

SOUTHERN CALIFORNIA PHILHARMONIC

Young Artists Showcase

featuring Young Artist Competition winners

Branden Muresan, Music Director & Conductor



Friday and Saturday, May 30 and 31, 2025

ST. PAUL'S EPISCOPAL CHURCH

1221 Wass Street

Tustin CA 92780



TUSTIN AREA
COUNCIL
FOR FINE ARTS



SOUTHERN CALIFORNIA PHILHARMONIC

Young Artists Showcase

Branden Muresan, Music Director & Conductor

Friday and Saturday, May 30 and 31, 2025

ST PAUL'S EPISCOPAL CHURCH • 1221 Wass Street • Tustin CA 92780

Outdoor Overture.....Aaron Copland

Piano Concerto No. 19 in F Major,

K. 459, Mvt. I: Allegro.....W. A. Mozart

featuring Sherlock Luan, piano

Piano Concerto No. 1 in E minor,

Opus 11, Mvt. I: Allegro maestoso.....Frédéric Chopin

featuring Xiaowei (Steven) Zhao, piano

Intermission

Piano Concerto No. 2 in C minor,

Opus 18, Mvt. III.....Sergei Rachmaninoff

featuring Ulises Reyes, piano

Presentation of Scholarships & Awards at Saturday's Concert

Rodeo - Four Dance Episodes.....Aaron Copland

I. Buckaroo Holiday

III. Corral Nocturne

II. Saturday Night Waltz

IV. Hoe-Down

*Rodeo score and parts lent by the Los Angeles Public Library - Art, Music,
and Recreation Department*



**TUSTIN AREA
COUNCIL
FOR FINE ARTS**



Special thanks to the Tustin Area Council for Fine Arts
for their continued sponsorship of the SoCalPhil
Young Artists Solo Competition

find our past performances on YouTube!
Scan the QR code or search
"Southern California Philharmonic"
More information at www.socalphil.org

Meet our Young Artists Winners in the Piano Category



Sherlock Luan, age eight, is a third-grade student at Vista Verde K-8 School. He began studying piano at the age of six and is currently under the tutelage of Professor Ethan Dong at Opus119 School of Music. Music has become a central part of Sherlock's life, and he has developed a passion for composition and chamber music. Remarkably, he has composed more than 50 pieces, demonstrating his creativity and dedication to his art.

Sherlock is excitedly preparing for his concerto debut with the SoCalPhil, a significant milestone in his musical journey.

Outside of music, Sherlock enjoys swimming with his brother, exploring creative writing, and traveling with his family, which enriches his artistic and personal growth.



Xiaowei (Steven) Zhao is a junior International Baccalaureate (IB) student at Trabuco Hills High School. He is under the tutelage of Angela Leu and Professor Kirill Gliadkovsky at Saddleback College. Steven has been studying piano since he was six and has loved performing ever since. Prior to the honor of winning the SoCalPhil Young Artists Solo Competition, he received a gold medal in the Southern California Junior Bach Festival in 2022, first place in Music Teacher's Association of California (MTAC) State Concerto Competition in 2023, and second and third place in MTAC Solo competition and Pacific Star International Piano Competition, respectively. In the summer of 2024, he attended the prestigious Juilliard

Summer Piano program and received guidance from respected faculty members such as Emanuel Ax and Orli Shaham.

Steven also loves to paint in his free time and is on the Varsity Lacrosse team in his high school.



Ulises Reyes, age 18, is currently a first-year student at University of California, Irvine, studying piano performance and playing trombone in UCI's symphony orchestra. With a family history of making music, his father began teaching him piano at the age of 6. Starting in middle school, Ulises had no formal teacher and began to teach himself new pieces on the piano. Fortunately, in the summer of 2022, he found teacher Charles Hansen, who was willing to help him improve his technique and interpretation. Ulises is currently studying with Bella Tseng and Dr. Lorna Griffitt and placed first in the Music Teacher's Association of California (MTAC) Irvine Branch competition. He also performed the first movement of Rachmaninoff's Piano Concerto No. 2 with his high school, Oxford Academy, during his senior year.

