



DANCE NOIR

Monday, Mar. 18, 2024 @ 7:00 p.m.

Dr. Jacob Sustaita, conductor
Ariana Kim, bassoon
Rubi Lee, violin



We extend our heartfelt gratitude to Hans and Valerie Imhof, S.L. and Betty Huang, Patrick Chen, and Elaine Sarkaria for their generous support of this program and the entire PSYE organization. Your dedication to nurturing young talent is truly the cornerstone of our success and growth.

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

PROGRAM

BERLIOZ

Roman Carnival Overture

HUMMEL

Grand Concerto for Bassoon
and Orchestra in F Major
I. Allegro moderato
Ariana Kim, bassoon

TCHAIKOVSKY

Violin Concerto in D major,
Op. 35
I. Allegro moderato
Rubi Lee, violin

—INTERMISSION—

RACHMANINOFF

Symphonic Dances, Op. 45

Pacific Symphony Youth Orchestra

Dr. Jacob Sustaita • Music Director

Mary E. Moore Family Assistant Conductor Chair

Mel Domingo • Youth Orchestra Manager

FLUTE

Heather Kim, *principal*
Emma Lee
Junhee (Ita) Lee
Tammy Pao

OBOE

Connor Shim, *principal*
Ting Yu (Grace) Lai
Victoria Lee
Ahri Shin

CLARINET

Samuel Choi, *principal*
Andrew Lee
MingLiang (Brian) Yu
Aleena Zhong

BASSOON

Arim (Ariana) Kim, *principal*

FRENCH HORN

Wonu Park, *principal*
Tyler Bartow
Yiyu (Ella) Huang

TRUMPET

Allison Molin, *principal*
Kaitlyn Chung
Gabriel Dominguez
Daniel Lee

TENOR TROMBONE

Kenny Tran, *principal*
Jaden Jung
Joshua Koines
Owen Ramos

TUBA

Ace Tecson, *principal*

PERCUSSION

Robert Marshall, *principal*
Vivienne Hsi
Dorina Lin
Talon Lu
Elonzo Motus

HARP

Calene Lee, *principal*

PIANO

Kyle Yeung, *principal*

VIOLIN I

Rubi Lee
co-concertmaster
Lyndsey Lipscomb
co-concertmaster
Brendan Chang
KariAnne Chien
Aidan Jang
Amelia Kang
Andrew Kao
Grace Li
Rebecca Liu
Lawrence Mi
Elena Miyamoto
Lucas Nguyen
Justin K. Park
Hannah Schweiger
Marcus Shih
Jonathan Suh
Natalie Tran
Chloe Woo
Katelyn Xu

VIOLIN II

Brian Chang, *principal*
Anika Chen
Chelsea Chen
Minji Choi
Bentie Feng
Seaena Kim
Sophia Kim
Eileen Lee
Jiyool (Jaynie) Lee
Syuanwei (Sandra) Lee
Jacob Liu
Emily Lu
Ryan Mao
Nicholas Nguyen
Aadya Sharma
Jocelyn Tsai
Lucy Woo
Claire Yuan

VIOLA

Zara Amendt, *principal*
Jayden Chao
Caroline Cho
Sumin Cho
Jiwon Chung
Daniel de la Cruz
Audrey Guo
Jarrett Huang
Justin Hong
Heejae (Kayla) Kim
Soohyun (Sean) Lee
Ting-Wei (Christine) Lee
Jayden Kim
Johan Sears
Peter Tan
Nicholas To
Kara Wong
Seawoo (Andy) Yoo

CELLO

Verena Lo, *principal*
Nathan Dishon
Daniel Goo
Declan Hu
Kyle Hwang
Jeremy Kang
Aiden Kim
Mattea Kim
Zachary Kim
Arianna Lai
Amy Lantz
James Leehealey
Daniel Park
Ooju Robinson
Josephine Velez
Emerson (Yul) Yang
Charlotte Yeh
Jaxon Yoon

BASS

David Gima, *principal*
Soleil de Jesus
Zheng (Paul) Gong
Claire Holben
Liam Ramos
Noa Stewart
Jacob Wheat

