

Upcoming Concerts

Young Artists Concert

April 18, 2015
Santa Ana High School
3PM

Pops Concert

May 30, 2015

Fundraiser Event

June 14, 2015
Location TBA

*Unless otherwise noted, all concerts 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

Under The Spell Of Spain

**Saturday
February 28, 2015
7:00 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.




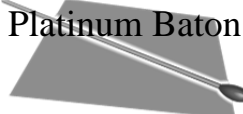
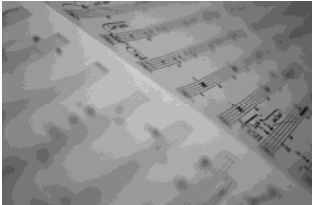
Branden began performing violin professionally at age 16, and has since become a well-known orchestral violinist from Baja California to Los Angeles. His most notable performances have been with the Irish Tenors, in Mexicali BC, at Luciano Pavarotti’s last professional concert, and most recently on tour 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 first 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.

"The more you love music, the more music you love!"



Eric Alan Foster is a composer, teacher and performer based in San Diego. Although a native of California, he grew up in various parts of the state intermittently between travels abroad, living in Taiwan, Liberia, Brazil and Bolivia.

He has written three concertos for guitar and orchestra. Each were performed in the US and Mexico by different orchestras with Eric as soloist. Recordings of his solo guitar compositions are available at cdbaby.com. Published music for guitar ensemble can be found at productionsdoz.com.

Eric received a Master of Music Degree from San Diego State University with an emphasis in guitar performance and a Bachelor of Arts Degree from the University of California Santa Barbara with an emphasis in music theory and composition. Present teaching positions include private lessons at the Music Exchange in Vista, California and music classes at the University of San Diego and MiraCosta College in Oceanside.

Program

España

Emmanuel Chabier

Latin Wave Concerto

- I. Linda Hermana
- II. Tango de Luna
- III. Rumba Paloma

Eric Alan Foster

Guitar soloist/composer: Eric Alan Foster

10 Minute Intermission

Carmen Suite No. 1

- 1 Prelude
- 1a. Aragonaise
- 2 Intermezzo

Georges Bizet

- 3 Seguedille
- 4 Les dragons d' Alcala
- 5 Les Toreadors

Carmen Suite No. 2

- 6 Marche des contrebandiers
- 7 Habanera
- 8 Nocturne

Georges Bizet

- 9 Chanson du Toreador
- 10 La Garde Montante
- 11 Danse Boheme



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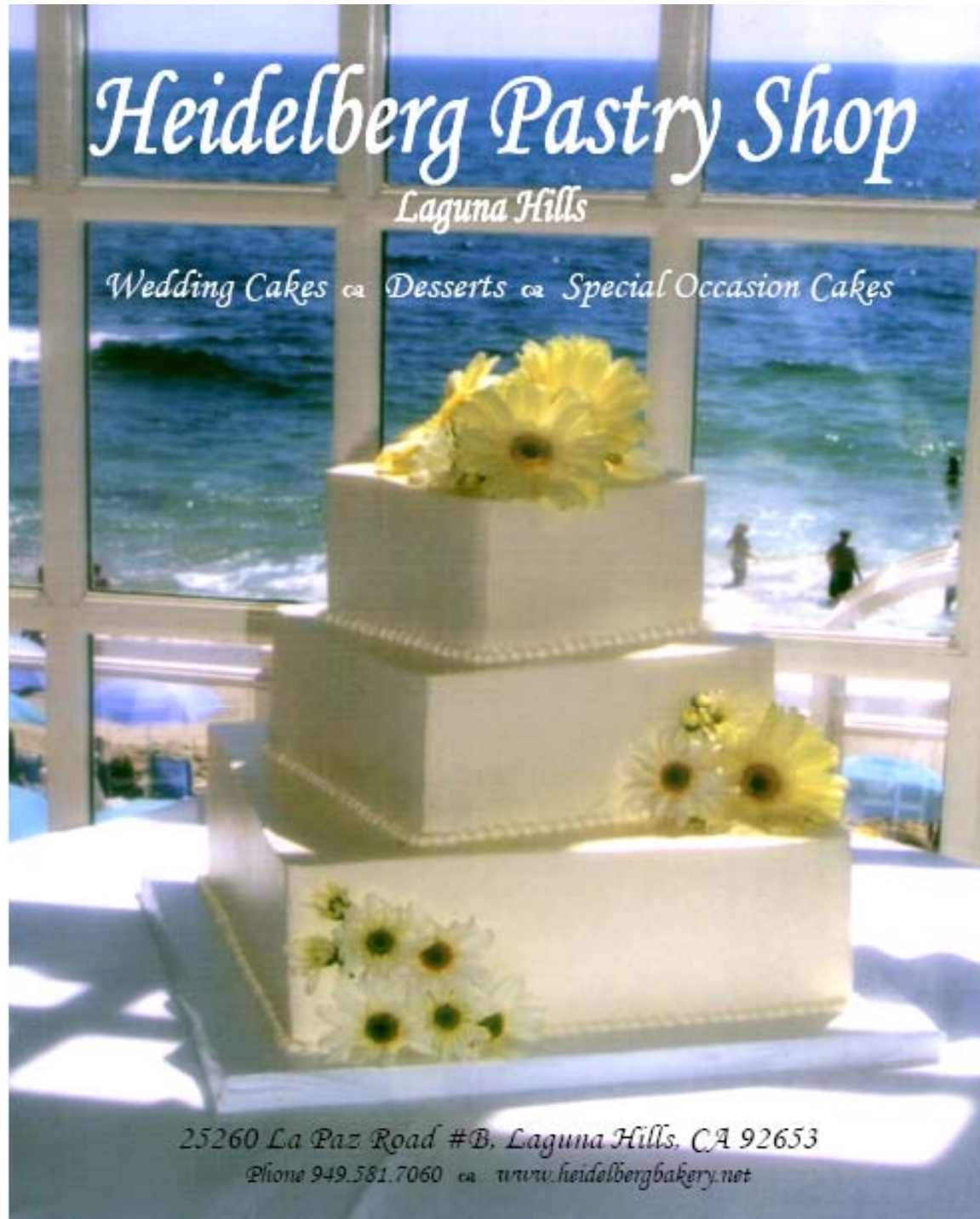
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Program Notes

