

## Upcoming Concerts

### **Holiday Concert**

December 15, 2014

7:30PM

### **A Little Classical Music**

February 28, 2015

### **Young Artists Concert and Benefit Event**

April 18, 2015

### **Pops Concert**

May 30, 2015

*All concerts will be held 7PM at the*

Alexandra Nechita Center for the Arts

Lutheran High School of Orange County

*Unless otherwise indicated*



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# SOUTHERN CALIFORNIA PHILHARMONIC

## *Back To The Classics*

**Saturday  
October 11, 2014  
7 PM**

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



Maestro **Branden Muresan** is a native of San Juan Capistrano, California, where he still resides and teaches. He began studying violin performance at age six, under the tutelage of Merillee Walker and Noumi Fischer. After earning his AA from Saddleback College, he went on to study at San Diego State University, where he was honored to be taken as a student by Igor and Vesna Gruppman, former students of Jascha Heifetz and David Oistrakh. At SDSU, he earned his Bachelors of Music Degree in Violin Performance, and in 2000 he graduated with a Master in Music with a major in Instrumental and Orchestral Conducting, under the instruction of Dr. Donald Barra.

Branden began performing violin professionally at age 16, and has since become a well-known orchestral violinist from Baja California to Los Angeles. His most notable performances have been with the Irish Tenors, in Mexicali BC, at Luciano Pavarotti's last professional concert, and most recently on tour with Il Divo. Currently he is concertmaster for the Long Beach Ballet Orchestra.

Professor Muresan began teaching private violin at age 18, and many of those students have grown and pursued advanced music degrees at such prestigious colleges such as Longy Conservatory of Music, CalArts, UCSD, USD, UCLB, & University of Utah . In a college setting, Professor Muresan began teaching at Grossmont College in 2001, University of San Diego in 2003, Mira Costa College in 2009, and has since been honored to be an adjunct professor at his Alma Mater Saddleback College, where he still currently teaches.

As a conductor, Maestro Muresan began with founding and developing the East San Diego County Civic Youth Orchestra program in 2003, which is still running strong. After performing in several guest conducting spots, he was contacted to build and lead a new adult orchestra program in Poway, California, as well as the Four Seasons Youth Orchestra in Newport Beach. He also was interim conductor for the Saddleback College Orchestra during the 2011-2012 season. In 2009, Maestro Muresan was hired to conduct the Mira Costa Symphony Orchestra, and in 2012 he won the opportunity to conduct the Southern California Philharmonic Orchestra. These orchestras are thriving and growing under the direction and care of Maestro Muresan.

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**Mrs. Joanna Velázquez Alpízar** received a Bachelor's of Music in Violin Performance and Music Education from the Cole Conservatory of Music at California State University, Long Beach. Her past experience includes solo performances of Mozart, Sinfonia Concertante, Mvt. III with Ms. Sabrina Cabral (viola) and Vivaldi, Winter with Collegium Musicum. Joanna won the Adult Concerto Competition 2012 and performed Vivaldi, Winter, Mvt. III with Bellflower Symphony. She has worked as the Principal 2nd Violin of Dana Point Symphony (2013 season) and substitute for

YMF Debut Orchestra. She has toured Spain, New York, Alaska, Ireland, Wales, England, Sydney, and South Korea sharing her love of music.

Currently, she is the 1st Violin in the Belmont String Quartet and Mariachi Tesoro. Her private studio includes 22 students throughout Southern California, ranging from age 3 to 75. In addition to being a violinist, Joanna is a community activist and was selected as 2nd runner-up in the Mrs. Long Beach pageant on Nov. 3, 2013.

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# Program

**The Barber of Seville Overture**

*Giaocchino Rossini*  
(1792-1868)

**Suite from “Masquerade”**

*Aram Khachaturian*  
(1903-1978)

## *10 Minute Intermission*

**Symphony No. 6, in F Major, Op. 68**

*Ludwig Van Beethoven*  
(1770-1827)

Allegro ma non troppo  
Andante molto mosso  
Allegro  
Allegro  
Allegretto

Arrival in the countryside  
Scene by the brook  
Merry gathering of country folk  
Thunder Storm  
Shepherd’s Song