PARTICIPATING SCHOOLS

Aliso Niguel High School
Arnold O. Beckman High School
Brea Junior HS
Carlmont High
Corona del Mar High School
Crean Lutheran High School
Diamond Bar High School
El Dorado High School
Fountain Valley High School
Huntington Beach High School
Irvine High School
John W North
Legacy Magnet Academy
Long Beach Polytechnic High School
Mater Dei High School
Monta Vista Academy
Murrieta Valley High School
Northwood High School
Orange County School of the Arts
Oxford Academy
Pacific Academy
Pacific Coast High School
Pacifica Christian
Portola High School
Richard Gahr High School
Rogers Middle School
Santa Margarita Catholic High School
Sunny Hills High School
Tesoro High School
Trabuco Hills High School
Troy High School
University High School
Valencia High School
Woodbridge High School

ABOUT PACIFIC SYMPHONY YOUTH ORCHESTRA

Founded in 1993, Pacific Symphony Youth Orchestra (PSYO) has emerged as the premier training orchestra of Orange County. Under the artistic direction and guidance of Pacific Symphony's renowned music director, Carl St.Clair, PSYO is quickly being recognized as one of the most outstanding youth orchestras in the country.

Representing over 34 schools in the SoCal region, PSYO offers performance opportunities to instrumentalists in grades 9-12 and is one of four Youth Ensemble programs offered by Pacific Symphony. PSYO provides members with an advanced and innovative artistic experience and strives to encourage musical and personal growth through the art of performance. Each season students enjoy an interaction with Music Director Carl St.Clair, as well as regular 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. PSYO has toured internationally, including to Bulgaria in 2011, to China in 2016, and to the Czech Republic and Austria in 2023.

Each season, PSYO presents a three-concert series, generously sponsored by individual donors. Members also participate in a side-by-side workshop performance with Pacific Symphony, where students perform with their professional counterparts. All performances take place at the Renée and Henry Segerstrom Concert Hall at the Segerstrom Center for the Arts. The spring concert each season features the winner(s) of the annual concerto auditions, for which auditions are exclusive to current PSYO members.

Weekly rehearsals are held at U.C. Irvine between September and May each season, and members are selected through annual auditions each Spring.

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†Pacific Symphony Life Director

*Also member of Board of Directors for Pacific Symphony

ABOUT THE MUSIC DIRECTOR

Dr. Jacob Sustaita serves as the assistant conductor for Pacific Symphony and Music Director Carl St.Clair, a position he has held since the fall of 2020. Dr. Sustaita also serves as Music Director and Conductor for Pacific Symphony Youth Orchestra (PSYO), the premier training orchestra of Orange County, and recognized as one of the most outstanding youth orchestras in the country.

Dr. Sustaita is also the newly appointed Orchestra Director for the Orange County School of the Arts Symphony Orchestra. In fall 2021 and 2022, Sustaita served as Acting Director of Orchestras at the Bob Cole Conservatory of Music at California State University Long Beach (CSULB). From 2015 to 2020, he led the Sam Houston State University Symphony, Chamber, Ballet, and Opera Orchestras as Director of Orchestral Studies. In 2016, Sustaita and the Symphony 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.

Dr. Sustaita is a frequent guest conductor and clinician across the country. 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 (NYO). Sustaita regularly conducted and coached the orchestra during its New York residency and on their seven-city tour of China and Hong Kong.

A native of Texas, Sustaita completed his Doctorate and Bachelor of Music degrees at the University of Houston, where he served as assistant conductor for the Moores Opera Center for three seasons. He also earned a Master of Music degree from both Penn State University and Rice University.

His honors include: Schissler Conducting Fellowship, Rice University Prize and Provost Fellowship and American Prize semi-finalist and finalist. His teachers and mentors include Carl St.Clair, Charles Dutoit, Franz Krager, Brett Mitchell, Gerardo Edelstein, and Paavo Järvi.



ABOUT THE ARTIST

Ariana Kim is currently a junior at Orange County School of the Arts (OCSA). Starting bassoon at the age of six at the Tampere Conservatory in Finland, she was an annual Conservatory winner. Prior to



being selected as a soloist for the PSYO concerto competition, she was a soloist for the OCSA concerto competition (2023), performed as a fellow for NPR's From the Top (2023-24), and was a semifinalist in The Music Center's Spotlight (2023). She was selected as a member of the National Youth Orchestra (NYO-USA) in 2024, and has attended multiple music programs as a scholarship student such as the Interlochen Summer Arts Camp in 2021, and Brevard Music Center in 2022. She has participated in all-state and all-southern groups since middle school, most recently playing in the California All-State Symphony Orchestra in 2023 and 2024.