Meet the SoCalPhil



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 assistant conductor 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. This season marks Maestro's 12th season as Conductor and Music Director of the SoCalPhil.

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.



Jessica Haddy has been the concertmaster of the Southern California Philharmonic since 2016. She was a featured soloist for the ensemble performing works by Bruch, Beethoven and Rimsky Korsakov. As a soloist, Jessica has been invited to perform at the Laguna Beach Sunset Serenades and the Hortense Miller Estate concert series. She has given concerts with pianists, harpists, string quartets, guitarists, and jazz ensembles throughout Los Angeles, Orange County, and San Diego. She was honored to perform a concert in the Western White House in San Clemente owned by former President Richard Nixon.

While working in Los Angeles during 2000-2010, Jessica appeared in music videos with Elton John, Sheryl Crow, Sting, Il Divo, and Randy Travis. Jessica was also the violinist for the first musical stage production of *Quadrophenia* written by Pete Townsend of The Who. In 2017, Jessica became the concertmaster and manager for the ballet company, Dance to Your Hearts Delight performing the *Nutcracker* at the Downey Theater the first weekend of December each year. Krutz Strings company based in Kansas City named Jessica Brand Ambassador in 2018, launching a social media campaign to feature string artists in the United States for the company. Each year, Jessica represents the company at NAMM convention in Anaheim.

Her event music company, Haddy Music performs at events and has been featured at several music festivals, including the Coast Film festival in 2023. Haddy Music is highly reviewed and was featured in Riviera Magazine's Best of OC for event music.

A Laguna Beach resident, Jessica teaches has a viola/violin online and in person. Her students have positions as soloists and concertmasters in their school and youth orchestras. Her students have won prizes in international and local concerto competitions. In 2021, she became the strings director at the Waldorf school of Orange County and has been the strings coach and conductor at Corona Del Mar middle and high school since 2017.

In 2025 started Haddy Music Strings Hub, a course on violin studies for adults. Details about the course can be found at www.haddy-music.com.

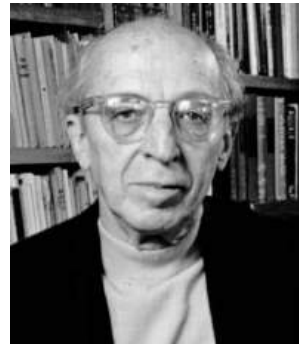
Jessica would also like to thank her husband Ryan and daughter Ravelle for all their love and support!

About tonight's program

Aaron Copland (November 14, 1900 – December 2, 1990) was an American composer, critic, writer, teacher, pianist, and conductor of his own and other American music. Copland was referred to by his peers and critics as the "Dean of American Composers". The open, slowly changing harmonies in much of his music are typical of what many consider the sound of American music, evoking the vast American landscape and pioneer spirit. He is best known for the works he wrote in the 1930s and 1940s in a deliberately accessible style often referred to as "populist" and which he called his "vernacular" style. Works in this vein include the ballets *Appalachian Spring*, *Billy the Kid* and *Rodeo*, his *Fanfare for the Common Man* and *Third Symphony*. In addition to his ballets and orchestral works, he produced music in many other genres, including chamber music, vocal works, opera, and film scores.

After some initial studies with composer Rubin Goldmark, Copland traveled to Paris, where he first studied with Isidor Philipp and Paul Vidal, then with noted pedagogue Nadia Boulanger. He studied three years with Boulanger, whose eclectic approach to music inspired his own broad taste. Determined upon his return to the U.S. to make his way as a full-time composer, Copland gave lecture-recitals, wrote works on commission and did some teaching and writing. But he found that composing orchestral music in a modernist style, which he had adopted while studying abroad, was unprofitable, particularly in light of the Great Depression. He shifted in the mid-1930s to a more accessible musical style that mirrored the German idea of *Gebrauchsmusik* ("music for use"), music that could serve utilitarian and artistic purposes. During the Depression years, he traveled extensively to Europe, Africa, and Mexico, formed an important friendship with Mexican composer Carlos Chávez, and began composing his signature works.

