

# *Pasadena Community Orchestra*

## *40th Anniversary Season*

Bethany Pflueger, Conductor

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



**Friday, March 17, 2023, 8:00 pm**

**First Church of the Nazarene of Pasadena**

### **Program**

Overture No. 2 in E-flat major, Op. 24..... Louise Farrenc (1804-1875)

First Essay for Orchestra ..... Samuel Barber (1910-1981)

Introduction and Rondo Capriccioso..... Camille Saint-Saëns (1835-1921)

Boxianzi Ling, 2021 Young Artist Competition Winner, violin solo

### **Intermission**

Symphony No. 1 in C major, Op. 21..... Ludwig van Beethoven (1770-1827)

Adagio molto – Allegro con brio  
Andante cantabile con moto  
Menuetto: Allegro molto e vivace  
Adagio – Allegro molto e vivace

## PROGRAM NOTES



This concert is dedicated to the memory of a dear friend and Orchestra member. **Mary Jasinska** (née Walker) was born in Oxford, England in 1989. Mary learnt to play the violin and clarinet from an early age, and played violin in many different Oxfordshire orchestras in her youth. She also played for the university orchestra while studying Physics at University College London from where she graduated with a Masters degree in 2011. Later, in London, she played in the West London Sinfonia as well as playing and conducting for the London Oratory School orchestra where she worked as a Physics teacher. Mary moved to Pasadena with her husband, Jamie, in 2017 and worked as a physics and math teacher at Oakwood Secondary School in North Hollywood for 5 years. In California, she fell in love with the mountains and frequently went hiking and backpacking in the Sierra Nevada's. While in Pasadena, Mary played violin for the Pasadena Community Orchestra for 5 years. Aged 33, Mary passed away on the 3rd of December 2022, seven months after being diagnosed with advanced cancer.

**Louise Farrenc** was a French pianist, teacher and composer. A pianistic talent from an early age, she studied at the Conservatoire de Paris, where she also studied composition. After studies with Anton Reicha, she embarked on a concert career, attaining considerable fame as a performer. She returned to the Conservatoire in 1842 as Professor of Piano and taught there for over 30 years.

Her compositions include piano chamber works including a very popular nonet, and orchestral works including three symphonies. She wrote in a sumptuous style traceable to the classical era and likely influenced her younger colleague, Camille Saint-Saëns. The **Overture in E-flat major** from 1834 is a concert overture, not associated with an opera, but written in an operatic style.

After her death, some of her music was published and occasionally performed, but her works were largely forgotten until rediscovered in the late 20<sup>th</sup> century. We are delighted to perform music of a 19<sup>th</sup> century French composer whose creative achievements deserve wider recognition.

**Samuel Barber** was one of the best-known American composers of the 20<sup>th</sup> century. Building on his early career as a professional baritone, following studies at the Curtis Institute, much of his output is vocal and choral music, and he wrote three operas. He is one of a handful of American composers to write in a Romantic style. His orchestral music includes a Symphony in One Movement and concertos for violin, cello, and piano. Today, he is probably best known for the middle movement from his String Quartet that he arranged as the *Adagio for Strings*. This work has been associated with national mourning, and was played at the funerals of FDR, Einstein, JFK, and others. In addition to composing, Barber was active in organizing and supporting organizations to help musicians, including successfully challenging ASCAP to increase royalties to composers.

The **First Essay for Orchestra** from 1938 was written at the encouragement of the legendary conductor Arturo Toscanini, who championed the young composer – a rare honor as Toscanini rarely performed works of contemporary or American composers. Like its literary counterpart of 'essay' in the title of this work, it represents a compact and well-reasoned development of a melodic idea in a single movement.

One of the best-known French composers of the 19<sup>th</sup> century, **Camille Saint-Saëns** was famous in his time as an organist as well as a composer. Musicians such as Rossini, Berlioz and Liszt encouraged his composing career. His crowning achievement was his Organ Symphony which combined the versatility and subtlety of orchestra color with the power of the organ. These days, it's a blockbuster crowd-pleaser performed in the largest venues. The *Carnival of the Animals* for chamber ensemble is Saint-Saëns' other famous piece. Although humorous in nature (he was afraid it would ruin his reputation as a serious composer!) it is astonishing in its inventiveness. Perhaps unfairly, he was regarded as a musical conservative later in life, mainly because he resisted the creative direction taken by Richard Wagner's operas.