Kim has played in masterclasses for Daniel Matsukawa, principal of the Philadelphia Orchestra; Whitney Crocket, principal of the Los Angeles Philharmonic; William Short, principal of the Metropolitan Opera Orchestra; and Eric Stromberg, Professor at Kansas University. She currently studies with Minho Lee.

ABOUT THE ARTIST

Rubi Lee, a very active and passionate 16-year-old violinist, is currently attending Orange County School of the Arts (OCSA) and studying violin with Dr. Solim Shin.



Since starting her journey as a violinist at the age of eight, she has performed at Carnegie Hall three times. Additionally, Lee was featured on Show 413 from NPR's radio program, *From the Top*, and is now the concertmaster of the Pacific Symphony Youth Orchestra.

Lee has received many awards in prestigious competitions such as the Southern California Philharmonic Concerto Competition, the Concerto competition of California Association of Professional Music Teachers, OCSA Concerto Competition, the CalASTA State Final Solo Competition. Recently, she won first place at the Pacific Symphony Youth Orchestra Concerto Competition and the Bellagrande International Music Competition.

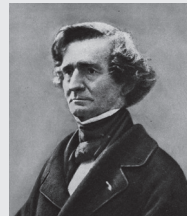
Last summer, she had the most memorable experience during NYO-USA's North American tour, led by conductor Sir Andrew Davis with guest soloists Gil Shaham and Hilary Hahn.

In addition to her musical pursuits, Lee is dedicated to being an active volunteer. She has been involved in various community service initiatives and humanitarian causes—this includes performing at senior centers from a young age and performing at benefit concerts to raise money for Ukraine, their refugees, student musicians with disabilities, and restore children and families in crisis. She enjoys teaching music to young kids as well.

Lee is a compassionate and motivated musician who understands the profound impact that music and volunteerism can have on the lives of others. Outside of her music life, she enjoys running and trying new foods.

PROGRAM NOTES

Today recognized as the leading early nineteenth-century French composer, **Hector Berlioz** (1803–1869) was the most important composer of his time in a country whose principal forms of art were literary and visual. In his own day, however, his music was considered eccentric and “incorrect,” although it was better appreciated in Germany, Austria, and Russia than his native France. More than anything, Berlioz's music is about artistic expression; its composer was intensely emotional and maintained a certain childlike idealism. Throughout his career he held firm to the ideal that art should maintain its purity at all costs, upholding its highest standards for those who can fully appreciate it and for its own sake rather than adapting itself to fit marketplace considerations.



Berlioz composed five completed operas, as well as many incomplete fragments. His first full opera, *Benvenuto Cellini*, was originally intended for the *Opéra Comique* and then upgraded for the Paris Opéra. Like many of his compositions, it is a mixture of various genres, combining comedy and serious drama. The opera premiered at the Paris Opéra on September 10, 1838. It was very poorly received, a failure that precluded him from receiving any more opera commissions in Paris. He revised it more than a decade later in 1852, putting on the second version in Weimar with the help of his friend Franz Liszt; the opera is today almost never performed. The libretto is by Léon de Wailly and Henri Auguste Barbier.

The opera is a highly fictionalized adaptation of the autobiography of Benvenuto Cellini (1500–1571), a real-life Italian sculptor, musician, and artist based in Rome. At the beginning of the opera, Pope Clement VII has chosen Cellini—instead of the official papal sculptor, Fiermosca—to make a sculpture of Perseus. (At the time, official censorship prohibited the depiction of popes on stage, so Clement was replaced with a cardinal before the opera's premiere.) While preparing to make the sculpture, Cellini plans to meet Teresa at the carnival and elope with her; he is overheard by Fiermosca, who also is in love with Teresa. At the carnival, Fiermosca arrives dressed identically to Cellini, hoping to intercept Teresa first. In the end, Cellini completes the sculpture of Perseus and marries Teresa. The second act was considered weak and confusing and was partly responsible for the opera's poor reception. Although the music was unappreciated by wider audiences, Berlioz himself was highly pleased with it, writing that it “contains a variety of ideas, an energy and exuberance and a brilliance of colour such as I may perhaps never find again.”