Copland composed (for radio broadcast) "Prairie Journal" on a commission from the Columbia Broadcast System. This was one of his first pieces to convey the landscape of the American West. This emphasis on the frontier carried over to his ballet *Billy the Kid* (1938), which along with *El Salón México* became his first widespread public success. Copland's ballet music established him as an authentic composer of American music much as Stravinsky's ballet scores connected the composer with Russian music and came at an opportune time. He helped fill a vacuum for American choreographers to fill their dance repertory and tapped into an artistic groundswell, from the motion pictures of Busby Berkeley and Fred Astaire to the ballets of George Balanchine and Martha Graham, to both democratize and Americanize dance as an art form.



In 1938, Copland helped form the American Composers Alliance to promote and publish American contemporary classical music. He was president of the organization from 1939 to 1945. In 1939, Copland completed his first two Hollywood film scores, for *Of Mice and Men* and *Our Town*, and composed the radio score "John Henry", based on the folk ballad.

The 1940s were arguably Copland's most productive years, and some of his works from this period cemented his fame. His ballet scores for *Rodeo* (1942) and *Appalachian Spring* (1944) were huge successes. *Lincoln Portrait* and *Fanfare for the Common Man* became patriotic standards. Also important was the *Third Symphony*. Composed from 1944 to 1946, it became Copland's best-known symphony. The *Clarinet Concerto* (1948), scored for solo clarinet, strings, harp, and piano, was a commission piece for band-leader and clarinetist Benny Goodman and a complement to Copland's earlier jazz-influenced work, the *Piano Concerto* (1926). His *Four Piano Blues* is an introspective composition with a jazz influence. Copland finished the 1940s with two film scores, one for William Wyler's *The Heiress* and one for the film adaptation of John Steinbeck's novel *The Red Pony*.

In 1949, Copland returned to Europe, where he found French composer Pierre Boulez dominating the group of postwar avant-garde composers there. He also met with proponents of twelve-tone technique, based on the works of Arnold Schoenberg, and found himself interested in adapting serial methods to his own musical voice.

In 1950, Copland received a U.S.-Italy Fulbright Commission scholarship to study in Rome, which he did the following year. Around this time, he also composed his *Piano Quartet*, adopting Schoenberg's twelve-tone method, and *Old American Songs* (1950), the first set of which was premiered by Peter Pears and Benjamin Britten, the second by William Warfield. During the 1951–52 academic year, Copland gave a series of lectures under the Charles Eliot Norton Professorship at Harvard University. These lectures were published as the book *Music and Imagination*.

In 1957, 1958, and 1976, Copland was the music director of the Ojai Music Festival, a classical and contemporary music festival in Ojai, California. For the occasion of the Metropolitan Museum of Art Centennial, Copland composed *Ceremonial Fanfare for Brass Ensemble* to accompany the exhibition "Masterpieces of Fifty Centuries." Leonard Bernstein, Piston, William Schuman, and Thomson also composed pieces for the museum's Centennial exhibitions.

From the 1960s onward, Copland turned increasingly to conducting. Though not enamored of the prospect, he found himself without new ideas for composition, saying, "It was exactly as if someone had simply turned off a faucet." He became a frequent guest conductor in the US and the UK and made a series of recordings of his music, primarily for Columbia Records. In 1960, RCA Victor released Copland's recordings with the Boston Symphony Orchestra of the orchestral suites from *Appalachian Spring* and *The Tender Land*; these recordings were later reissued on CD, as were most of Copland's Columbia recordings (by Sony).

From 1960 until his death, Copland resided at Cortlandt Manor, New York. Known as Rock Hill, his home was added to the National Register of Historic Places in 2003 and further designated a National Historic Landmark in 2008. Copland's health deteriorated through the 1980s, and he died of Alzheimer's disease and respiratory failure on December 2, 1990, in North Tarrytown, New York (now Sleepy Hollow).

Following his death, his ashes were scattered over the Tanglewood Music Center near Lenox, Massachusetts. Much of his large estate was bequeathed to the creation of the Aaron Copland Fund for Composers, which bestows over \$600,000 per year to performing groups.



