



presents

Grand Concert 2014

Rocky Lee, Artistic Director and Conductor

Mark Alpizar, Conductor

Yiqun Chen, Conductor

Dan Robbins, Conductor

Procession of the Nobles

NIKOLAI RIMSKY-KORSAKOV
(1844–1908)

Carmen Suite No. 1

GEORGES BIZET
(1838–1875)

- I. Prélude – Act I, Prélude: "Fate" motive
- II. Aragonaise – Interlude (Entr'acte) before Act IV
- III. Intermezzo – Interlude (Entr'acte) before Act III
- IV. Séguedille – Act I, Seguidilla (Carmen): Près des remparts de Séville
- V. Les Dragons d'Alcala – Interlude (Entr'acte) before Act II
- VI. Les Toréadors – Theme from Prelude to Act I and Procession of the Toreadors from Act IV: Les voici! voici la quadrille des Toreros!

Danse Macabre

CAMILLE SAINT-SAËNS
(1835–1921)

Jupiter from *The Planets*

GUSTAV HOLST
(1874–1934)

— INTERMISSION —

Symphony No. 8 in G major, Op. 88

ANTONÍN DVOŘÁK
(1841–1904)

- I. Allegro
- II. Adagio
- III. Allegretto grazioso – Molto vivace
- IV. Allegro ma non troppo

Out of courtesy to the artists and your fellow patrons, please take a moment to turn off and refrain from using cellular phones, pagers, watch alarms and similar devices. The use of any audio or videorecording device or the taking of photographs (with or without flash) is strictly prohibited. Thank you.

ABOUT THE ARTISTS



Rocky Lee



Mark Alpizar



Yiqun Chen



Dan Robbins

Maestro Rocky Lee, SCYSO Artistic Director & Principal Conductor

Maestro Lee is a graduate of Chapman University, where he studied conducting with Maestro John Koshak and violin performance with Mischa Lefkowitz. With two decades of teaching experience, he has become one of the most respected music educators in Southern California. His revolutionary approach to music education has made classical music enjoyable and simple to grasp for young musicians.

As a conductor, he has received accolades in the United States and abroad. Under his leadership, the South Coast Youth Symphony Orchestra performed a SCYSO exclusive concert to a full house at the Los Angeles Music Center's Walt Disney Concert Hall in 2012. Internationally he has led the SCYSO, representing the United States on five international concert tours performing in Czech Republic and Austria in 2005, Italy in 2007, Spain in 2009, England, Ireland and Wales in 2011 and France and Germany in 2013. One review from the *South Wales Evening Post* had this to say about the orchestra: "A captivating performance, thoroughly deserving the standing ovation they were given at the end." The orchestras were received with great applause performing in the magnificent cities of Prague, Vienna, Salzburg, Rome, Florence, Venice, Madrid, Toledo, Seville, Costa del Sol, Granada, Dublin, Cardiff, London, Paris, Heidelberg and Munich. The orchestra will embark on its 6th international concert tour to Greece in 2015.

His work in conducting and education has earned him recognition from the European Cultural Initiative for the Young Generation,

presented to him by Dr. Jutta Unkart-Seifert. Together with his staff of selected professional musicians, his orchestras create an environment where young musicians are challenged and encouraged to develop and refine their musical abilities. Maestro Lee inspires the musicians to achieve their highest potential from every stage of their musical development. These attributes are recognized by the enthusiasm expressed by the orchestras he conducts.

Maestro Mark Alpizar, SCYSO Conductor

Maestro Alpizar is a conductor, clarinetist, and educator in the Los Angeles and Orange County areas. He received his Bachelor of Music degrees in Clarinet Performance and Music Education in 2010 from the Bob Cole Conservatory of Music at California State University Long Beach and has since returned to CSULB for a Masters in orchestral conducting with Johannes Müller-Stosch. He is also the assistant conductor of the Long Beach Symphony and led them in a series of children's concerts this season.

Mr. Alpizar serves as Music Director of the Four Seasons Youth Orchestras and conducts their flagship group – *La Primavera*. Under his baton, *La Primavera* has toured New York and Australia where they played in the famed Sydney Opera House. This season they presented the world-premiere of Luke Hannington's opera, *The Inferiority Complex of Old Sippy*. He also serves as conductor of the South Coast Youth Symphony Orchestra and has conducted them in performances in Spain, England, Ireland, Wales and the Walt Disney Concert Hall.