Six years after the opera's premiere, Berlioz arranged parts of it into a separate piece, the ***Roman Carnival***

PROGRAM NOTES

Overture. Like many of his later overtures, it adheres to the fast-slow-fast pattern. The English horn solo comes from the aria “O Teresa, vous que j’aime plus que ma vie” (“Oh Teresa, you who I love more than my life”), in which Cellini plans to elope with Teresa at the carnival while secretly overheard by Fieramosca. The fast theme comes from the opera’s carnival scene. One of his most famous pieces, it preserves the opera’s exuberance and vivid orchestration. *Roman Carnival Overture* premiered in Salle Herz in Paris on February 3, 1844; the original overture to the opera is also performed as a standalone piece.

In his own day considered one of the greatest pianists, composers, and teachers in all of Europe, **Johann Nepomuk Hummel** (1778-1837) was born in Bratislava (then part of the Austrian Empire). He began studying piano almost in infancy, progressing extremely quickly; his later studies would also include violin and singing. In 1786 Hummel and his family moved to Vienna, where he began studying with Mozart. The celebrated composer was so impressed with the young Hummel’s prodigious talent that he not only taught him for free but unofficially adopted him into his own family. Hummel lived in the Mozart household for two years, forging an extremely close personal relationship and taking part in both musical and non-musical activities with the master composer.



When Mozart became unable to continue teaching him for personal reasons, Hummel embarked on a concert tour of Europe at his mentor’s suggestion. Concurrently, the precocious young musician began teaching piano to adult students at the age of 12. After living in London for two years, Hummel and his family returned to Vienna in 1793, where he lived for ten years, studying composition, counterpoint, and philosophy of music. In addition to his studies, Hummel taught extensively, often giving nine to ten lessons per day, and routinely composed until 4:00 in the morning. Hummel also used his time in Vienna to build his performing career, building a devoted circle of followers during this time.

In 1803 Hummel began working for the aristocratic Esterházy family at their palace in Eisenstadt, Austria—the same location in which Joseph Haydn had worked for decades and was still technically employed. Hummel soon became appointed concertmaster for the Esterházy’s. Despite somewhat strained professional relationships with instrumentalists in the shadow of Haydn, whom the musicians had revered, Hummel’s tenure was largely successful. Hummel’s duties included composing religious and theatrical works for the aristocratic family and conducting their private orchestra. However, he began to focus more on writing music for private publication in Vienna, neglecting his duties, and was consequently fired by the Esterházy’s in 1811.

Hummel performed piano recitals at the Congress of Vienna, the political summit in which politicians restored the map of Europe following Napoleon’s final defeat in the Napoleonic Wars. Hummel made a huge impression on important dignitaries and became a noted cultural celebrity. Following this and other successes as a concert artist, he briefly took on an unsatisfying position in Stuttgart in 1816 before becoming kapellmeister in Weimar in 1818, a position he held for the rest of his life. As part of his official duties, Hummel conducted the court theatre orchestra for operatic performances, fundraising concerts, special events, and private parties. His position allowed him three months’ leave per year, enabling him to embark on concert tours as far as France, Poland, and Russia. Hummel the intellectual circle dominated by celebrated German author Johann Wolfgang von Goethe and other intellectual figures residing in the city and became one of the leading Weimar cultural figures in his own right. He also continued composing and teaching. Near the end of his life, Hummel wrote a monumental book on piano playing.

Today Hummel is primarily known as a virtuoso pianist and composer of piano music, but scholarly interest in his other music is increasing. He composed in nearly all widely used genres of his day, although he never composed symphonies (probably at least in part due to his friendly rivalry with Beethoven). His music’s virtuosity never eclipses its essentially eighteenth-century outlook of restrained elegance. As the last proponent of Viennese classicism, Hummel saw his reputation decline in the 1830s as the classical style fell out of favor in Europe.

Much about the **Grand Concerto for Bassoon and Orchestra** remains a mystery. It is not known when Hummel composed the work. Unpublished in his lifetime, it did not appear in catalogues of the composer’s works until relatively recently. The manuscript does not have a date, although it does specify that it was dedicated to someone named “Griesbacher.” However, the only musician known to carry this name in early 19th-century Europe was a clarinetist in Vienna. The manuscript specifies that Hummel was living in Vienna, where the composer resided from 1786-1788, 1793-1804, and 1811-1816. The piece was first published in 1957 as part of a doctoral dissertation; the dissertation author felt that the work was likely composed between 1811 and 1816, while Grove’s Dictionary dates it to c.1805.

Pyotr Ilyich Tchaikovsky (1840-1893) composed his **violin concerto** in 1878, shortly after his marriage. At the time he composed the work, he was enjoying newfound financial freedom made possible by the financial backing of aristocratic patron Nadezhda von Meck.



