIFIC SYMPHONY SANTIAGO STRINGS

Now in their 31st season, Pacific Symphony Santiago Strings (PSSS) has become a premier youth string orchestra, recognized both regionally and nationally.

Sponsored by The Orange County Chapter of the Suzuki Music Association of California/Los Angeles Branch, PSSS was founded by Lonie Bosserman and Margie Chan in 1991, and was known as the Santiago Strings Youth Orchestra before joining the Pacific Symphony family in 2007. Led by renowned educator Irene Kroesen from its inception through the 2021-22 season, PSSS is excited to now welcome its new music director, Dr. Johanna Gamboa-Kroesen. Dr. Kroesen is on the music faculty at the University of California, Los Angeles and her tenure represents an exciting new chapter for the ensemble. Santiago Strings also benefits from the invaluable artistic guidance of Pacific Symphony Music Director Carl St.Clair.

Representing over 30 schools in the SoCal region, PSSS provides an experience that nurtures the confidence, poise, and musical sensitivity of young musicians through the study and performance of outstanding string orchestra literature. PSSS serves instrumentalists in grades six through nine and is one

of four Youth Ensemble programs offered by Pacific Symphony. Each season, students enjoy an interaction with Maestro Carl St.Clair, as well as interactions with guest artists and professional musicians of Pacific Symphony. Students also engage in an annual weekend retreat and are offered free and discounted tickets to Pacific Symphony performances throughout the season.

Each season, PSSS presents a two-concert series, held at the Renée and Henry Segerstrom Concert Hall at the Segerstrom Center for the Arts in Costa Mesa. In its 25th anniversary year, PSSS was invited to participate in the National Orchestra Festival in Tampa, Florida as part of the American String Teachers Association (ASTA) annual conference. In its 2017-18 season, and under the guidance of Pacific Symphony Music Director Carl St.Clair, PSSS embarked on a musical and cultural exchange tour to Costa Rica, engaging in workshops and giving concerts in the cities of Cartago, San Ramón and the capital city of San José.

PROGRAM NOTES



Known as the father of Russian classical music, **Mikhail Glinka** (1804-1857) was the first established composer to write music in an authentic Russian style. The son of nobility living on a country estate, Glinka's first exposure to music came from family servants singing folk songs. Living in the

countryside, Glinka had many opportunities to hear Russian folk music as well as Orthodox liturgical music. While attending a boarding school in St. Petersburg, Glinka took the opportunity to take piano lessons with the Irish pianist and composer John Field (1782-1837), the inventor of the nocturne whose music proved highly influential to Frédéric Chopin. During the early 1830s, Glinka spent a three-year sojourn in Italy for medical reasons. While recuperating from a serious illness, the composer familiarized himself with Italian opera and became personal friends with the famed opera composer Gaetano Donizetti. He composed a great deal of music in the Italian style during his stay there. However, by 1833 he became disillusioned with Italy and decided to write music "as a Russian" rather than in the Italian fashion.

Composed intermittently between 1837 and 1842, **Ruslan and Ludmila** was Glinka's second opera. He began its composition immediately after the triumphant 1836 success of his first opera, *A Life for the Tsar*. Glinka based *Ruslan* on an 1820 poem by the famous Russian author Alexander Pushkin (1799-1837), and in fact discussed his desire to turn it into an opera with Pushkin. Glinka had hoped to collaborate with the author personally, but his death in a duel early in 1837 prevented this. Instead, the libretto was completed by Valerian Fyodorovich Shirkov (1805-1856). Unlike most operas, Glinka composed much of the music before the text had been prepared. The opera was first performed at the Bolshoi Theatre in St. Petersburg on December 9, 1842.

While its music was highly praised, the opera's libretto was seen as weak and thin from the very beginning. Glinka's second opera is entirely different from his first. Replete with giants, magic swords, and water spirits, its fantasy and farce take the place of *A Life for the Tsar's* historical and political drama. However, it is hardly a coincidence that Glinka would have chosen Pushkin to adapt for the musical stage. Both were interested in large-scale formal coherence, and both sought to combine Western artistic models with Russian subject matter.

The opera features many Russian musical elements. The first composer to devise an authentic Russian musical style, Glinka derives the harmonic and melodic language of the opera from the Russian folk music he had gained exposure to as a child. Notably, he uses the harp to imitate the *gusli*, an ancient Russian stringed instrument. In addition, *Ruslan* also features a number of highly progressive elements. In this opera, Glinka associates magic and the supernatural with whole tone scales, chromaticism, and octatonic scales. Glinka also uses what has been termed "ostinato variations," in which the melody is repeated but harmony and orchestration are "magically" changed. Glinka firmly establishes the convention of using diatonic music to represent human characters and chromatic music to represent supernatural ones. These musical features would prove extremely influential to Russian music (particularly Rimsky-Korsakov), and their association with magic continued up to and including Igor Stravinsky's 1910 ballet *The Firebird*.

