

Upcoming Concerts

Fall Fundraiser

Yorba Linda Community Center

November 10, 2013

Holiday Concert

December 16, 2013

Romantic Concert

February 15, 2014

Young Artists Concert

March 2014

Pops Concert

May 2014

All concert will be held at 7PM at the

Alexandra Nechita Center for the Arts

Lutheran High School of Orange County



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SOUTHERN CALIFORNIA PHILHARMONIC

A Night at the Symphony

**Saturday
October 12, 2013
7 PM**

Alexandra Nechita Center for the Arts
Lutheran High School of Orange County
2222 N. Santiago Blvd
Orange, CA 92867



A Southern California native, **Branden Muresan** has studied music since the age of seven. He attended San Diego State University where he earned a Master of Music degree in instrumental conducting, and a Bachelors degree in violin performance.

as a conductor...

After conducting concerts given by the San Diego State University Orchestra, and collaborating with the SDSU Opera Theatre for a production of "The Mikado", his conducting career began by appearing as guest conductor for the Grossmont Symphony Orchestra, and the Palomar Symphony Orchestra. He then went on to become the founding director of the East San Diego County Civic Youth Orchestra. In fall of 2005 he was invited as founding director of the Poway Community Symphony Orchestra where he conducted some of San Diego and Orange County's finest community musicians. In fall of 2007, Branden was asked to join the Four Seasons Youth Orchestra as conductor of the La Primavera Symphony. In the summer of 2009, He conducted the Four Seasons Youth Orchestra during their summer tour in Italy. In 2010 he accepted the position of Director of the MiraCosta College Symphony Orchestra.

as an educator...

While completing his Masters degree, he taught at The Children's Creative Performing Arts Academy of San Diego. After graduating, he taught for Carlsbad Strings Association, and the Carlsbad Unified School District, where he also provided string coaching. In 2001, he joined the faculty of Grossmont Community College, and in 2002 he was invited to join the faculty at The University of San Diego, where he taught violin, music theory, and music appreciation and Symphony Orchestra. In the fall of 2007, he was given the opportunity to join the music department at Saddleback College, which he happily accepted. In 2010 he joined the faculty of Miracosta college, conducting the orchestra, teaching violin performance, and music theory. He will be teaching in 2011 at both Saddleback and MiraCosta Community Colleges. In addition, he served as executive director of the ASTA Summer Institute of Chamber Music, located in Stockton, California, from 2007-2010.

Branden has also given private violin instruction since he was 18 years old and continues to do so from his San Juan Capistrano home, and also from the campuses of MiraCosta, Saddleback Colleges, and Renaissance Institute of Music.

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Mrs. Joanna Velazquez Alpizar received a Bachelors of Music in Violin Performance of Music Education from the Cole Conservatory of Music at California State University, Long Beach. Currently and since graduation, she studies with Branden Muresan. She has performed Vivaldi, *Winter* as soloist and Mozart, *Sinfonia Concertante*, Mvt. III (Sabrina Cabral, viola) with the Cole Conservatory Collegium Musicum. She won 2nd Place in the Adult Concerto Competition and performed Vivaldi, *Winter*, Mvt. III with the Bellflower Symphony Orchestra. Joanna has also performed as a substitute with YMF Debut Orchestra, Dana Point Symphony, Bellflower Symphony, and Orange County Symphony. In July 2011, she studied in Alaska at the Fairbanks Summer Arts Festival with Alvero and Routa Gomez. Her private studio includes 30+ students of all levels throughout Southern California ranging from ages 3 to 75. As violin/viola specialist for the South Coast Youth Symphony Orchestra, she has toured Spain (2009) and Ireland, Wales, and England (2011) and assisted with their performance at the Walt Disney Concert Hall in June 2012. Mrs. Alpizar is the co-founder/first violin of the Belmont String Quartet and violinista in Mariachi Tesoro.



In the realm of American pianists, **Nicholas King**, quite simply is one of the fastest growing names. Recognized as an avid solo and chamber music performer, Los Angeles native Mr. King has performed in major concert halls throughout the US, Canada, Ireland, Spain, Hungary, Austria, France and Poland. A recipient of numerous awards and prizes including the Jack Kent Cooke Award, Nicholas currently holds the distinction of being the youngest musician to have ever won The Royal Conservatory of Music Concerto Competition. His performances have been well received by audiences – his concert in the Walt Disney Concert Hall in July of 2010 ended with a standing ovation. He was invited to perform in Carnegie Hall in May of 2012.

As winner of the American Paderewski Jury's Choice Award, Mr. King was invited to perform the Rachmaninoff Piano Concerto No. 2 with the Torun Symphony Orchestra at the Grand Hall of the Arthus House in Torun, Poland during August of 2010. As the 2009 Royal Conservatory of Music Concerto Competition winner, Nicholas performed the Poulenc Two Piano Concerto under the baton of Johannes Debus in Koerner Hall alongside Lucas Porter. In the 123-year history of The Royal Conservatory of Music, Nicholas King became the first freshman to ever win the concerto competition. He was a 2008 Jack Kent Cooke Award recipient. Hailed as "one of the best young musicians in the country" by National Public Radio, Nicholas's performance of Beethoven's "Waldstein" Sonata was broadcast to over 26 million listeners.