As the clarinetist of *Quintessential Winds*,

a professional wind quintet, Mr. Alpizar has concertized and competed across the country. In addition to his playing, Mr. Alpizar maintains a studio of private clarinet students who have participated in the CBDA "All-State" Wind Ensemble, the SCSBOA "All-Southern" ensembles, and have been principal in many of the area's youth orchestras, youth wind ensembles and district honor ensembles.

Maestro Yiqun Chen, SCYSO Conductor

Maestro Chen has been a music educator and performer for nearly a decade. He received a Masters of Arts degree in Teaching Music from the University of Southern California with an emphasis in instrumental music education. While attending USC, Mr. Chen received the Ella Fitzgerald Foundation Scholarship. Mr. Chen holds a Bachelor of Music degree in performance with a concentration in saxophone and jazz studies from the Bob Cole Conservatory of Music at California State University Long Beach and was a recipient of the Mary E. Israel Music Scholarship as well as the Jazz Studies Department Outstanding Student Award. His primary saxophone teachers were Chris Charbonneau, Leo Potts, Jay Mason, and James Barrera. He has also studied with Doug Masek and Rusty Higgins. With many years of private teaching experience, his private students have been members of the Southern California Band and Orchestra Association's Honor Bands as well as the California Band Directors Association's All State Honor Band and the California Music Educators Association's All State Honor Band. His students have also been successful in solo competitions such as the Music Teacher's

National Association's Solo Competition and the Claremont Winds Concerto Competition. In 2006 he was a member of the Disneyland All American College Band and performed full time at the Disneyland Resort. Mr. Chen has participated in the 16th annual Hamamatsu Wind Instrument Academy, the 3rd annual Hong Kong International Saxophone Symposium and the 2011 North American Saxophone Alliance Region 2 Conference. Mr. Chen is the director of instrumental music at Gladstone High School in Covina, California and the director of the Cerritos branch of the SCYSO. He is currently a member of the

Southern California School Band and Orchestra Association, the North American Saxophone Alliance, and the Phi Kappa Phi National Honor Society. Mr. Chen toured with the SCYSO to England, Ireland and Wales in 2011.

Maestro Dan Robbins, SCYSO Conductor

Maestro Robbins is a graduate of Cal State Fullerton. He earned a Bachelor's Degree in Music Performance in 1988 and a Bachelor's Degree in Music Education with honors in 1992. As a native of Southern California, he has taught and performed for many years. He has been honored at La Paz Intermediate

School where he is the music director, and was awarded the SVUSD Teacher of the year in 2000. In 2001, he was nominated for the Disney American Teacher Award and was recognized as teacher of the year by the Kiwanis Club, Rotary Club and Phi Delta Kappa (ΦΔΚ). In 2009, he received the Orange County Outstanding Arts Educator Award. He has toured with the SCYSO to Czech Republic and Austria in 2005, Italy in 2007, Spain in 2009, England, Ireland and Wales in 2011 and France and Germany in 2013. Mr. Robbins was chosen to conduct the SCSBOA Honor Jazz Ensemble for the 2009–2010 school year.



SCYSO Grand Concert 2012 – Walt Disney Concert Hall, Los Angeles

ABOUT THE ORCHESTRA

Founded in 2001, the South Coast Youth Symphony Orchestra is recognized as a premier youth orchestra in Southern California. Founders Rocky and Sarah Lee envisioned an environment where the orchestra strives for musical excellence and the development of poise and confidence in each musician through the joy of music making. The SCYSO provides a distinguished orchestral experience designed to motivate and enhance musical talent and cultivate individual growth through the rehearsal and performance of renowned orchestral repertoire while offering unparalleled musical training and professional performance opportunities to musicians of all abilities.

The SCYSO is well respected and supported by local music teachers and public school directors. The orchestra further distinguishes itself by being the only ensemble with three separate rehearsal locations enabling the SCYSO to attract and accommodate the most talented musicians in various Southland communities. The SCYSO rehearses weekly in Mission Viejo, Pomona and Cerritos and combines monthly for workshops. The SCYSO has represented the United States on five international concert tours performing in Czech Republic and Austria in 2005, Italy in 2007, Spain in 2009, England, Ireland and Wales in 2011 and France and Germany in 2013. One review from the *South Wales Evening Post* had this to say about the orchestra: "A captivating performance, thoroughly deserving the standing ovation they were given at the end." The orchestras were received with great applause performing in the magnificent cities of Prague, Vienna, Salzburg, Rome, Florence, Venice, Madrid, Toledo, Seville, Costa del Sol, Granada, Dublin, Cardiff, London, Paris, Heidelberg and Munich. The orchestra will embark on its 6th international concert tour to Greece in 2015.