In addition to its Russian folk elements, the opera also includes musical exoticism. This is hardly surprising given the times in which it was written. During the early and middle parts of the nineteenth century, Russia found itself engaged in a vigorous military expansion program. Already in possession of a huge territory stretching from Europe through northern Asia and across the Pacific into North America, Russia sought to extend its control further to include more strategic areas such as the Caucasus Mountains and Central Asia. In response, many Russian composers began to integrate harmonic and melodic features native to these regions into their music. In addition to native Russian elements, Glinka's opera depicts Persian, Turkish, and Finnish musical features. Glinka depicts Eastern exoticism through extremely slow "languorous" music as well as extremely fast, rhythmically agitated "primitive" dance music. These musical features would also come to define Russian musical exoticism for the next hundred years.

In spite of these fascinating and highly influential musical features, the opera has been largely forgotten. It is hardly ever performed in its entirety, and almost never at all outside of Russia. The opera's **overture**, however, is widely performed and well known to audiences around the world. Its musical style forms a stark contrast to that of the rest of the opera. The composer's recent sojourn in Italy and his affinity to Italian opera are manifest from the very beginning.



Of the four famous great Viennese composers of the eighteenth and early nineteenth century, **Franz Schubert** (1797-1828) was the only one actually born in Vienna. Although he wrote piano sonatas, chamber music, symphonies, religious music (including a short work for the

Jewish community of Vienna), and operas—all before his untimely death at the age of thirty-one—Schubert was most famous for his nearly six hundred songs for voice and piano (called “Lieder” in German), comprising almost two-thirds of his compositional output. Almost two hundred of these were published before his death, and he was primarily known for them during his lifetime. In addition to songs published individually, he also composed song cycles, sets of several songs published collectively and intended to be performed together as a group. Contemplative and intimate yet highly emotional, Schubert’s songs are perhaps more musically daring and innovative than any of his other compositions.

Schubert’s fascination with the art song comes as no surprise. Many of his close personal friends were highly interested in German literature; Schubert frequently attended poetry readings. Such gatherings among friends were quite common to Viennese and German society at the time. Schubert used his musical abilities as a way of commenting on and interpreting the poetic texts. The combination of music with text adds emotional intensity, can indicate irony, or can serve to illustrate the composer’s interpretation of the poet’s intent.

Although arranged for string orchestra, the works comprising **Four Songs for Strings** were originally songs, taken from three separate song cycles. *Die Schöne Müllerin*, the first, was taken from a set of 23 poems, a prologue, and an epilogue by the German poet Wilhelm Müller—Schubert set twenty of these in his song cycle (the work’s title is a play on words, meaning both “The Beautiful Miller’s Daughter” and “The Beautiful Müller”). Part of a large book of poems by Müller published in 1820, they tell a tragic story of unrequited love finding fulfillment through death, a common theme in German Romantic poetry. Schubert composed this cycle in 1823 and published it a year later. “The Hunter” was taken from this collection.

“Frozen Tears” comes from a later song cycle, *Die Winterreise* (“Winter Journey”). A set of 24 poems, also by Müller, it forms a sequel to *Die Schöne Müllerin* in which a lonely traveler, alienated by love, confronts a frozen landscape that mirrors the desolation of his own heart. Composed in 1827 and published in 1828, the work perhaps reflects the composer having pined in his youth over a young female acquaintance yet remained a lifelong bachelor. “Serenade” and “Farewell” are both taken from *Schwanengesang* (“Swan Song.”) Composed

in 1828 and published posthumously in 1829, it was one of the last pieces Schubert wrote. Unlike his other two song cycles, this cycle was based on texts by three different poets. The individual songs in the collection were possibly, though not necessarily, intended to be performed together. “Serenade” and “Farewell” both have texts by Ludwig Rellstab.

The years of composition of these works were an extremely tumultuous time for Schubert. 1823 saw the budding composer’s career and reputation on the rise. He had composed an immense amount of music beforehand: hundreds of songs, numerous string quartets, symphonies, sonatas, and operas. In the words of Robert Winter, the year 1814 marked the beginning of “a burst of creative activity that over the next fifteen months was virtually unrivalled in the history of Western music.” Yet during this time he neither published nor performed in public. Outside of his circle of friends he was entirely unknown. He earned his meagre livelihood as a teaching assistant in his father’s elementary school, working with the youngest students in a job he detested; he alternated between living in his father’s house and rooming with friends.

In 1821, two years before he composed *Die Schöne Müllerin*, he finally published for the first time, and gave several public concerts of his music. Finally starting to become known both within and outside of Vienna, he quickly began to earn a substantial salary from his music. Just at the beginning of what seemed like a promising career, Schubert realized in 1823 that he had contracted syphilis, at the time an incurable, invariably fatal disease. By 1827, when he composed *Die Winterreise*, he was dying and knew he had only a few months left to live, although he may have occasionally held out some hope.