Wolfgang Amadeus Mozart (27 January 1756 – 5 December 1791) was a prolific and influential composer of the Classical period. Despite his short life, his rapid pace of composition and proficiency from an early age resulted in more than 800 works representing virtually every Western classical genre of his time. Many of these compositions are acknowledged as pinnacles of the symphonic, concertante, chamber, operatic, and choral repertoires. Mozart is widely regarded as one of the greatest composers in the history of Western music, with his music admired for its "melodic beauty, its formal elegance and its richness of harmony and texture". Born in Salzburg, Mozart showed prodigious ability from his earliest childhood. At age five, he was already competent on keyboard and violin, had begun to compose, and performed before

European royalty. His father Leopold Mozart took him on a grand tour of Europe and then three trips to Italy. At 17, he was a musician at the Salzburg court but grew restless and travelled in search of a better position. Mozart's search for employment led to positions in Paris, Mannheim, Munich, and again in Salzburg, during which he wrote his five violin concertos, Sinfonia Concertante, and Concerto for Flute and Harp, as well as sacred pieces and masses, the motet Exsultate Jubilate, and the opera Idomeneo, among other works.

While visiting Vienna in 1781, Mozart was dismissed from his Salzburg position. He stayed in Vienna, where he achieved fame but little financial security. During Mozart's early years in Vienna, he produced several notable works, such as the opera *Die Entführung aus dem Serail*, the Great Mass in C minor, the "Haydn" Quartets and a number of symphonies. Throughout his Vienna years, Mozart composed over a dozen piano concertos, many considered some of his greatest achievements. In the final years of his life, Mozart wrote many of his best-known works, including his last three symphonies, culminating in the Jupiter Symphony, the serenade *Eine kleine Nachtmusik*, his Clarinet Concerto, the operas *The Marriage of Figaro*, *Don Giovanni*, *Così fan tutte* and *The Magic Flute* and his Requiem. The Requiem was largely unfinished at the time of his death at age 35, the circumstances of which are uncertain and much mythologised.

The Piano Concerto No. 19 in F major, K. 459 by Wolfgang Amadeus Mozart was written at the end of 1784: Mozart's own catalogue of works records that it was completed on 11 December (works surrounding it in the Köchel catalogue are K. 458, the "Hunt" quartet and K. 464, the fifth of the Haydn set). It is part of a series of concertos composed in quick succession; of the eleven works between K. 449 and K. 459, six are piano concertos. It is occasionally known as the "second coronation concerto" on account of Mozart playing it on the occasion of the coronation of Leopold II in Frankfurt am Main in October 1790. Simon P Keefe, writing in the Cambridge Mozart Encyclopedia comments that "the first and second movements of K459 contain particularly rich dialogue between the piano and winds, quickly establishing and maintaining an atmosphere of intimate collaboration".

Like most of Mozart's concertos it is in three movements: Allegro, Allegretto, and Allegro assai. The concerto was written for Mozart to perform himself. Hutchings calls it "athletic", combining grace with vigour. It is scored for flute, two oboes, two bassoons, two horns, and strings. Cliff Eisen notes that Mozart's own catalogue of his works lists the concerto as having trumpet and timpani parts, but these do not survive.

Sergei Vasilyevich Rachmaninoff (1 April 1873 – 28 March 1943) was a Russian composer, virtuoso pianist, and conductor. Rachmaninoff is widely considered one of the finest pianists of his day and, as a composer, one of the last great representatives of Romanticism in Russian classical music. Early influences of Tchaikovsky, Rimsky-Korsakov, and other Russian composers gave way to a thoroughly personal idiom notable for its song-like melodicism, expressiveness, dense contrapuntal textures, and rich orchestral colors. The piano is featured prominently in Rachmaninoff's compositional output and he used his skills as a performer to fully explore the expressive and technical possibilities of the instrument.



Born into a musical family, Rachmaninoff began learning the piano at the age of four. He studied piano and composition at the Moscow Conservatory, from which he graduated in 1892, having already written several compositions. In 1897, following the disastrous premiere of his Symphony No. 1, Rachmaninoff entered a four-year depression and composed little, until supportive therapy allowed him to complete his well-received Piano Concerto No. 2 in 1901. Rachmaninoff went on to become conductor of the Bolshoi Theatre from 1904–1906, and relocated to Dresden, Germany, in 1906. He later embarked upon his first tour of the United States as a pianist in 1909.