España: Emmanuel Chabrier (1841 – 1894)

For many, Emmanuel Chabrier's rhapsody for orchestra, *España*, is the quintessential embodiment of Spanish musical style. That a Frenchman could so capture the essence of the Spanish Zarzuela sound is remarkable. Unlike his other music (which sounds unmistakably French) most audiences – not knowing his nationality – would assume it came from a composer who grew up somewhere on the Iberian Peninsula.

Yet, this work is the result of a trip that he and his family took for an extended holiday. He returned from the vacation obsessed with the sounds that he had heard, and *España* is essentially a catharsis – “getting it out of his system”, as it were. More than a quarter of its measures contain the F-major chord that denotes the base key (this static focus on a single chord is a distinctive characteristic of Spanish Zarzuela music). No other work that he composed comes close to it.

It is almost legendary that Chabrier was captured by the erotic images of the ladies that he encountered on his trip (this, in spite of the fact that his wife accompanied him!) A quote from a letter home captures the essence of his fascination: “Since coming to Andalusia I haven't seen a really ugly woman ... I won't let on what these women display, but they display it beautifully.” Other quotes from his letters are even more colorful.

The brilliant orchestration of the version we now know belies the fact that it was originally written for piano. His original inspiration seems to translate well between media. The piano piece is clever and energetic, the orchestral work is spectacular for its instrumental color and its most memorable theme even made the transition to American popular music: the 1950's tune “Hot Diggity!” (“Hot, diggity-dog, ziggity-boom what you do to me ...”). Coincidentally, the lyrics are a perfect connection to Chabrier's initial impression of the Spanish senoras!

When he first composed *España*, Chabrier was an “unknown.” After its debut, he was acclaimed as a rising star on the French musical scene. Although he wrote several operas, much chamber music and various orchestral pieces, he never again quite equaled the success of this orchestral rhapsody. Perhaps he should have emigrated to Spain. For sure, he would have found satisfaction in the experience.

-C Michael Kelly

Carmen Suite No. 1 and 2: George Bizet (1838-1875)

The legend that Georges Bizet died heartbroken at the apparent failure of what would later become his most popular opera, *Carmen*, has been widely disputed in recent years. In fact, the opera enjoyed its 33rd performance on the very night that Bizet succumbed to the heart attack which killed him. More likely, Bizet's initial disappointment at the opera's unfavorable critical reception had already been assuaged by its popularity with audiences. The plot follows the gypsy *Carmen* as she seduces the naïve soldier Don José, who rejects his earlier love, leaves his military unit, and joins a gang of smugglers. After *Carmen* abandons him for the bullfighter Escamillo, Don José kills her. Bizet's friend and fellow composer Ernest Guiraud assembled the two popular orchestral suites drawn from *Carmen* in the wake of Bizet's sudden death. While the first suite includes instrumental

interludes evoking the Spanish setting, the second suite recasts several of the most popular vocal numbers as orchestral showpieces.

-Troy Peters.

The Latin Wave Concerto: Eric Alan Foster

The "Latin Wave Concerto" is the result of many years of enjoyment through the guitar literature from Spain and Latin America. The music takes inspiration from a variety of these styles. The first movement was written as a gift to a sister-in-law while in hospice which also caused me to reflect on losing my own younger sister years earlier. It uses typical stylistic characteristics associated with rumba flamenca. The next two movements are named after my first two grandchildren. "Tango de Luna" with its reference to argentine tango fits the comic and inventive nature of a girl who proves that one can not only think outside the box but also live most of the time there. "Rumba Paloma" combines various styles freely with a hint at some of Paloma's Andean heritage. She is a sweet girl and one of the smartest I've ever encountered. Now that I have three more grandchildren I suppose I need to start writing again!

-Eric Alan Foster

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