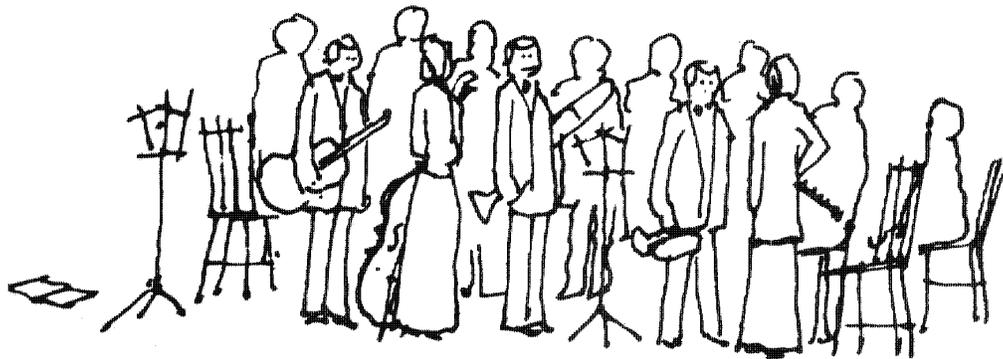


# PASADENA COMMUNITY ORCHESTRA

Bethany Pflueger Conductor

Friday, January 31, 2014 8:00 p.m.



## PROGRAM

Overture to The Barber of Seville ..... Gioacchino Rossini (1792 - 1868)

Four Dance Episodes from "Rodeo" ..... Aaron Copland (1900 – 1990)

Buckaroo Holiday  
Corral Nocturne  
Saturday Night Waltz  
Hoe Down

## INTERMISSION

Symphony No. 2, Op. 30 "Romantic" ..... Howard Hanson (1896 - 1981)

Adagio – Allegro Moderato  
Andante con tenerezza  
Allegro con brio

---

## **PCO Welcomes Bethany Pflueger**

Tonight is new Music Director Bethany Pflueger's first concert with Pasadena Community Orchestra. "I look forward to the opportunity to continue the tradition of excellence this orchestra has," Pflueger told the musicians. A longtime resident of Sierra Madre, Pflueger also relishes the chance to stimulate even more interest in the community to support live, local music. "I am excited to work with a group with such a strong history, strong community support, and excellent musicians."

A native of central Ohio, Pflueger is an active conductor, educator, and flutist in Southern California, Pflueger is Music Department Chair and conductor of the orchestra at Glendale Community College, where she has been a Professor of Music for 16 years. She is the Assistant Conductor of the Burbank Philharmonic Orchestra, and has conducted Opera Pasadena and Pasadena Summer Youth Chamber Orchestra for several seasons. Pflueger also maintains a successful career as a flutist. A founding member of the Burbank Philharmonic, she has been its Principal Flute for 21 years. She is also Principal Flute with the Peninsula Symphony, and performs regularly as a freelance player with many regional orchestras and chamber music ensembles.

---

### **BOARD OF DIRECTORS OF PASADENA COMMUNITY ORCHESTRA**

Bette Solomon, President, Lawrence Covellone, Susan Cross Stanley, Fritzie Culick,  
Don Fisher, Joseph Kertes, Susie Kyropolous, Mark Nakatani, John Ramsay

### **FUTURE EVENTS**

#### **2013-2014 Season**

**Sunday, February 23, 2014, 2-5 pm**  
**Friday, March 28, 2014, 8 pm**  
**Friday, May 16, 2014, 8 pm**

**3<sup>rd</sup> Annual Chamber Music Gala**  
**First Church of the Nazarene**  
**First Church of the Nazarene**

**Saturday, June 14, 2014, 6:30 pm**      **Concert in the Park**      **Memorial Park, Sierra Madre**

Visit our web site: [www.pcomusic.org](http://www.pcomusic.org)

## PERSONNEL

### VIOLIN

Hye Song Ahn,  
Concertmaster  
Nadia Herrera  
Hong-Yi Hiroki Hon  
Curtis Horton  
Deanna Kitamura  
Frank Mori  
Charlene Pae  
Joyce Pan  
Nancy Smith  
Jane Stavert  
Jane Yu  
\* Erin Buschiazzo  
Carol Bruegge  
Graziela Camacho  
William Collister  
Michael Fedrick  
Melanie Fisher  
Joseph Kertes  
Cassandra Sutton  
Kari Swanson  
Cassandra Vaughn  
Erica Zabowski

### VIOLA

\* Miriam Hartman  
Anneliese Gomez  
Andrea Gómez-Romero  
Mary Thornton House  
Susie Kyropoulos  
Karen Moore  
Kristi Ott  
Bette Solomon