After the Russian Revolution, Rachmaninoff and his family left Russia permanently, settling in New York in 1918. Following this, he spent most of his time touring as a pianist in the US and Europe, from 1932 onwards spending his summers at his villa in Switzerland. During this time, Rachmaninoff's primary occupation was performing, and his compositional output decreased significantly, completing just six works after leaving Russia. By 1942, his declining health led him to move to Beverly Hills, California, where he died from melanoma in 1943.

The **Piano Concerto No. 2 in C minor**, Op. 18, is a concerto for piano and orchestra composed by Rachmaninoff between June 1900 and April 1901. The piece established his fame as a concerto composer and is one of his most enduringly popular pieces.

After the disastrous 1897 premiere of his First Symphony, Rachmaninoff suffered a psychological breakdown and depression that prevented composition for three years. In 1899, he was supposed to perform the Second Piano Concerto in London, which he had not composed yet, and instead made a successful conducting debut. The success led to an invitation to return next year with his First Piano Concerto; however, he promised to reappear with a newer and better one. After an unsuccessful meeting with Leo Tolstoy meant to revoke his writer's block, relatives decided to introduce Rachmaninoff to the neurologist Nikolai Dahl, whom he visited daily from January to April 1900. Rachmaninoff dedicated the concerto to Dahl for successfully treating him by restoring his health and confidence in composition.

From the summer to the autumn of 1900, he worked on the second and third movements of the concerto, with the first movement causing him difficulties. Both movements of the unfinished concerto were first performed with him as soloist and his cousin Alexander Siloti conducting on 15 December 1900. The first movement was finished in 1901, and the complete work had an astoundingly successful premiere on 9 November 1901, again with the same duo. Gutheil published the concerto the same year.

- all program notes compiled using Wikipedia

**The Southern California Philharmonic would like to thank the following patrons
for their generous support:**

Tod & Craig Beckett-Frank	Daryl Golden	Jim & Nancy Korb	Stefano Stefan
Terry Blalock	Susan J. Glass	Jenny Kriakov	Richard & Kathryn Tait
Susan Brown	Lynn Segrist	Patty Lee	Susan Teitelbaum
Andy Chan	Jon & Ann Goldman	Daniel Louie	Ana Varela
Emily Chien	Bill Haddock	Mark Major	Tony Wong
Eric Chang	Theresa Harvey	Beth McCormick & Ed Pederson	
Lisa Chattler	Vivien Ide	Takayuki Mori	
Mary Jo Chorbagian	I-Mate, LLC	David Parker	
Chorbagian Associates	Juanita Jackson	Pam Samuel	
Joi Ciarletta	Lynn James	Loretta Sarrafzadeh	
Marge Criddle	Jessie Keller	Tim Shevlin	

And a big thank you to the SoCalPhil Board for taking care of all the details!

Beth McCormick, President	David Parker, Director
Daniel Louie, Treasurer	Hannah Glass, Director
Bill Haddock, Assistant Treasurer	Ken Park, Director
Melissa X. Marius, Vice President, Patronage	Kirsten Ashley Wiest, Director
Lynn Segrist, Vice President, Communications	Oma Skyrus, Director
Stefano M. Stefan, Secretary	Tod Beckett-Frank, Director
Lisa Chattler, Director	Jessie Keller, Director
Pauline Merry, Director	

Visit us at **www.socalphil.org** to get more information on future concerts and events
Yorba Linda Orchestra Association dba Southern California Philharmonic TIN#90-0081116

Visit www.socalphil.org for SoCalPhil Young Artist Solo Competition info for the 2025-2026 season!

