

## **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 performs 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 this semester, and was recently appointed principal viola of the Corona Symphony. She teaches privately and is a section coach for Fountain Valley High School. She earned her B.M. Violin Performance from the State University of New York at Potsdam.

**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.com, 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

## **Violin (continued)**

Timothy Isarowong  
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**

Bryan Changala  
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  
Matt Hare

## **French Horn**

Matt Otto  
Brendon Parmelee

## **Trumpet**

Kiah Abendroth

## **Flute**

Angela Fu  
Thomas Hwang  
Alex Qian

## **Oboe**

David Fitzpatrick

## **Clarinet**

Ivy Brenton  
Celeste Markey

## **Bassoon**

Hollie Lohff  
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)

**PYOTR ILYICH TCHAIKOVSKY** (1840-1893) was a Russian composer of the Romantic era. While not part of the nationalistic music group known as "The Five", Tchaikovsky wrote music which was distinctly Russian: plangent, introspective, often modal-sounding. He is famous for his works including *The Nutcracker* and *Swan Lake* Ballets, *Romeo and Juliet Fantasy Overture*, and the *1812 Overture*, along with six symphonies and a celebrated violin concerto. Known as a salon piece, Tchaikovsky's *Chanson Triste*, the second of the twelve short piano compositions, published as *Douze morceaux*, is typical of the numerous Romantic miniature composed, as the title indicates, for amateur pianists. Deceptively slight, of an almost transparent simplicity, this *morceau* nevertheless captivates the listener with its disarming sincerity. Indeed, the inner narrative, carried by the fluid momentum of the music, may suggest feelings of subdued, almost forgotten, sadness, but the music remains engaging throughout the piece, sometimes even rising to a discernible level of dramatic intensity, which eventually, toward the end, yields to an aural mist, in which the initially adumbrated melancholy slowly, gradually, like a weakening echo, disappears in the abyss of an unremembered past.

**GEORG PHILLIP TELEMANN** (1681-1767) was a German Baroque music composer. Self-taught in music, he studied law at the University of Leipzig. Often described as the most prolific composer in history, he was a contemporary of Johann Sebastian Bach, Antonio Vivaldi and a lifelong friend of George Frideric Handel. While in the present day Bach is generally thought of as the greater composer, Telemann was more widely renowned for his musical abilities during his lifetime. He traveled widely, absorbing various musical styles and incorporating them into his own compositions. He is known for writing concertos for unusual combinations of instruments, such as multiple violas or trumpets or oboes or harpsichords. He held a series of important musical positions, culminating in that of music director of the five largest churches in Hamburg, from 1720 until his death in 1767. The Guinness Book of World Records lists Telemann as the most prolific composer of all time with more than 800 credited works. More recent studies, for example the thematic catalogues of his works published in the 1980s and 1990s, have shown that Telemann actually wrote over 3,000 compositions, many of which are now lost. Telemann was highly regarded during his lifetime, and for several decades afterwards; however, by the first decades of the 19th century his works were performed less frequently. The last performance of a substantial work by Telemann, *Der Tod Jesu*, until the 20th century, was in 1832. Indeed, the 1911 Encyclopædia Britannica, which includes large articles on both J. S. Bach and Handel, does not contain an entry on Telemann. The revival of interest in Telemann began in the first decades of the 20th century and culminated in the Bärenreiter critical edition of the 1950s. Early music ensembles now commonly perform Telemann's works and numerous recordings of his music are available.

**LUDWIG VAN BEETHOVEN** (1770-1827) is generally regarded as one of the greatest composers in the history of music, and was a crucial figure in the transitional period between the Classical and Romantic eras in Western classical music. His music and his reputation inspired — and in many cases intimidated — ensuing generations of composers, musicians, and audiences. While primarily known today as a composer, Beethoven is also a celebrated pianist. Born in Bonn,

Germany, he moved to Vienna, Austria, in his early twenties and settled there, studying with Franz Joseph Haydn and quickly gaining a reputation as a virtuoso pianist. Despite gradual hearing loss beginning in his twenties, Beethoven continued to produce notable masterpieces throughout his life, even when he was almost totally deaf.

**FRANZ JOSEPH HAYDN** (1732-1809) was an Austrian composer. He was one of the most prominent composers of the classical period, and is called by some the "Father of the Symphony" and "Father of the String Quartet". A life-long citizen of Austria, Haydn spent much of his career as a court musician for the wealthy Hungarian Esterházy family on their remote estate. Isolated from other composers and trends in music until the later part of his long life, he was, as he put it, "forced to become original." The Symphony No. 104 in D major (Hoboken 1/104) is Joseph Haydn's final symphony. It is the last of the twelve so-called London Symphonies, and is known (somewhat arbitrarily, given the existence of eleven others) as the London Symphony. The work was composed by Haydn while he was living in London in 1795, and premiered there at the King's Theatre on May 4, 1795, in a concert consisting entirely of Haydn's own compositions and directed by the composer.

The symphony opens with a slow and grand introduction in D minor, which leads to the first movement proper in D major. This is in sonata form and starts in cut time. The movement is monothematic: the second theme is simply the first theme transposed to A major. The exposition is in D Major, with the strings playing the first theme. The theme goes straight into A Major with the woodwinds to form a second theme; there is no modulation involved in this key change. The exposition closes with a codetta and is followed by the development which begins in B minor, using the rhythmic pattern of the second half of the theme. The development ends with the full orchestra. In the recapitulation, the first theme is heard again in D Major. It uses imitative patterns of the woodwinds in the second theme. The piece closes with a coda, also in D major. The second movement in G major opens with the main theme in the strings. After this, a brief episode highlighting A minor and D minor leads to a modified repeat of the main theme in both strings and bassoon. From here, a second section begins which modulates to various other keys, including G minor and B flat major, but continues to feature the melody of the main theme. After arriving on the dominant of G major, the music of the first section returns. The rest of the movement consists of a modification of the first section of music, with several changes in rhythm and more prominence to the winds, especially the flute.

The third movement is a minuet and trio in D major. The minuet section consists of a ternary (ABA) form with an opening section emphasizing the tonic, while the second section visits the relative minor (B minor) and the dominant (A major). The trio is in B flat major, and uses the oboe and bassoon extensively. Like in the minuet, this trio's B section emphasizes the relative minor (in this case, G minor). The trio ends with a transition back to dominant of the main key in preparation for the return to the minuet. The exuberant finale, in fast tempo and in sonata form, opens in the mode of folk music using a drone bass and a theme often claimed to have originated as a Croatian folk song; for details see Haydn and folk music. The development section settles on the dominant of the main key, as is typical, but atypically, the recapitulation does not occur immediately. Instead, the development is extended with a section in F sharp minor, after which the recapitulation in D major follows immediately.