Nicholas's devotion to music has led him to give his time and talent to numerous charitable organizations. Before the age of ten, Nicholas raised more than \$35,000 for the Children's Hospital of Los Angeles. His amazing acts of kindness at an early age drew national media attention, and culminated with a live performance on the Rosie O'Donnell Show. His continued philanthropic efforts were recognized by the United States Government, which bestowed upon Mr. King at the age of eleven, the Congressional Medal of Recognition.

Nicholas is in the process of completing the Artist Diploma program at Oberlin Conservatory with a full scholarship under the direction of Angela Cheng. He received his Performance Diploma from The Royal Conservatory of Music – Glenn Gould School with Marc Durand. He previously studied with Dr. Wojciech Kocyan of Loyola Marymount University, who has been a major musical influence.

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Program

Egmont Overture, Op. 84 *Ludwig Van Beethoven*
Guest Conductor – Ed Pederson

Piano Concerto No. 23 in A Major, K.488 *Wolfgang Amadeus Mozart*
Allegro
Andante
Presto
Guest Artist: Nicholas King

10 Minute Intermission

Symphony No. 2 *Aleksandr Borodin*
Allegro
Scherzo
Andante
Finale

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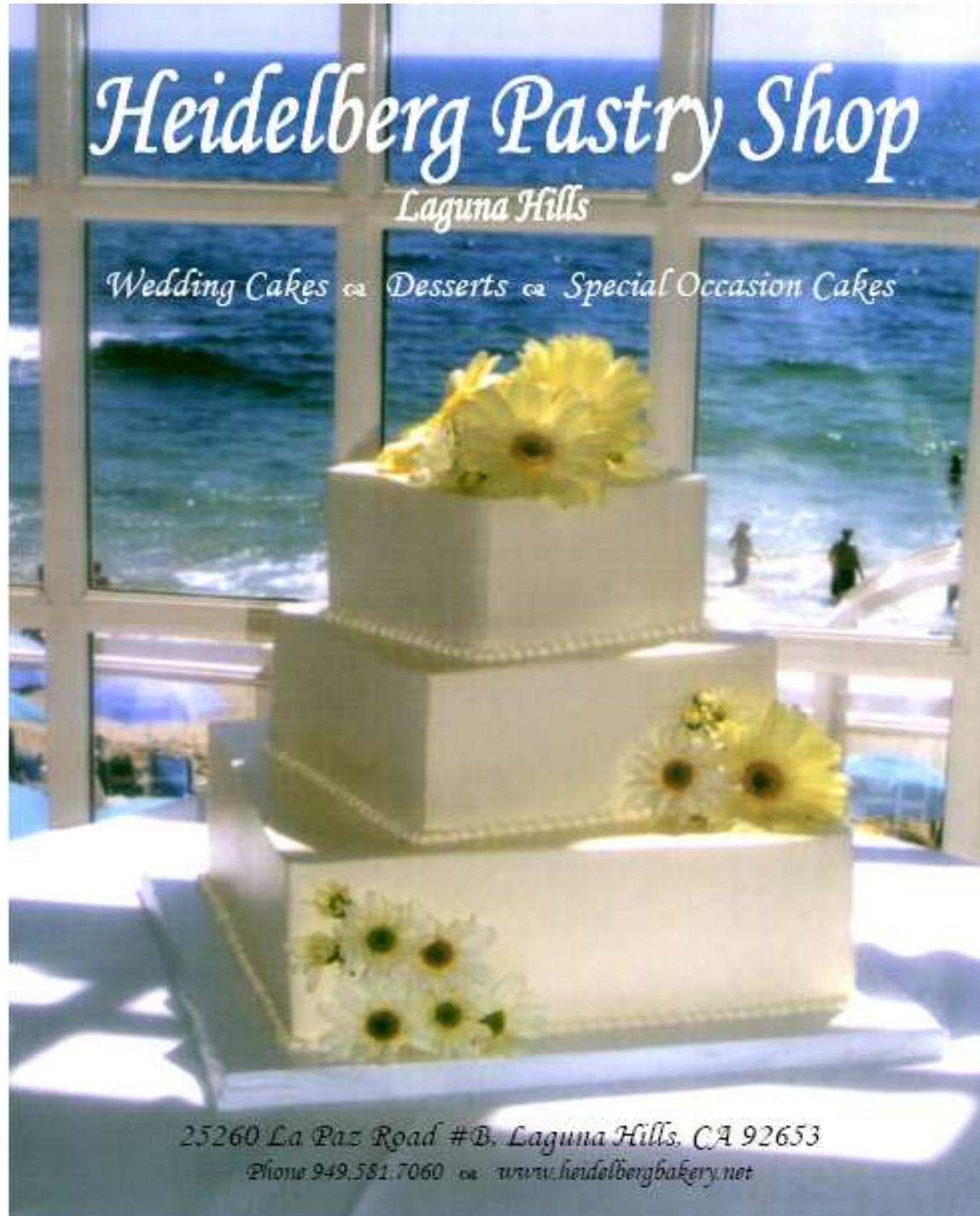