The orchestra performed a SCYSO exclusive concert to a full house at the Los Angeles Music Center's Walt Disney Concert Hall in 2012 and will perform its next Grand Concert in Renée and Henry Segerstrom Concert Hall on Saturday, June 21, 2014.

For additional information or to schedule an audition please visit www.scysomusic.org or call (626) 272-8207.

SCYSO Rehearsals:

Cerritos, Tuesday 7 – 9 p.m.

Carmenita Middle School

13435 166th Street, Cerritos, CA 90703

Mission Viejo, Wednesday 7 – 9 p.m.

La Paz Intermediate School

25151 Pradera Drive, Mission Viejo, CA 92691

Pomona, Saturday 1 – 3 p.m.

Garey High School

321 West Lexington Avenue, Pomona, CA 91766

Special Thanks

La Paz Intermediate School, Carmenita Middle School, Garey High School, Mr. Dan Robbins, Mr. Alan Hallback and Mr. Robert Lawe for their generous support of the SCYSO and for the use of facilities and percussion equipment.

Parents of the orchestra members for their on-going support of their child's music education.

The South Coast Youth Symphony Orchestra acknowledges the importance of the private and school music teachers in educating our talented musicians.

THE SOUTH COAST YOUTH SYMPHONY ORCHESTRA

VIOLIN I

Lauren Carpio **
Mary Falck *
Devyn Hansen *
Taylor Zinn *

Eileen Abdollahi
Bernard Carpio •
Jeremy Chang
Megan Chang
Alex Chao
Cindy Chou
Kelsey Garcia
Yiling Kao
Samantha Keehn •
Mina Nakatani
Warren Siu
Solmaz Soleimani

VIOLIN II

Irene Ahn
Ilka Bradvica
Brooke Carlisle
Alan Chan
Benjamin Chao
David Chen
Eric Chen
Catherine Do
Shun Goss
Lindsey Hamilton
Eunice Huang
Susie Kang
Julie Kim
Rene Kim
Yukimi Konishi
Katerina Kostina
Christopher Lee

Justin Lee
Yuri Lee
Sara Marquetant
Evan Putzier
Allen Sim
Karen Su
Crystaline Tran •
Benjamin Trinh •
Lauren Vuceta
Ethan Wang
Justine Wang
Stephanie Wong
Pauline Xie
Michael Zhou +

VIOLA

Christine Anderson +
Isabella Gentile
Natalie Hagler
Nazeeh Hobbs •
Chris Ngo +
Florence Tang
Henry Wang
Amanda Young

CELLO

Chris Fields •
Jack Foster
Michelle Griffith
Chris McCarthy •
Jonah Moon +
Bailey Shahinian
Avner Shryer
Helen Sohn
Emily Stewart
Allen Wong
Michael Yi +

BASS

Trevor Arnold
Steven Bodenhoefer +
Rhea Lin
Sabrina Sarner

FLUTE

Alyssa Hamilton +
Eugene Kim
Eunice Lee
Thomas Nguyen
Shahid Osuna +
Aiden Titel +
Nicholas Wu

PICCOLO

Shahid Osuna

OBOE

Abigail Castillo
Issac Chyun
Riley Danna
Abiah Padua
Jamie Trinajstich
Juliana Victoria +

ENGLISH HORN

Jamie Trinajstich

CLARINET

David Aguiar +
Claire Choi
Steven Du
Elliot Sim
Claudia Zhang +

BASS CLARINET

Ju Hoon Lee

BASSOON

Justin Paguio •
Gabriela Victoria +
Audrey Zinn

SAXOPHONE

Nathan Burgess
Alex Igarashi +

FRENCH HORN

Adrian Dunker •
Nicholas Steffenhagen
Samuel Victoria +
Heather Wang

TRUMPET

Brian Cerjak •
Nicole Griffith +
Johnny Lu
Casey Martin •
Daria Parker
Carlos Peralta •
Carlos Ramos +

