

About the Assistant Directors

JENNIFER VISICK (Sinfonia) is a graduate of the Claire Trevor School of the Arts at the University of California, Irvine where she earned a Bachelor of Music degree in Viola Performance. She performing frequently with local orchestras and in worship services for Bethany Church, and was a founding member of the Elegie String Quartet. In addition to her private studio in Monrovia and Sierra Madre, she is on the faculty of the Pasadena Suzuki Music Program and Sky Mountain Charter School. Her instructors have included John Scanlon, Jerzy Kosmala, Yvonne Creanga, Laura Kuennon-Poper, and Margaret Shimizu, and she has taken Suzuki Teacher Training through Book Six, under the guidance of Elizabeth Stuen-Walker, Edward Kreitman, Ed Sprunger, Susan Kempter, and Lorraine Fink. A proponent of life-long learning, Jennifer pursues ongoing studies in music education specializing in injury-prevention for musicians. She is a member of the Suzuki Associate of the Americas, Suzuki Music Association of California-Los Angeles Branch, and the International, American, and Southern California Viola Societies.

RYAN WEBBER (Symphony) is a graduate of the Claire Trevor School of the Arts at the University of California, Irvine, where he recently earned a B.M. Music Performance in trombone. At UCI he served as principal for the Symphony, Wind Ensemble, and Brass Quintet, and appeared as a featured soloist with the Wind Ensemble in the Rimsky-Korsakov Concerto. He has appeared in master classes with the Rio Trio and Lori Wike, as well as performing at the Chancellor's inauguration in 2006. A strong supporter of local music education programs, he was an ArtsBridge/Creative Connections Scholar from 2005-2008, teaching students in Anaheim, Santa Ana, and Irvine. Ryan has participated in the Idyllwild Music Festival, MasterWorks Orchestral Program and was recently appointed principal trombone of the Corona Symphony. He premiered a new work, "Considerations" for woodwind quintet and trombone by Matthew Hom, and also performed with Michael W. Smith as part of his "It's a Wonderful Christmas" tour. His teachers have included David Stetson, Michael Hoffman, Jim Kraft, Greg Luscombe, and David Jackson (trombone), Fred Green and Dr. Margaret Parkins (chamber music) and Dr. Stephen Tucker (conducting). Ryan has plans to continue his studies at the postgraduate level and has hopes of one day teaching and conducting at the college level.

About the Music Staff

NATHAN BRENTON is a guitarist with the Los Angeles-based rock band *Neverwonder*, and is part of the applied music staff of St. Margaret's Episcopal School, where he teaches private lessons in cello and guitar, and works with the Classical Guitar Ensemble and orchestra program students in grades 4-12.

DAVID FITZPATRICK attends California State University, Long Beach, where he is completing his B.M. in Music Performance on scholarship. He has served as principal oboe for the South Orange County Chamber Orchestra, and teaches private students throughout Orange County.

CORINNE OLSEN will complete her M.M. Viola Performance at California State University, Long Beach early next year. She earned her B.M. Violin Performance from the State University of New York at Potsdam. She has coached string sections for Fountain Valley High School and St. Margaret's Episcopal School

LISA QUISPE is a graduate of the State University of New York at Potsdam where she earned her B.M. Violin Performance. She has appeared with professional ensembles throughout Southern California since her move to the west coast, and she currently works as a Project Assistant at Webadvanced, one of Orange County's most prominent website development firms.

Sinfonia

All performers are listed in alphabetical order.

Violin

Lauren Chen
Sarah Chen
Alex Choi
Evan Davies
Wesley Davies
Stephen Fong
Pauline Herbert-Whiting
Timothy Isarowong

Violin (continued)

Yu-Chieh Lee
Daniel Lin
Saiki Makino
Alan Ong
Francis Yang
Esther Yuen
Jessica Lee

Viola

Wesley Chou
Katherine Lo

Violoncello

Jeffrey Jeng
Jessie So
Sydney So

Symphony

All performers are listed in alphabetical order.