### WEBMASTER

Graziela Camacho

### CELLO

\*Timothy Ogden  
Lara Ausubel  
Karla Butler  
Marina Chen  
Thom Fountain  
SeSun Park  
Diedre Rosen  
Kim Ruys de Perez  
Powtawche Valerino

### BASS

\*Keith Brown  
Ben Birnbaum  
Michael Fox  
Conrad Henning

### FLUTES

\*Susan Cross Stanley  
Linda Boyd  
Nadya Ewen

### OBOE

\*Aubree Cedillo  
Larry Tunick  
Kimo Yap

### CLARINET

\*Gilbert Bottcher  
Richard Holloway

### BASSOON

\*Donald Fisher  
Colleen Papp

### STAGE MANAGER

Gary Green

### ASSISTANT CONDUCTOR

George Ramirez

### HORN

\*Cindy Deane  
Larry Lazar  
Carlos Robles  
Rachel Spidell

### TRUMPET

\*Justen Finch  
Bruce Haines  
Gary Urwin

### TROMBONE

\*Lawrence Covellone  
Carlos Alvidrez

### BASS TROMBONE

Clyde Yasuhara

### TUBA

Gary Green

### TIMPANI

\*Mark Iwanaga

### PERCUSSION

Jennifer Dimas  
Kenneth Erikson  
†Anna Pelosi

### PIANO

George Ramirez

### HARP

†April Aoki

\*denotes principal

†assisting artist

SUPPORTERS FOR THE 2013-14 SEASON

**FOUNDATION SUPPORT**

Frieda B. Keck Living Trust. PCO is supported, in part, by grants from the Pasadena Showcase House for the Arts, the City of Pasadena Arts & Culture Commission, Los Angeles County Arts Commission, and Pasadena Community Foundation.

**CONDUCTOR'S PODIUM**

Jack Van Amringe in Memory of Mary Jane  
Chevron for Jack Van Amringe  
S.M. & J.W. Bollotte  
In Memory of Jean T. Covalt

Mr. & Mrs. William T. Boyd  
Susie Kyropoulos  
Ms. Jane Ellen Stavert

**CHAIR SPONSORS**

Karla Butler  
Fritzie & Fred Culick  
Rev. Robert & Dorothy Pflueger

**PATRONS**

William & Ilse Cassell  
Suzette Clover & Leonard Pape  
Bob & Evie Elliott  
Fred Glienna  
Patricia Kommer in Memory of Bruce Kommer  
Bill & Gayle Taylor  
John & Marie Meursinge  
Tony & Kim Ruys de Perez  
Ms. Jack Samson

Fred W. Sanders  
John Schmeister  
Dr. Anthony Shaw  
Anne-Marie Stockdale  
Jack Stumpf

Norman E. Thomas  
Nancilu Todd  
Joan & Marc Trummel

**SPONSORS**

Charles Arn  
Charles & Donna Bailey  
John & Sue Clauss  
Mr. & Mrs. Talmage Cobb  
Alan & Carol Colville  
Linden R. Gray  
Roger Hale  
Shirley J. Kinsey

Teri Schwartz  
Anne & Howard Sears

Marie & Robert Spencer  
Thea Van Amersfoort  
Stephen Unwin  
Madeline West

**FRIENDS**

Anonymous  
Rita Baker  
Lisa Berger  
Cecile & Jim Bys  
Waltraud Cardona  
Theresa Carpenter  
Yvonne Cooper

Mrs. Bracilia DiMuro  
Walter Krootzko  
Ms. Joanne Lepore  
Marilyn & Warren Moore  
Dr. Patrick & Gabriella Pandolfi  
Miss Esther M. Prince  
J. Rulec

**In-Kind Donations**

PCO thanks Graziela Camacho, Graphics Design/ Webmaster; Candace Dougherty, Videography; Marina Chen, Photography; Old Town Music, and the many volunteers whose behind-the-scenes help makes these concerts possible. We could not do it without you.

**PCO thanks La Salle High School, Pasadena, for their generous ongoing gift of rehearsal space.**

## PROGRAM NOTES

### Pasadena Community Orchestra

Friday, January 31, 2014

**Wolfgang Amadeus Mozart** (1756 – 1791) is regarded as one of the greatest and most prolific composers in the Western tradition and whose music exemplifies the Classical period. He lived a short life yet his output was astounding having composed in every genre producing some 600 works including operas, dances, vocal music, keyboard and instrumental music, chamber music, symphonies and sacred music. This week marks the 258<sup>th</sup> anniversary of Mozart's birth on January 27<sup>th</sup> as the PCO opens with the overture to one of the most popular operas in the repertoire.