Southern California Philharmonic Musicians

First Violin

Jessica Haddy***
Simeon Brown**
Daphne Artis
Terry Blalock
Donna Cho
Cole Grace
Karen Harms
Benjamin Park
Kenneth Park
Carmel Shahriary
Kim Stephens-Doll

Second Violin

Stefano Stefan*
Marjorie Criddle+
Manami Fisher
Archer Joseph
Jenny Kriakov
Ana Varela+
Beth McCormick
Kristina Morse
Pamela Samuel
Susan Teitelbaum

Viola

Joi Ciarletta*+
Tobin Gomez*
Aydin Safabakhsh**
Eric Chang
Michael Cleary
Jon Goldman
Liz Porter

Cello

Nancy Korb*
W. Peter Harvey**
Emily Chien
Catherine Croisette+
Jason Greenberg
Vivien Ide
Jessie Keller
Daniel Louie
Alysha Madon
Pauline Merry+
Kathleen Robinson
John Wilkerson

Bass

Isaac Suarez*
Nathaniel Gaber
Easton Siedel
Chris Sterling+

Flute

Betty Whyte*+
Stephanie Getz*
Randy Smith*

Piccolo

Ann Goldman
Randy Smith

Oboe

Ann Ludwig*+
Rowan Albers*
Lisa Chatter+
Barbara Scholl

English Horn

Melissa McElroy

Clarinet

Daryl Golden*
Oma Skyrus*

Bass Clarinet

Mark Day

Bassoon

Theresa Harvey*
Stan Tyler

Trumpet

Timothy Shevlin*+
Stephen Farkas*

Horn

Tod Beckett-Frank*
Frank Fox
Roger Gottfried
Kathy Lowe

Trombone

Craig Chorbajian*
David Ludwig+
Robert D. Anderson

Bass Trombone

John Lowe

Tuba

Jason Trimble

Percussion

Greg Ozment*+
Andrea Avazian*
Andrew Alvidrez
Dan Sharp
Taylor Simms

Piano

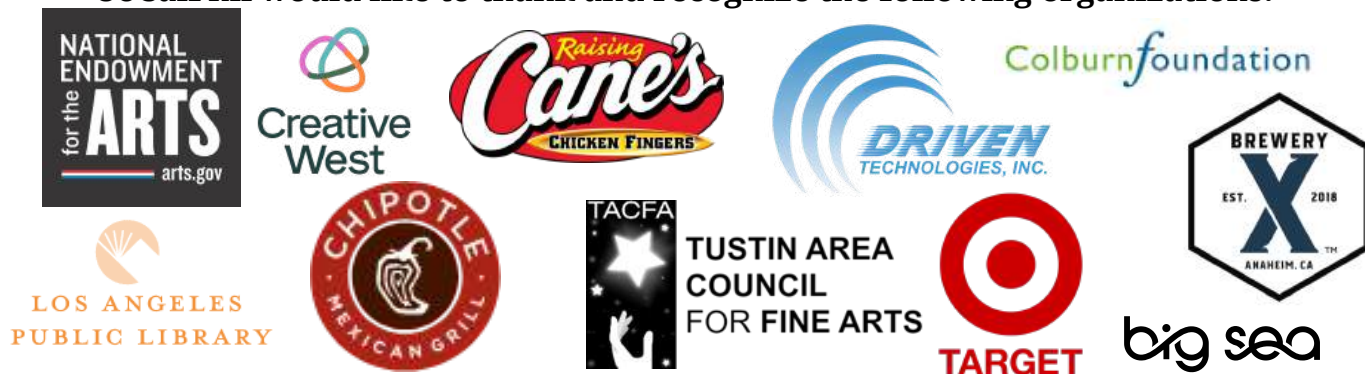
Melissa X. Marius

Harp

Chiara Solar

*** Concertmaster * Principal/Co-principals **Assistant Principal +Leave of Absence

SoCalPhil would like to thank and recognize the following organizations:



SoCalPhil would like to recognize our other partners:

Circulation Studios - our wonderful webmasters
St. Paul's Episcopal Church in Tustin - our beloved concert home
Tustin Area Council for Fine Arts (TACFA) - patron of the SCP Young Artists Solo Competition
Waldorf School of OC - SCP's rehearsal home and SCP Young Artists Solo Competition Audition host
Watson Piano Studio in Fullerton - host for SCP Young Artists Auditions