Violin

Jasmine Fu
Nicole Hamagami
Wilson Jeng
Yvonne Le
Melinda Liu
Lisa Quispe
Mason Yu, *concertmaster*
Zachary Yu
Frank Zhang
Ken Zheng

Violoncello

Nathan Brenton
Cristy Stiles
Wesley Yu

Double Bass

Andrew deStackelberg

French Horn

Brendon Parmelee

Trumpet

Kiah Abendroth

Flute

Angela Fu

Oboe

David Fitzpatrick

Clarinet

Celeste Markey

Bassoon

Alex Rosales

Keyboard/Percussion

Angela Chen
Albert Zhu

Viola

Melissa Kim
Richard Ludlow
Corinne Olsen
Keoki Yuen
Jennifer Visick

PROGRAM NOTES

(with material sourced from Wikipedia.org, the free encyclopedia)

WOLFGANG AMADEUS MOZART (1756-1791) is singularly one of the greatest composers of classical music, whose works today form a large body of standard repertoire in the symphony, concerto, and chamber music genres. His most famous works include the opera *The Magic Flute* from which tonight's Aria is taken, and the ever-popular *Eine Kleine Nachtmusik* ("A Little Night Music").

"Der Hölle Rache kocht in meinem Herzen", commonly abbreviated "Der Hölle Rache", is often referred to as "The Queen of the Night Aria." It is considered to be one of the most famous opera arias (for soprano), highly memorable, fast paced and menacingly grandiose. The aria forms part of the second act of the opera and depicts a fit of vengeful rage in which the Queen of the Night exhorts her daughter Pamina to assassinate her rival, Sarastro.

ANTONIO VIVALDI (1678-1741), nicknamed *il Prete Rosso* ("The Red Priest"), was a Venetian priest and Baroque music composer, as well as a famous virtuoso violinist; he was born and raised in the Republic of Venice. Tonight's concerto *La Tempesta di Mare* ("The Storm at Sea") is the fifth of twelve from the set of Op. 8 of which the first four are the extremely popular "Four Seasons" that are a mainstay of a Baroque orchestral repertoire. Composed for solo violin and string orchestra, our version presents the *violino principale* part as a concertino ensemble with three performers.

NIELS GADE (1817-1890) was a Danish composer, conductor, violinist, organist, and teacher. He is considered the most important Danish musician of his day. His career began as a violinist with the Royal Danish Orchestra, and several original works premiered with the group in Copenhagen. He later studied under Felix Mendelssohn in Leipzig, and served as assistant conductor of the Gewandhaus Orchestra, founded in 1743 and still a major musical force in Germany to this day. *Der Kinder Christabend* ("Children's Christmas") is a suite of holiday songs for string orchestra that draw on the musical traditions and character of Gade's homeland.

JULES MASSANET (1842-1912) was a French composer best known for his operas. His compositions were extremely popular in the late 19th and early 20th centuries, and considered one of the greatest melodists of his era. Apart from *Manon* and *Werther*, his works were rarely performed after his death but since the mid-1970's his operas have seen periodic revivals. *Thaïs* is an opera in three acts by Jules Massenet to a French libretto by Louis Gallet based on the novel of the same name by Anatole France. It was first performed at the Opéra in Paris on March 16, 1894, starring the American soprano Sybil Sanderson, for whom Massenet had written the title role. In 1907, the role served as Mary Garden's American debut in New York.

Set in Roman Egypt, the story concerns a Cenobite monk, Athanaël, who attempts to convert Thaïs, a courtesan of Alexandria and devotee of Venus, to Christianity, but discovers, too late, that his obsession with her is rooted in lust. It has been described as bearing a kind of religious eroticism and has spawned many controversial productions. Its famous *Méditation* for violin, an entr'acte played before a closed curtain between the scenes of Act II, is among the most frequently performed concert pieces and has been arranged for many different instruments.

PAUL HINDEMITH (1895-1963) was a German composer, violist, teacher, music theorist, and conductor, and among the most significant of his time. His early works are in a late romantic idiom, and he later produced expressionist works, rather in the style of early Arnold Schoenberg, before developing a leaner, contrapuntally complex style in the 1920s. It has been described as neoclassical, but is very different from the works by Igor Stravinsky labelled with that term, owing more to the contrapuntal language of Bach than the Classical clarity of Mozart.

Most of Hindemith's music uses a unique system that is tonal but non-diatonic. Like most tonal music, it is centered on a tonic, and modulates from one tonal center to another; but it uses all 12 notes freely rather than relying on a scale picked as a subset of these notes. Hindemith even rewrote some of his music after developing this system. One of the key features of his system is that he ranks all musical intervals of the 12-tone equally tempered scale from the most consonant to the most dissonant. He classifies chords in six categories, on the basis of how dissonant they are, whether or not they contain a tritone, and whether or not they clearly suggest a root or tonal center. Hindemith's philosophy also encompasses melody--Hindemith strives for melodies that do not clearly outline major or minor triads. However, he breaks with that system to present an orchestral suite drawn from the music of *Tuttifantchen*, a Christmas tale with song and dance in three scenes to texts by Hedwig Michel and Franziska Becker.