**The Marriage of Figaro** (*Le Nozze di Figaro*) is a comic opera in four acts composed in 1786 to an Italian libretto by Lorenzo Da Ponte based on the play *La folle journée, ou Le mariage de Figaro* (The Day of Madness, or the Marriage of Figaro) by Pierre-Augustin Beaumarchais published in 1784. The play was initially banned in Vienna for its licentiousness, but Da Ponte somehow managed to overcome the emperor's objections and get official approval for an operatic version. *The Marriage of Figaro* is a continuation of Beaumarchais' earlier play *The Barber of Seville* that had gained success in Vienna and throughout Europe as an opera in a version by Giovanni Paisiello. Mozart had studied Paisiello's work and treatment of characters and began composing in late 1785; the opera was drafted in only six weeks. It made its premier in May of 1786 in Vienna at the Burgtheater with an outstanding cast who were previously in Paisiello's *Barber of Seville*. Although there were only nine performances, it was an apparent success, for the emperor, Joseph II, who also happened to be in charge of the Burgtheater, had put a ban on excessive encores; only arias were to be repeated in subsequent performances.

Mozart left his post as concertmaster at the court of the bishop of Salzburg in 1781 and moved to Vienna where he pursued an independent career. His new life flourished – he booked concerts with himself as keyboard soloist presenting three or four new concertos each season. The move may have made a great impact on his life for it was during this period that his music went through a transformation giving way to 'leaner, more transparent textures in a less ornamental manner,' a classical style that was totally '80s – the 1780s. It showed his ability to 'create and weld together a diversity of gestures over the course of entire movements.' It was also during this period that he became intimately familiar with the work of Johann Sebastian Bach and George Friedrich Handel, reacquainting himself with Baroque counterpoint, a system of organizing 'parts' or 'voices' to be interdependent harmonically yet independent in rhythm and contour.

In 1785, Mozart moved away from keyboard writing, returned to opera and began his famous operatic collaboration with Da Ponte – *Don Giovanni* (1787) and *Così fan tutte* (1790) were their other collaborations. Toward the end of the decade, Mozart appeared less frequently in concerts and had become passé among the Viennese aristocracy whose level of support declined during the Austro-Turkish war of 1787. It was a difficult time for musicians in Vienna yet Mozart remained productive. He wrote his last three symphonies (Nos. 39, 40 and 41) in 1788 and, in 1791, his final year as he had taken ill, a succession of works equally as brilliant: two operas *The Magic Flute* and *La Clemenza di Tito*; the piano concerto in B-flat; a number of social pieces, i.e., dances; his last chamber piece, the String Quintet in E-flat; the choral motet *Ave Verum Corpus*. And the **Clarinet Concerto in A major**, which was written for clarinetist Anton Stadler, a friend and fellow Mason, who also gave its first performance in October 1791 in Prague. Other clarinet parts such as those of the Trio for Viola, Clarinet and Piano and the Clarinet Quintet were also written for Stadler. The clarinet was a relatively new instrument at the time and it was Stadler who, in effect, helped gain acceptance for it as an integral member of the woodwind family.

Like Mozart before him a little more than a half century later, **Robert Schumann** (1810 – 1856) had also begun a new manner of composing. He had suffered from depression throughout most of his adult life and would compose in fiery bursts of inspiration. In 1845, he began studying counterpoint along with his pianist wife Clara. The contrapuntal projects resulted in the composition of a series of fugues based on the name B-A-C-H which in German nomenclature represent the pitches B-flat, A, C, B natural respectively. This led to a refinement in his approach to 'the art of transition' and 'a profound rethinking of what constitutes a musical idea.' 'The fluidity of the motivic development' in his fugues 'justifies Schuman's view of the fugue as a genre that could aspire to the poetry of the character-piece.' When he began sketching the **Symphony No. 2 in C major** in late 1845, his depression and bipolar mood disorder along with other problems including auditory hallucinations kept him from working through much of 1846. The Second Symphony holds together like a 'web of recurrent thematic strands...enhanced by Schumann's employment of contrapuntal combinations.' He finished the symphony in October of that year and it was premiered a month later with Felix Mendelssohn leading the Leipzig Gewandhaus Orchestra. Previously, Schumann had composed exclusively for the piano from 1832 – 1839 and composed nearly 170 songs in 1840 alone, the 'year of the song'. 1841, however, was the 'year of the symphony' and his 'symphonic thoughts' were probably fueled by a performance of Schubert's Symphony No. 9. He initially struggled with the idea of the symphony and was frustrated with his first attempts. He began writing two of his four symphonies – No. 1 in B-flat, Op. 38, the 'Spring' symphony and No. 4 in D minor. Although the B-flat symphony premiered that same year, the D minor symphony went through many revisions and re-orchestrations and was published a decade later. He composed another, a C minor symphony, but was never finished. The uplifting tone of the Symphony in C major, numbered second but third in order of composition, is remarkable given his health problems and signifies a Beethoven-like triumph over fate and pessimism.

*Composer and conductor George Ramirez is pianist with the Pasadena Community Orchestra.*