Saint-Saëns wrote several works in a concertante style, largely discarding the standard 'sonata' form. Among them is the **Introduction and Rondo Capriccioso**, an orchestral work for violin, and written for the virtuoso Pablo de Sarasate. Originally the finale to his first violin concerto, its popularity led the composer to publish it separately. The violin takes us through many moods from wistful, to an energetic Spanish-style theme with huge leaps and brilliant arpeggios, an introspective middle section, to a dazzling sprint to the finish – clearly written to showcase Sarasate's virtuosity.

**Ludwig van Beethoven** needs no introduction! As perhaps the most famous composer of all time, his mastery of multiple musical forms is beyond comparison. His symphonic journey began in 1800 with his **Symphony No. 1 in C major**, and culminated in his monumental Ninth 'Choral' Symphony in 1824. The First Symphony owes a debt to his teachers, Haydn and Mozart, but already shows beginnings of his later style, including sforzandi (sudden accents), and sudden key shifts. It introduced the young composer to Vienna, and the Holy Roman Emperor Francis II was reported to have said "There is something revolutionary in that music!"

**About our soloist.** This evening's soloist in the Saint-Saëns is the winner of the 2021 Young Artist Competition, Boxianzi Ling. An accomplished violinist from a young age, she was accepted into the San Francisco Conservatory of Music with full scholarships at the age of 14, and has soloed with many prestigious groups such as the San Francisco Ballet Symphony, Shanghai Philharmonic Orchestra, Symphony Parnassus, Camellia Symphony Orchestra, and the Berkeley Symphony Orchestra. Boxianzi is currently pursuing a graduate degree at the New England Conservatory of Music under the tutelage of Donald Weilerstein.



About the **Young Artist Competition**. Every year, the Pasadena Community Orchestra holds a competition giving young instrumentalists in the Pasadena area a chance to perform as soloist with a full orchestra and win a cash prize. Awarded every year since 1986 (except in 2021), the Competition has helped several young players to advance in careers as professional musicians. We are thrilled to offer this opportunity to talented young local musicians; and for our audience, there is the joy of witnessing and being part of the creative experience of a young artist early in their musical journey.

Program notes by Stephen Unwin, PCO Board member

## PERSONNEL

### CONDUCTOR

Bethany Pflueger

### VIOLIN I

Hong-Yi Hon\*

Ilana Amos

Erin Chung

Deanna Kitamura

Curtis Horton

Dayna Li

Frank Mori

Corrine Newbegin

Lenoie Schonbeck

Nancy Smith

Jane Yu

### VIOLIN II

Adrienne Lee\*

Mike Fedrick

Reiko Goto

Daniel Hooper

Joe Kertes

Jordan Klein

Christopher Lange

Tim McElrath

Angeline Nguyen

Kevin Poindexter

Alex Salazar

Oliver Truong

Erica Zabowski

### VIOLAS

Tammy Cognetta\*

Richard Bruner

Mary Thornton House

Amy Kubo

Karen Moore

Janina Morrison

Yoji Sierra

Kris Wittry

### CELLOS

Cathy Biagini\*

Adam Koot-Bascomb

Rosemary Danelski

Angela Kang

Michael Pinkham

### BASSES

Keith Brown\*

Manny Gutierrez

### FLUTES

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Olga Bergh

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### CLARINETS

Richard Holloway\*

Mandy Peterson

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### BASSOONS

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### TRUMPETS

David Russell\*

Bruce Haines

Alex Pinto

### TROMBONES

Larry Covellone\*

Eric Kirchhoff

Olivia Nava

### TUBA

Gary Green

### PIANO

Alan Prochaska

### PERCUSSION

Matt Pollard\*

Christine Gasparich

### STAGE MANAGER

Gary Green

\*Principal or Guest Artist

## UPCOMING CONCERTS

Our 40th Anniversary Season continues on Friday, May 12, with a concert featuring our 2023 Young Artist Competition Winner, violinist Anais Feller, playing the Mendelssohn Violin Concerto. Also on the program are works by Mendelssohn, Donizetti, and Tchaikovsky. Look for details on our website [www.pcomusic.org](http://www.pcomusic.org). The season ends with our always-popular Concert in the Park, on Saturday, June 10, at 6:30 pm, at Memorial Park in Sierra Madre. Bring the family and a picnic!

## STAY IN TOUCH

Stay informed about Orchestra events and news by visiting our website at [www.pcomusic.org](http://www.pcomusic.org) where you can check for up to date concert information. We're moving away from reliance on paper communication, but you can pick up a copy of the season brochure at any of our concerts.

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