TROMBONE

Michael Beltran •
Anthony Garcia +
Alexander Gurr +

BARITONE

Mikey Shahinian

TUBA

Elizabeth Paiz •

PERCUSSION

Cole Boulanger •
Jeremy Cooley •
Amanda Duncan •
Koji Nakatani +
Corey Townley •

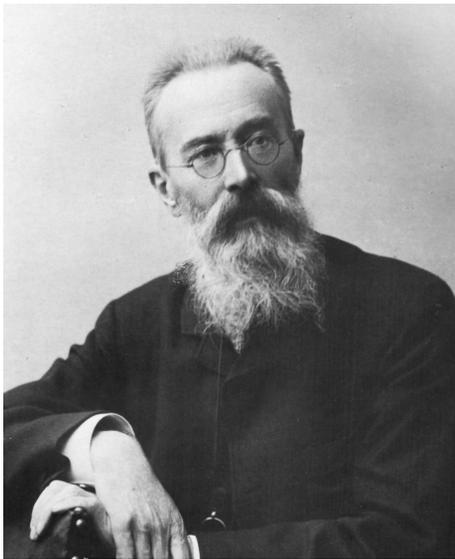
** Concertmaster

* Assistant Concertmaster

+ Principal

• Faculty/Guest Artist

PROGRAM NOTES



NIKOLAI RIMSKY-KORSAKOV

Born: March 18, 1844

Died: June 21, 1908

Procession of the Nobles

Nikolai Andreyevich Rimsky-Korsakov was a Russian composer, and a member of the group of composers known as The Five. He was a master of orchestration. His best-known orchestral compositions; *Capriccio Espagnol*, the *Russian Easter Festival Overture*, and the symphonic suite *Scheherazade* are staples of the classical music repertoire, along with suites and excerpts from some of his 15 operas. *Scheherazade* is an example of his frequent use of fairy tale and folk subjects.

Rimsky-Korsakov believed, as did fellow composer Mily Balakirev and critic Vladimir Stasov, in developing a nationalistic style of classical music. This style employed Russian folk song and lore along with exotic harmonic, melodic and rhythmic elements in a practice known as musical orientalism, and eschewed traditional Western compositional methods. However, Rimsky-Korsakov appreciated Western musical techniques after he became a professor of musical composition, harmony and orchestration at the Saint Petersburg Conservatory in 1871. He undertook a rigorous three-year program of self-education and became a master of Western methods, incorporating them alongside the influences of Mikhail Glinka and fellow members of The Five. His techniques of composition and

orchestration were further enriched by his exposure to the works of Richard Wagner.

For much of his life, Rimsky-Korsakov combined his composition and teaching with a career in the Russian military at first as an officer in the Imperial Russian Navy, then as the civilian Inspector of Naval Bands. He wrote that he developed a passion for the ocean in childhood from reading books and hearing of his older brother's exploits in the navy. This love of the sea might have influenced him to write two of his best-known orchestral works, the musical tableau *Sadko* (not his later opera of the same name) and *Scheherazade*. Through his service as Inspector of Naval Bands, Rimsky-Korsakov expanded his knowledge of woodwind and brass playing, which enhanced his abilities in orchestration. He passed this knowledge to his students, and also posthumously through a textbook on orchestration that was completed by his son-in-law, Maximilian Steinberg.

Rimsky-Korsakov left a considerable body of original Russian nationalist compositions. He prepared works by The Five for performance, which brought them into the active classical repertoire (although there is controversy over his editing of the works of Modest Mussorgsky), and shaped a generation of younger composers and musicians during his decades as an educator. Rimsky-Korsakov is therefore considered "the main architect" of what the classical music public considers the Russian style of composition. His influence on younger composers was especially important, as he served as a transitional figure between the autodidacticism which exemplified Glinka and The Five and professionally trained composers which would become the norm in Russia by the closing years of the 19th century. While Rimsky-Korsakov's style was based on those of Glinka, Balakirev, Hector Berlioz, and Franz Liszt, he "transmitted this style directly to two generations of Russian composers" and influenced non-Russian composers including Maurice Ravel, Claude Debussy, Paul Dukas and Ottorino Respighi.



GEORGES BIZET

Born: October 25, 1838

Died: June 3, 1875

Carmen Suite No. 1

Formally Alexandre César Léopold Bizet, was a French composer, mainly of operas. In a career cut short by his early death, he achieved few successes before his final work, *Carmen*, became one of the most popular and frequently performed works in the entire opera repertoire.

