

# *Pasadena Community Orchestra*

Bethany Pflueger, Conductor

[www.pcomusic.org](http://www.pcomusic.org)



**Friday, January 26, 8:00 pm**

**First Church of the Nazarene of Pasadena**

## **Program**

Slavonic Dances, Op. 46 ..... Antonín Dvořák (1841-1904)  
    No. 6 Allegretto scherzando  
    No. 8 Presto

A Somerset Rhapsody, Op. 21 ..... Gustav Holst (1874-1934)

Horn Concerto No. 3, K. 447 ..... Wolfgang Amadeus Mozart (1756-1791)  
    Allegro  
    Romanze (Larghetto)  
    Allegro

Kristin Morrison, horn solo

## **Intermission**

Rosamunde Ballet Music, D.797 ..... Franz Schubert (1797-1828)  
    Allegro moderato  
    Andante un poco assai

Classical Symphony, Op. 25 (Symphony No. 1) ..... Sergei Prokofiev (1891-1953)  
    Allegro con brio  
    Larghetto  
    Gavotte: Non troppo allegro  
    Finale: Molto vivace

## PERSONNEL

### CONDUCTOR

Bethany Pflueger

### VIOLIN I

Hong-Yi Hon\*

Ilana Amos

Alex Birkhold

Curtis Horton

Deanna Kitamura

Dayna Li

Frank Mori

Corinne Newbegin

David Ruest

Nancy Smith

Mary Yang

Jane Yu

### VIOLIN II

Christopher Lange\*

Adrienne Lee\*

Mike Fedrick

Melissa Froehlich

Reiko Goto

Daniel Hooper

Joe Kertes

Kristen Lee

Tim McElrath

Joy Sinclair

Oliver Truong

Erica Zabowski

### VIOLAS

Tammy Cogna\*

Rachel Goodrich

Amy Kubo

Mary Thornton House

Karen Moore

Yoji Sierra

Kris Wittry

### CELLOS

Kristin Nyquist\*

Celeste Alexander

Lara Ausubel

Rosemary Danelski

Angela Kang

Michael Pinkham

Sean Wejebe

Elizabeth Wood

### BASSES

Keith Brown\*

Masis Parunyan

Andrew Chilcote\*

### FLUTES

Chase Rizkalla\*

Olga Bergh

### OBOES

Aubree Cedillo\*

Lynn Olson

### CLARINETS

Richard Holloway\*

Kaitlyn Davidson

Mandy Peterson

### BASSOONS

Donald Fisher\*

John Nunez\*

### HORNS

Esteban Kimenez

Emily Kramer

Mariela Lee

Carlos Robles

### TRUMPETS

Mathew Harwich\*

Bruce Haines

Joel Stoup

### TROMBONES

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Eric Kirchhoff

Olivia Nava

### TUBA

Gary Green

### PERCUSSION

Matt Pollard\*

Kria Mettala\*

Therese Laux

### STAGE MANAGER

Gary Green

\*Principal or Guest Artist

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Our 41<sup>st</sup> Season continues on Friday, March 15, 8:00 pm, with music by Mahler, Allen Gordon Bell, Amy Beach, and Haydn. Program details on our website at <https://www.pcomusic.org/pco-events/>. And be sure to come to our Competition Winners concert on May 10, featuring the winners of the 2024 competitions. Sign up for our email Newsletters for more details of the 2023-24 season.

## PROGRAM NOTES – PCO CONCERT, JANUARY 26, 2024

The Czech composer **Antonín Dvořák** was inspired by the wild success of Johannes Brahms' *Hungarian Dances* to write his own set of dances. At the time, Dvořák was relatively unknown as a composer, but he was championed by Brahms who helped him secure a fellowship to support his composing. The *Slavonic Dances* helped establish him as a major composer. He visited the USA in 1892 to become the first director of the National Conservatory of Music, where he wrote the famous *New World Symphony*.



Originally written for two pianos – a popular medium for talented amateurs to play – Dvořák's publisher encouraged him to arrange the dances for full orchestra. Tonight we hear two selections from his first set of Slavonic Dances, No. 6, a slow swaying dance, and No. 8, a fiery *furiant*, a rapid Bohemian dance with frequently-changing rhythms.



*A Somerset Rhapsody* was composed in 1906 by **Gustav Holst**, an English teacher, composer, and arranger. It is based on three tunes from the renowned collector of folksongs, Cecil Sharp: *It's a Rosebud in June*, *High Germany*, and *The Lover's Farewell*. Along with his lifelong friend Ralph Vaughan Williams, he championed a national style based on English folk music. Together they went around the countryside collecting and noting down songs. Holst is best known today for his orchestral blockbuster *The Planets* which brought him fame and recognition. But he shunned the limelight and was happy teaching music at a private girls school on London for almost 30 years, composing the much-loved *St Paul's Suite* for the students to play.

