

PASADENA COMMUNITY ORCHESTRA

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Bethany Pflueger, Conductor



Friday, January 24, 2020, 8:00 p.m.

PROGRAM

Coriolan Overture, Op. 62.....Ludwig van Beethoven (1770-1827)
The White PeacockCharles Tomlinson Griffes (1884-1920)
Stamping GroundsDante Luna (b.1995)

World Premiere

INTERMISSION

Symphony No, 1 in g minorVassili Kalinnikov (1866-1901)
 Allegro moderato
 Andante commodamente
 Allegro scherzando
 Finale: Allegro moderato

CONCERT NOTES



Dante Luna is a composer and performer based in Los Angeles, whose compositions are influenced by Viennese Classical to the New Simplicity movement. Luna's original composition, **Stamping Grounds**, was inspired by a time when he flew as an unaccompanied seven-year-old minor to and from the east coast to the west coast, between his mother and father, who lived on opposite shores. Soon after the September 11th attack on the USA, the composer developed a fear of flying. But, over time, he overcame this fear. In **Stamping**

Grounds, Luna's experience is represented by several layers that come in and out of the foreground. Luna explains that *"the ones that remain consistent are representative of the part of the experience at UCLA where I am grounded in reality; namely, the autopilot sense when walking in deep thought. The other layers that come in and out are the different memories of my childhood—from the good experiences with my family, to remembering the impact 9-11 had on me and this country."* The symmetrical form of the piece represents the composer's thought process, with each end representing his home on each side of the country - his *"stamping grounds."*

Beethoven's **Coriolan Overture** was written in 1807 for a German stage play by Heinrich von Collin. The work features a powerful C major theme in the beginning, which contrasts with a lyrical E-flat major theme. It conveys Coriolanus's desire to start a war with Rome and his mother's compassionate urging to make peace instead. Interestingly, the whole overture ends with a wonderfully dramatic use of silence, suggesting a tragic ending. Because of Beethoven's tremendous ability to write universally relatable and heroic music, the Overture is popular in and of itself.

American composer Charles Tomlinson Griffes wrote **The White Peacock** originally for piano in 1915 and then later orchestrated it into an orchestral tone poem in 1919. Based on a poem written by William Sharp, it is considered one of his greatest masterpieces for its eclectic American representation of Romanticism and Impressionism. Griffes himself wrote program notes about his piece, *"The music tries to evoke the thousand colors of the garden and the almost weird beauty of the peacock amid these surroundings."*

Vasily Sergeevich Kalinnikov was a Russian composer who wrote his **Symphony No. 1** in G minor from 1894 - 1895. Often compared to Tchaikovsky, who was an older friend, Kalinnikov also wrote music of distinctly Russian nature. This piece opens with a sweeping theme and contains folk-music influences and melodies which eventually conclude triumphantly with thematic unity.

9th Annual Chamber Music Gala + Fundraiser Sunday, March 1st, 2020 from 2:30 to 5:00 p.m.



A rare opportunity to enjoy chamber music in a small private setting, featuring the Elixir Piano Trio. Founded in 2004, the Elixir Piano Trio performs both traditional and modern repertoire with classical, folk, and jazz influences. Join us for wine and hors d'oeuvres at 2:30 p.m. Following the 3:00 p.m. performance, meet the artists over dessert! To receive an invitation, fill out the form in the lobby or simply purchase your tickets tonight before this popular event sells out! \$60. Purchase online at: pcofund.bpt.me.

2020 Concert Season

March 1, 2020, 2:30 p.m., 9th Annual Chamber Music Gala + Fundraiser

March 13, 2020, 8:00 p.m., Vivaldi + Mozart + Weber

May 8, 2020, 8:00 p.m., Rossini + Dvorak + Ives + Smetana

June 6, 2020, 6:30 p.m., Annual Park Concert at Sierra Madre Memorial Park (*exact date tbd*)

PERSONNEL

CONDUCTOR

Bethany Pflueger

VIOLIN I

Hong-Yi Hon*
Ilana Amos
Erin Chung
Melissa Froelich
Curtis Horton
Deanna Kitamura
Frank Mori
Lina Saleh
Nancy Smith
Jane Stavert
Jane Yu

VIOLIN II

Adrienne Lee*
Adam Domitz
Mike Fedrick
Daniel Hooper
Mary Jasinska
Joe Kertes
Emily Liu
Tim McElrath
Craig Merrill
Oliver Truong
Jenna Weeks
Erica Zabowski

VIOLA

Tammy Cогnetta*
Mary Thornton House
Susie Kyropoulos
Karen Moore

Bette Solomon
Shaylee Wheeler
Kris Wittry

CELLO

Greg Grano*
Lara Ausubel
Ashley Ng*
Diedre Rosen
Kim Ruys de Perez
Elizabeth Wood

BASS

Keith Brown*
Ben Birnbaum
Michael Fox
William Gardner

FLUTE

Irene Kim*
Mary Brooks
Madeline Strong

OBOE

David Kossoff*
Aubree Cedillo

CLARINET

Richard Holloway*
Meredith Grubbs
Mandy Peterson

BASSOON

Donald Fisher*
Ilana Marks

HORN

Melissa Clemens*
Meredith Miller
Jennifer Thayer
Michael Turf

TRUMPET

Larry Lippold*
Bruce Haines

TROMBONE

Lawrence Covellone*
Conrad Henning
Eric Kirchhoff

TUBA

Gary Green

PERCUSSION

Sue Hodson*
Dominick DiCesara
Ken Erickson

TIMPANI

Sue Hodson*

KEYBOARD

Alan Prochaska

STAGE MANAGER

Gary Green

*Principal or Guest Artist

IN-KIND

PCO thanks Graziela Camacho, Graphic Design/Webmaster; Candace Dougherty, Videography; Marina Chen Fine Art Photography; and the many volunteers whose behind-the-scenes help makes these concerts possible. We could not do it without them. PCO also thanks Alverno Heights Academy for rehearsal space and Vons Bakery in Arcadia for providing cookies at a discount.

FOUNDATION SUPPORT

PCO is partially funded by the Pasadena Arts & Culture Commission, Los Angeles County Arts Commission, Pasadena Community Foundation and Pasadena Showcase House for the Arts.

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