Von Meck’s support, which she believed would allow

PROGRAM NOTES

Tchaikovsky to fulfill his destiny of becoming Russia's greatest composer, allowed him to travel extensively and devote more time to composing.

Tchaikovsky composed the piece while vacationing in Clarens, Switzerland with his friend and former student, violinist Iosif Kotek. In fact, the violin part reflects an active collaboration with Kotek, who rewrote awkward passages (precisely as Brahms and Joachim were doing at the same time for the Brahms violin concerto). The work was inspired by Eduard Lalo's *Symphonie espagnole*, which Tchaikovsky played with Kotek. Impressed by that work's invigorating rhythms and clear melodies, Tchaikovsky noted how Lalo "thinks more about musical beauty than about observing established traditions, as do the Germans." Although Tchaikovsky originally wanted to dedicate the concerto to Kotek, he was afraid of being accused of homosexuality (Tchaikovsky was, in fact, homosexual), and Kotek refused to perform the work. The piece premiered in 1881 in Vienna, and was published in 1888, dedicated to the violinist Adolph Brodsky.

Well known for its lush sense of nostalgia, the music of **Sergei Rachmaninoff** (1873-1943) stands as the last representative of Russian late Romanticism. Remembered today primarily for his piano works and as a performing virtuoso, Rachmaninoff cultivated a musical style filled with intense lyricism, formal innovation, and brilliant orchestration.



In 1939 with storm clouds gathering and the specter of war once more looming on the horizon, Rachmaninoff again left Europe and returned to the United States after having lived in New York during the early 1920s. This time he settled in Beverly Hills, where he died. He was buried in upstate New York, a short distance from where the Tappan Zee Bridge now stands. His childhood estate, destroyed during the wake of the Russian Revolution, was reconstructed in the 1980s and early 1990s during and shortly after the closing days of the Soviet Union, and opened to the public as a museum in 1995.

Although best known today as a pianist and composer of piano music, Rachmaninoff also composed three operas, three symphonies, choral music, songs, and chamber music. In spite of his supreme mastery of piano technique, his music features lyricism, long lines, and expressive possibilities over showy virtuosity. His compositional practice stresses formal sophistication, with the seeds of the entire work often present in its first few measures. Moreover, Rachmaninoff focused his works around a single climactic goal of the entire piece.

Much of his music is infused with a sense of nostalgia—yet he held a paradoxical interest in modernity. In fact, he owned the first automobile in his part of rural Russia and later enjoyed driving his speed boat on Lake

Lucerne. Although he rarely commented on politics, he wrote a letter to the *New York Times* in 1931 criticizing Soviet policy. As a result, his music was banned from performance and even from being studied in Russia for a period of two years.

Rachmaninoff composed his final composition, his ***Symphonic Dances, Op. 45***, in 1940 while staying at the Honeyman estate on Long Island in Huntington, New York. The culmination of the composer's late style, the work marks the famed Romantic, anti-modernist composer's foray into a kind of emergent modernism of his own, replete with propulsive rhythms and freer use of dissonance than that found in most of his other works. Its orchestration features the use of the alto saxophone, highly unusual for Rachmaninoff. Rachmaninoff had originally titled the work *Fantastic Dances*, with movements originally titled "Noon," "Twilight," and "Midnight."

The piece includes several musical allusions taken from both Rachmaninoff's own works and from religious sources. The first movement quotes the primary theme of the composer's first symphony, composed in 1895 as a young man first starting out on his path as an artist. That symphony, composed half a century before this work, was shaped and heavily inspired by Russian church music. Additionally, the *Symphonic Dances* also include a quotation of the traditional Russian Orthodox chant "Blagosloven yesi, Gospod!" ("You are blessed, oh Lord") which Rachmaninoff had used in his *All-night Vigil*, composed in 1915. Moreover, the *Symphonic Dances* also quote the *Dies Irae*, the chant melody used in traditional Roman Catholic funerals. When he finished composing the work, Rachmaninoff wrote in the musical score the words "I thank thee, Lord." Taken together, these allusions to religion as well as to works from the beginning, middle, and end of Rachmaninoff's musical career suggest that the *Symphonic Dances* are a summing up of the composer's life as well as a meditation on his own mortality.

Symphonic Dances is dedicated to the Philadelphia Orchestra. It was premiered by that ensemble, conducted by Eugene Ormandy, on January 3, 1941.

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.