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Program Notes

By Branden Muresan

Ludwig Van Beethoven (1770-1827): *Overture to Egmont* received its first performance on June 15th 1810 in Vienna. The overture along with incidental music was commissioned in January of the same year by the director of the Hoftheatre, Joseph Hartel, to accompany the revival of a play by Johann Wolfgang von Goethe (1749-1832). *Egmont*, along with a the play *Guillame Tell*, by Friedrich Schiller (1759-1805), was intended to bolster public moral after the four month siege of Vienna by the forces of Napoleon Bonaparte in 1809. With the Viennese currency devalued, freedoms limited, and food in short supply, this heroic tale of rebellion based on an incident in 1567, surely resonated with the Viennese public of the time. Count *Egmont*, a brilliant and popular military leader in the Netherlands, calls for revolution from the people against the tyrannical rule of their Spanish rulers. *Egmont* is ultimately captured by the Duke of Alba (the representative to King Phillip of Spain) and condemned to death for treason against the crown. His wife, distraught over his pending doom, commits suicide, and visits the captured *Egmont* in a dream, appearing as the goddess of freedom. Foretelling his death as an inspiration to the people, ultimately leading them to liberty, *Egmont* has the courage to face death with dignity and confidence.

Beethoven's treatment of this heroic subject is personified by the alteration of the somber, and triumphant music, in the overture itself. The overture is a small-scale amplification of the story itself. The beginning representing the oppression of the people by the Spanish rule, the middle sections have a rebellious spirit inspired by Count *Egmont*, with the struggle that ultimately leads to the execution of the Count, and silence that is followed representing death. The final section of the work ends triumphantly with the people's expulsion of the Spanish; in the shadow of *Egmont*'s head on a pike in the Brussels marketplace. Composed in Beethoven's heroic phase, along with the *Piano Concerto No.4*, and his monumental *Symphony no. 5*, this work exemplifies the idea of triumph of good over evil, that best represents the compositions of this period.



Wolfgang Amadeus Mozart (1756-1791): *Piano Concerto no. 23 in A major K. 488* was first performed in Vienna on March 2, 1786. This particular year marks one of the most creative years for composition, while in Vienna. Mozart was somewhat unceremoniously released from the employ of Hieronymous Colledero, Archbishop of Salsburg, in May of 1781. This allowed the young Mozart to leave the musical provinces of Salzburg for the artistic metropolis of Vienna. During his stay in Vienna, he composed 15 of the 27 piano concertos written over the course of his catalog. The piano concertos were often written for subscription concerts given in Vienna (with the composer featured as soloist), arranged by Mozart for a very small and affluent audience of well educated, and wealthy music lovers. Mozart's mastery and expansion of the concerto itself, brings new subtlety and collaboration between soloist and accompanying orchestra. This particular concerto written in tandem with the opera *La Nozze de Figaro (the Marriage of Figaro)*, and was accompanied that same year by the *Prague Symphony*, chamber music the *Piano Concertos No. 22 and No. 24*, the *Masonic Funeral Music*, and the operetta *The Impresario*. Mozart's affection for the concerto is evident in an excerpt from a letter, sent with other compositions, to a prior servant of the Mozart household, now in the service of Prince Furstenberg in Donaueschingen. He writes in the letter accompanying the composition, that "These compositions which I keep for myself, or for a small circle of music lovers and connoisseurs (who promise not to let them out of their hands)..." in hopes of securing patronage. The prince sent in return for the music, 143.5 florins (about 3 month's rent for Mozart's apartment on Schulerstrasse), and no further commissions.

Alexander Borodin (1833-1887): *Symphony No. 2 in B minor* was heard for the first time on February 26th 1877, in St. Petersburg. The composition itself was originally begun in 1869, along with his opera *Prince Igor*. It would remain unfinished at his death, and was not finished for some time. By Borodin's own admission, much of the material for the symphony had its origins in the opera. The composition could be viewed as a distillation of the story of the opera itself, with the first movement eluding to the assembly of court for war; the second a picturesque sonic view of the great Russian steppe; the third representing the love of Prince Igor's son to a Tartar maiden; and the fourth being the triumphal feast that followed. Being the illegitimate son of Prince Luka Ghedianov, registered as the son of one of the princes servants (as was customary at the time) Porfiry Borodin, royalty and nobility was not far from his reality. As a self proclaimed, "Sunday Composer", Borodin was one of the four members of "The Mighty Five" (A group of Russian nationalist composers devoted to furthering the pan-Slavic movement and Russian Nationalist music), that had a career other than music. Borodin worked as professor of Chemistry at the Medico-Surgical Academy in St. Petersburg, and later founded the first women's school in Physiological Chemistry. Having to divide his time between his activities as a professor, linguist, and composer, there is a relatively small catalog of music. Yet the compositions we do have, are considered masterworks of the 19th century.