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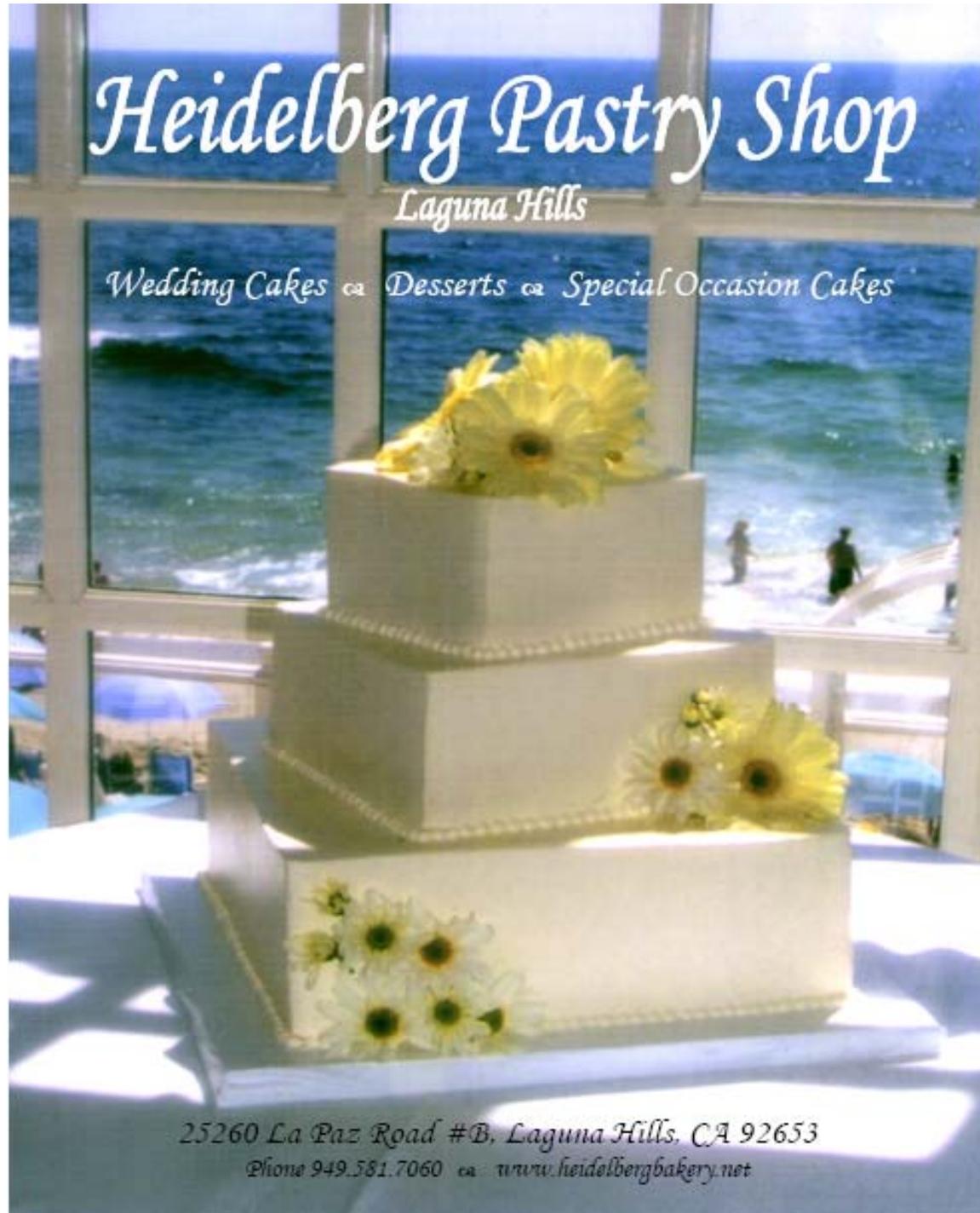
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# Program Notes

**Gioacchino Rossini (1792-1868)** *The Barber of Seville Overture*. The story of the first performance of Rossini's *The Barber of Seville* (1816) would itself make a great comedy. At 24, Rossini was a veteran and accepted the commission to deliver an opera within 5 weeks. Then his impresario died, but the show had to go on to provide for his widow and children. Then the regular audience took against the project, because they liked Paisiello's version; then, at the premiere, a singer fell on his face while coming on-stage, and had to sing his opening number through a big nose bleed; next, a cat got onstage and terrorized the cast with its claws; finally, the tenor added a recital of Spanish guitar songs to his scene. By now, the house was in uproar, and any chance of a fair hearing was long gone. Rossini left at the interval claiming to be ill. He did not attend the second night, which was a shame because it was a whole different affair: people listened, and what they heard they liked. Well-wishers had to rouse him from his bed (sickbed, he claimed) to acknowledge his triumph.