During a brilliant student career at the Conservatoire de Paris, Bizet won many prizes, including the prestigious Prix de Rome in 1857. He was recognized as an outstanding pianist, though he chose not to capitalize on this skill and rarely performed in public. Returning to Paris after almost three years in Italy, he found that the main Parisian opera theatres preferred the established classical repertoire to the works of newcomers. His keyboard and orchestral compositions were likewise largely ignored; as a result, his career stalled, and he earned his living mainly by arranging and transcribing the music of others. Restless for success, he began many theatrical projects during the 1860s, most of which were abandoned. Neither of the two operas that reached the stage; *Les pêcheurs de perles* and *La jolie fille de Perth* was immediately successful.

After the Franco-Prussian War of 1870–71, in which Bizet served in the National Guard, he had little success with his one-act opera *Djamileh*, though an orchestral suite derived from his incidental music to Alphonse

Daudet's play *L'Arlésienne* was instantly popular. The production of Bizet's final opera *Carmen* was delayed through fears that its themes of betrayal and murder would offend audiences. After its premiere on March 3, 1875, Bizet was convinced that the work was a failure; he died of a heart attack three months later, unaware that it would prove a spectacular and enduring success.



CAMILLE SAINT-SAËNS

Born: October 9, 1835
Died: December 16, 1921

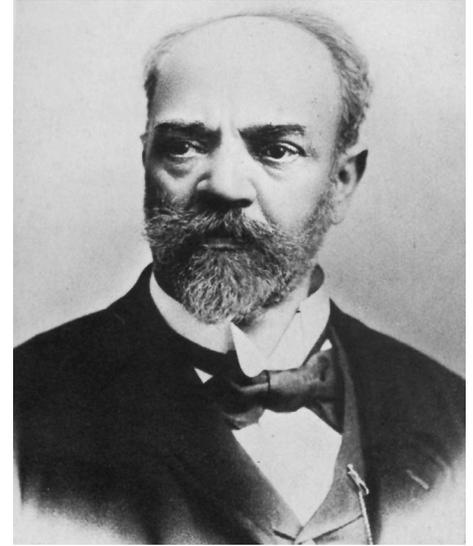
Danse Macabre, Op. 40

Charles-Camille Saint-Saëns was a French composer, organist, conductor, and pianist of the Romantic era. He is known especially for *The Carnival of the Animals*, *Danse Macabre*, *Samson and Delilah* (Opera), Piano Concerto No. 2, Cello Concerto No. 1, *Havanaise*, *Introduction and Rondo Capriccioso* and his Symphony No. 3 (Organ Symphony).

Danse Macabre, Op. 40, is a tone poem for orchestra, written in 1874. It started out in 1872 as an art song for voice and piano with a French text by the poet Henri Cazalis, which is based on an old French superstition. In 1874, the composer expanded and reworked the piece into a tone poem, replacing the vocal line with a solo violin.

According to legend, "Death" appears at midnight every year on Halloween. Death calls forth the dead from their graves to dance their dance of death for him while he plays his fiddle (here represented by a solo violin). His

skeletons dance for him until the rooster crows at dawn, when they must return to their graves until the next year. The piece opens with a harp playing a single note, D, 12 times (the 12 strokes of midnight) which is accompanied by soft chords from the string section. The solo violin enters playing the tritone consisting of an A and an E-flat. In an example of scordatura tuning, the violinist's E string has actually been tuned down to an E-flat to create the dissonant tritone. The first theme is heard on a solo flute, followed by the second theme, a descending scale on the solo violin which is accompanied by soft chords from the string section. The first and second themes, or fragments of them, are then heard throughout the various sections of the orchestra. The piece becomes more energetic and at its midpoint, right after a contrapuntal section based on the second theme, there is a direct quote played by the woodwinds of the *Dies Irae*, a Gregorian chant from the Requiem Mass that is melodically related to the work's second theme. The *Dies Irae* is presented in a major key, which is unusual. After this section the piece returns to the first and second themes and climaxes with the full orchestra playing very strong dynamics. Then there is an abrupt break in the texture and the coda represents the dawn breaking (a cockerel's crow, played by the oboe) and the skeletons returning to their graves. The piece makes particular use of the xylophone to imitate the sounds of rattling bones. Saint-Saëns uses a similar motif in the *Fossils* movement of *The Carnival of the Animals*.