The texts of the original song lyrics are translated here:

The Hunter

What is the hunter hunting here by the millstream?
Defiant hunter, stay in your own territory!
There are no animals here for you to hunt;
Here there is only a fawn, tame, for me.
And if you want to see that delicate fawn,
Then leave your guns in the forest,
And leave your barking dogs at home,
And stop that clattering sound of your horn
And trim that unkempt beard from your chin,
Or the fawn will be frightened in the garden.

But it would be better if you stayed in the forest
And left the mills and millers in peace.
What use do fish have in tree branches?
What can the squirrel want in the blue pond?
So stay in the wood, defiant hunter,
And leave me alone with my three milling wheels;
And if you want to get in good graces with my beloved,
Then, my friend, you should know what saddens her heart:

The wild boars which come out of the forest at night,
And break into her cabbage patch,
And trample about in the field.
Shoot these wild boars, hunting hero!

Frozen Tears

Frozen drops are falling
Down from my cheeks:
Could it be
That I have been crying?

Oh, tears, my tears,
Are you not so warm
That you solidify into to ice
Like cool morning dew?

Flowing from your source,
The heart, so glowing hot,
As if you wanted to melt
All of winter's ice!

Serenade

Softly my songs pray
Through the night to you;
Downward into the silent grove,
My beloved, come to me!

Whispering slender treetops rustle
In the moonlight;
My darling, do not fear
The hostile betrayer overhearing us.

Do you hear the nightingales call?
Oh, they beseech you,
With their tones of sweet sounds
They beseech me.

They understand the heart's longing,
Know the pain of love;
With their silvery notes they touch
Every soft heart.

Let your heart, too, be moved,
Beloved, hear me!
Trembling, I wait for you!
Come, make me happy!

Farewell

Farewell, you lively, cheerful town, farewell!
My horse is already scratching the ground with happy feet.
Take now my final, parting greeting.
You have never, ever seen me sad;
Even now, at my departure, you will not.
Farewell!

Farewell, you trees and gardens so green, farewell!
Now I ride along the silver stream;
My farewell song echoes far and wide.
You have never heard a sad song;
Even at my departure, you will not.
Farewell!

Farewell, friendly maidens there, farewell!
Why do you look out from fragrant, flowery houses,
With roguish, enticing eyes?
Like before, I greet you, and look around;
But I will never turn my horse around.
Farewell!

Farewell, dear sun, as you go to rest, farewell!
Now the stars twinkle with shimmering gold.
I am so lovely to you, little stars in the sky;
While we travel the world, far and wide,
You give us true leadership overall.
Farewell!

Farewell, little window shimmering brightly, farewell!
You shine so truly with your soft light,
and invite us so kindly into the cottage.
Oh, I have ridden past you so many times;
Will today be the last time?
Farewell!

Farewell, stars, veil yourselves in grey! Farewell!
The little window's dim, fading light
You numberless stars cannot replace for me;
I cannot stay here, I must go on.
What does it help me that you follow me so faithfully?
Farewell, stars, veil yourselves in grey!
Farewell!



Composer and pianist, **Yukiko Nishimura**, grew up in Japan. Ms. Nishimura graduated from Tokyo National University of Arts in 1990, where she studied with Atsutada Otaka. In 1991, she moved to Florida to study with Dr. Alfred Reed at the University of Miami and in 1993, she continued her studies with

Dr. Richard Danielpour at Manhattan School of Music. Other notable teachers include Ivan Davis, Dr. Sara Davis Buechner and Giampaolo Bracali. As a composer, Ms. Nishimura has received numerous commissions and has written for many solo instruments, chamber groups, wind ensemble, strings, and full orchestra. She has composed the scores to several notable silent films in America and Japan, such as Edison's "1910 Frankenstein," and "The Water Magician," directed by

Kenji Mizoguchi, as well as collaborated with Noh Play, Japanese traditional theaters. Among her honors are the special mention at the 15th and 26th International Competition for Original Compositions for Band in Corciano, Italy, and the 6th Aoyama Award. Ms. Nishimura is an active pianist that has given many solo concerts around the world, from Japan to the New York Public Library.

The Horizon was published in 2020. Flowing with a lush harmonic palette, it is an expressively lyrical experience. The composer writes: "It is a work that I want you to play with a gentle heart throughout, while thinking of someone who is very important to you."



Noted American musician and educator **Kirt Mosier** has embraced a dual role as conductor and composer. He has won numerous national composition awards and served as Artist in Residence at the Taipei American School in Taipei, Taiwan in 2020.

A professor of music at the University of Missouri at Kansas City, he has also taught in public high schools in suburban Kansas City. Outside of the classroom, Mosier has served as artistic director of the Kansas City Youth Symphony and as associate conductor of the Lee's Summit Symphony.

Like the composer's earlier work "**Blue Rhythmico**", "**Red Rhythmico**" is highly influenced by harmonies and rhythms from jazz and rock. The piece was published in 2010. In the composer's own words, "it is intended to be a rhythmic groove piece that explores the altered Dorian mode. Students and audiences will enjoy the rhythmic drive and find the melodic lines memorable."

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.