It is no wonder Rossini retired to bed. Quite apart from the shenanigans around the performance, a great deal was expected of any opera composer at the time. He had to be on the spot, steering around the demands of singers, bargaining with producers, attending rehearsals and delivering rewrites where required. It was a lot like Broadway theatre is today, a high-stress, energy-consuming business. For years, Rossini thrived on it and produced something like 40 operas in 18 years. The price of this productivity was that he, like many jobbing opera composers before him, became very adept at recycling his own music. In one case, most of one opera (*Il viaggio a Reims*, 1825) became another (*Le Comte Ory* of 1828). For *The Barber of Seville*, the only serious bit of recycling was the overture. It first appeared before the tragedy *Aureliano in Palmira* in 1813. It re-surfaced, much re-orchestrated, to raise the curtain on a second tragedy, this time set in London: *Elizabeth, Queen of England*. Quite why Rossini then thought the same music suitable to open a French farce set in southern Spain is a mystery but his instinct was good, and now it is hard to think of this music in any other context but *The Barber of Seville*. -Written by Svend Brown

**Aram Khachaturian (1903–1978)** *Suite from Masquerade*. Composers of the former Soviet Union, particularly during the reign of Joseph Stalin, were required to produce music that conformed to official ideology. One of its tenets was to promote the ethnic music of the republics that made up its vast empire. Although he was born in Georgia and lived most of his adult life in Moscow, Khachaturian was ethnically Armenian and adapted Armenian traditional music into classical forms. He had a knack for stirring rhythms and driving melodies, blending the oriental quality of his native modes and rhythms with the lush Russian romantic tradition. Starting with his *Piano Concerto* in 1936 and his ballets *Gayane* and *Spartakus*, he created a series of compositions that achieved worldwide acclaim. These and odes to Lenin and Stalin kept him in good graces with the Soviet authorities.

After World War II, however, the Soviet Composer's Union tightened its grip. National and worldwide popularity did not spare Khachaturian from the scrutiny and censure of the Soviet commissars. Together with Shostakovich, Prokofiev and a host of lesser composers, he was severely criticized by the Central Committee of

the Communist Party for his “modernistic” transgressions. It was only after Stalin's death in 1953 that he felt free again to compose in his own idiom.

In 1941 Khachaturian composed incidental music for the play *Masquerade* by the Russian Romantic playwright and poet Mikhail Lermontov (1814–1841), which was staged in Moscow on June 21, the evening before the German invasion. The play, with echoes of Shakespeare's *Othello*, tells of a world-weary aristocrat who suspects his bride of adultery, murders her and goes mad at the revelation that she was innocent. Three years later Khachaturian arranged five movements from the incidental music into a suite. The light-hearted tone of the music contrasts ironically with the grimness of Lermontov's play. -Written by the Williamsburg Symphonia.

**Ludwig Van Beethoven (1770-1827)** *Symphony No. 6 in F major Op.68* – The period from 1803-1808 was marked by furious compositional activity for Beethoven but he still found it difficult to establish any financial security in Vienna. He did enjoy a few generous supporters and could sell pieces to publishers, but he had no steady employment and had trouble setting up a concert from which he could collect the sales. In 1808, finally, he found both.

The "Pastoral" Symphony by Beethoven has been forever linked to his 5th Symphony thanks to the circumstances of their dual premiere. It would be unheard of today to program both of these full-length symphonies on a single concert but that is exactly what happened back on December 22, 1808 at the Theatre an der Wein. This historic performance included not only the 5th and 6th Symphonies but also the 4th Piano Concerto, a concert aria, excerpts from the Mass in C and the “Choral Fantasy.” It was an under-rehearsed marathon of over four hours that had very mixed results for Beethoven. Regardless of the evening's effectiveness, the juxtaposition of the two symphonies is fascinating to consider. Though created simultaneously, they could not be more different. The “Pastorale” is as gentle and subtle as the 5th is forceful and iconic. If the 5th opens with the sharpness of a blade, the 6th whispers itself into life before the listener is even aware. The five movements of the 6th Symphony have titles that evoke specific scenes from “country life” and while much of the music seems quite descriptive, the composer cautioned that “It is rather an expression of feeling than a pictorial representation.” The disclaimer is unnecessary and, in some instances, possibly even inaccurate. The storm sequence in particular is as literal as a film score and has not been improved upon by another composer's “weather music” in the two centuries since. -Written by Jeff Counts