ANTONÍN DVOŘÁK

Born: September 8, 1841
Died: May 1, 1904

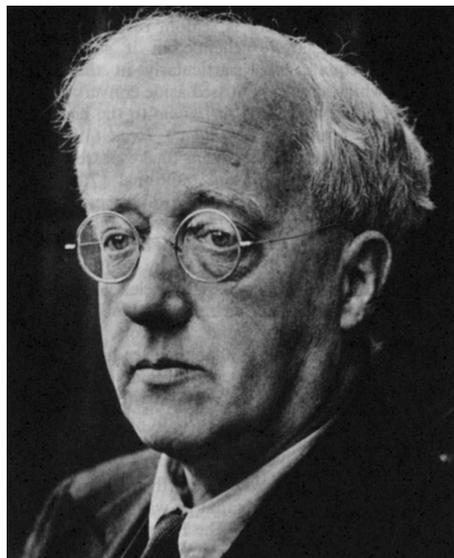
Symphony No. 8 in G major, Op. 88

Dvořák was born on September 8, 1841, in the Bohemian village of Nelahozeves, near Prague (then part of Bohemia in the Austrian Empire, now in the Czech Republic), where he spent most of his life. He was a Czech composer of the late Romantic music, who employed the idioms of the folk music of Moravia and his native Bohemia. Dvořák's own style is sometimes called "romantic-classicist synthesis." His works include symphonic, choral, chamber music, concerti, operas and many other orchestral and vocal-instrumental pieces. His best-known works include his *New World Symphony*, the *Slavonic Dances*, "American" String Quartet, the opera *Rusalka*, Cello Concerto in B minor and choral works *Stabat Mater*, *Requiem*, Op. 89 and *Te Deum*.

Dvořák's Eighth Symphony, written within the two-and-a-half-month period from August 26 to November 8, 1889, is a classic example of a piece of music in which a simple and direct exterior hides a very sophisticated and multi-layered interior. The symphony begins with a hint of darkness to come, with a long, lyrical and melancholy melody played by the cellos. His later Cello Concerto was final proof that no composer ever understood the cello better than Dvořák, but in this symphony the cellos carry so much of the melodic weight that they

take on the role of something like a narrator or a Greek chorus. At each key moment in the symphony, it is the cellos who tell us where we are. Interestingly, this is a role the cellos would reprise in the next G Major symphony by a major composer, Mahler's Fourth.

Perhaps there is a more personal reason for the use of all these melodies which so powerfully evoke childhood and naivety. Dvořák himself, only 12 years earlier, had been forced to bury three of his own children within months of each other. Like Mahler (who's own G Major symphony was itself a meditation on the passing of a child—surely Dvořák's symphony was a model for him), Dvořák's associations with the music of childhood could only be conflicted. However, unlike Mahler, Dvořák was always determined to face the most painful loss with hope, whether in the *Stabat Mater*, the work in which he most directly faced the death of his children, the Cello Concerto, in which he faced the death of the love of his life, Josefina, or here, in the Eight Symphony. Having said goodbye for the last time, the music storms back to life as the Symphony ends in the highest possible spirits.



GUSTAV HOLST

Born: September 21 1874

Died: May 25, 1934

Jupiter from *The Planets*

Gustavus Theodore von Holst was an English composer, arranger and teacher. Best known for his orchestral suite *The Planets*, he composed a large number of works across a range of genres, although none achieved comparable success. His distinctive compositional style was the product of many influences, including the English folksong revival of the early 20th century.

There were professional musicians in the previous three generations of Holst's family, and it was clear from his early years that he would follow the same calling. He hoped to become a pianist, but was prevented by neuritis in his right arm. Despite his father's reservations, he pursued a career as a composer, studying at the Royal College of Music under Charles Villiers Stanford. Unable to support himself by his compositions, he played the trombone professionally, and later became a teacher—a great one, according to his colleague Ralph Vaughan Williams. Among other teaching activities he built up a strong tradition of performance at Morley College, where he served as musical director from 1907 until 1924. He was the founder of a series of Whitsun music festivals, which ran from 1916 for the remainder of his life. Holst's works were played frequently in the early years of the 20th century, but it was not until the international success of *The Planets* in the years immediately after

the First World War that he became a well-known figure. A shy man, he did not welcome this fame, and preferred to be left in peace to compose and teach.

In his later years his uncompromising, personal style of composition struck many music lovers as too austere, and his brief popularity declined. Nevertheless, he was a significant influence on a number of younger English composers, including Edmund Rubbra, Michael Tippett and Benjamin Britten. Apart from *The Planets* and a handful of other works, his music was generally neglected until the 1980s, since when recordings of much of his output have been available.