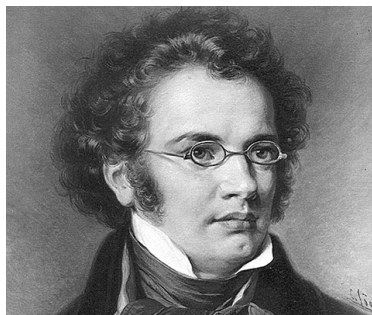
In 1781 **Wolfgang Amadeus Mozart** arrived in Vienna to work for Archbishop Colloredo. This was a productive time, and he became renowned for his operas, and recognized as the finest keyboard player in Vienna, writing many piano concertos for himself as soloist.

Mozart's four horn concertos date from this period, and owe their existence in large part to **Joseph Leutgeb**, an outstanding virtuoso on the natural, or valveless, horn (the valved horn we know today was not developed until well after Mozart's death). Leutgeb was a master of the very difficult technique of stopping – inserting the right hand into the bell of the horn to modify the pitch of sound – thereby making it a much more versatile instrument. Mozart and Leutgeb were close friends, and spent much time teasing each other.



*Horn Concerto No. 3* was written around 1787. It features the standard three-movement fast-slow-fast form, but it is unusual in using clarinets and bassoons. The slow movement is a 'Romance', a rondo perfectly suited to Leutgeb's lyrical playing. Tonight we enjoy this delightful classical concerto performed by our own local virtuoso, Kristin Morrison.

**Franz Schubert** was an Austrian composer of the late Classical and early Romantic eras. Although he died at age 31, he was an incredibly productive composer, writing over 600 songs, symphonies, operas, chamber music, piano works, and music for the theater. During his short life, he was appreciated only by a small group of admirers in Vienna, but is today recognized as a master of the classical music form.



*Rosamunde, Princess of Cyprus* is a play by Helmina von Chézy, first performed in Vienna in 1823. The play is now forgotten, but the glorious music that her friend Schubert wrote to accompany the play lives on. The score of *Rosamunde* was almost lost, but was discovered tucked away in the back of a closet, thick with dust as it lay undisturbed for nearly 50 years. It comprises 10 numbers, some of which are scored for singers. Tonight we hear the *Ballet Music*, a march followed by a lyrical piece.

**Sergei Prokofiev** was a Russian conductor, composer and pianist, and one of the major composers of the early 20<sup>th</sup> century. Most famous for his *Classical Symphony*, ballet music for *Romeo and Juliet*, and the narrated classic *Peter and the Wolf*, he wrote piano sonatas, ballet music, concertos and six more symphonies. He made his name early as the creator of dissonant and incredibly difficult works for piano. Prokofiev had frequent run-ins with the Soviet authorities for writing ‘formalist’ music, though with less concern for his personal safety than his contemporary, Dmitri Shostakovich. His death passed almost unnoticed in Russia as he died the same day as Joseph Stalin.



To our ears, the *Classical Symphony* harkens back to the ‘classical’ period of Mozart, scored for a classical-period sized orchestra. It has a delightful lightness and freshness – but Prokofiev was nervous about its reception. But he need not have worried: a hundred years after its 1918 premiere, it remains a favorite of both audiences and orchestras.



#### **About tonight’s horn soloist in the Mozart, Kristin Morrison.**

A native of Pittsburgh, PA, Kristin’s formal studies started at Duquesne University under the tutelage of Ron Schneider. As a student, Kristin enjoyed being a member of the Pittsburgh Youth Symphony and the Brass Quintet in Residence at the Three Rivers Arts Festival. After moving to Chicago, IL, to finish her studies at DePaul University with Ethel Merker, Kristin freelanced in the greater Chicago area and enjoyed being a member of the Classical Symphony of Chicago and playing “off Broadway” with The New Tuners Theater Group. Upon moving to Bakersfield, CA, Kristin became a member of the Bakersfield Symphony, the Musica da Camera, and the Mozart Festival Chamber Orchestra, and was an adjunct professor at Bakersfield College as a woodwind quintet instructor.

After moving to the Los Angeles area, Kristin’s freelance work included studio projects such as the trailer for James Bond “Specter”, “Safe House” with Patrick Stewart, “The Walter Story” for HBO, playing for the South Bay Civic Light Opera and performing excerpts from Phantom of the Opera with Michael Crawford and Dale Kristien. Kristin toured North America with Yanni and can be heard on both “Ethnicity” and “Yanni Live, the concert event” CDs. The Hollywood Film Orchestra took Kristin to China and the Varna International Festival orchestra had her traveling to Europe and Italy. Kristin currently holds the Principal Horn position with the Desert Symphony and enjoys being a long-time member of South Coast Symphony, Peninsula Symphony, San Bernardino Symphony, Culver City Symphony, the Oregon Coast Music Festival, and has performed with the Long Beach Symphony and Pacific Symphony.

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