

Pasadena Community Orchestra

Bethany Pflueger, Conductor



Friday, January 24, 2025, 8:00 pm
Pre-Concert Discussion at 7:15 pm

First Church of the Nazarene of Pasadena

Program

Overture to *The Magic Flute*, K.620 Wolfgang Amadeus Mozart (1756-1791)

Vespers K.339 Wolfgang Amadeus Mozart (1756-1791)

Dixit Dominus (Psalm 110) *Allegro vivace*

Confitebor tibi Domine (Psalm 111) *Allegro*

Beatus vir qui timet Dominum (Psalm 112) *Allegro vivace*

Laudate pueri Dominum (Psalm 113) *Allegro*

Laudate Dominum omnes gentes (Psalm 117) *Andante*

Magnificat *Andante*

Glendale College Concert Singers
Peter Green, Director

Intermission

Adagio of Spartacus and Phrygia from *Spartacus*..... Aram Khachaturian (1903-1978)

Bolero Maurice Ravel (1875-1937)

PERSONNEL

CONDUCTOR

Bethany Pflueger

VIOLIN I

Hong-Yi Hiroki Hon*

Concertmaster

Jane Yu*

Associate Concertmaster

Ilana Amos

Alex Birkhold

Melissa Froehlich

Curtis Horton

Deanna Kitamura

Frank Mori

Corinne Newbegin

David Ruest

Joy Sinclair

Nancy Smith

Mary Yang

VIOLIN II

Adrienne Lee*

Principal

Christopher Lange*

Associate Principal

David Daniels

Mike Fedrick

Harim Fuentes

Daniel Hooper

Joe Kertes

Dayna Li

Tim McElrath

Oliver Truong

VIOLAS

Tammy Cogna*^{*}

Elizabeth Giles

Rachel Goodrich

Amy Kubo

Karen Moore

Janina Morrison

Jorge Padron

Yoji Sierra

Xan Urso

Kris Wittry

CELLOS

Kristin Nyquist*

Celeste Alexander

Lara Ausubel

Rosemary Danelski

Thom Fountain

Angela Kang

Michael Pinkham

Elizabeth Wood

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Keith Brown*

Sam Hwang

Masis Parunyun

Connor Schultz

David Tranchina

FLUTES

Chase Rizkalla*

Olga Bergh

John Storek

OBOES

Aubree Cedillo*

Lynn Olson

Alex Banbury

CLARINETS

Richard Holloway*

Kaitlyn Davidson

SAXOPHONE

Joe Stone*

BASSOONS

Ilana Marks*

Allison Dettloff

HORNS

Emily Kramer

Mariela Lee

Jennifer Thayer

Michael Turf

TRUMPETS

Mathew Harwich*

Bruce Haines

Joel Stoup

TROMBONES

Chuck Jacks*

Eric Kirchoff

Olivia Nava

TUBA

Felix Diaz

PERCUSSION

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Caleb Connor*

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Therese Laux

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*Principal or Guest
Artist

Tonight's donation proceeds will go to members of our orchestra who have lost their homes, yet are here playing for you. Please open your hearts as a community for them as they believe that "the show must go on."

PROGRAM NOTES – PCO CONCERT, JANUARY 24, 2025

The Magic Flute, (Die Zauberflöte) is the final opera composed by **Wolfgang Amadeus Mozart**, and it was first performed in Vienna in September 1791, just two months before his death. It was an instant success, and has remained a staple of the repertoire ever since. Written in the form of *Singspiel* – combining singing and spoken word – it is a story of love and sacred rituals combining fantasy elements from literature and fairy tales. Mozart worked collaboratively with the librettist Emanuel Schikaneder and one of the members of his troupe, co-composing some of the numbers. One of the starring roles, The Queen of the Night (coloratura soprano) is famous for an challenging vocal gymnastics in the aria “Hell’s vengeance”.



The *Overture* is in a fugal style reminiscent of the finale of Mozart’s ‘Jupiter’ Symphony, with a main theme that does not appear in the opera itself. The powerful opening chords are taken from Act 1, where they depict the solemnity of sacred temple of the story. Mozart makes prominent use of trombones in the opera and in the overture, lending orchestral weight to the musical texture.



After extensive travel across Europe with his father over several years, **Wolfgang Amadeus Mozart** settled in Salzburg in 1773 as a court musician for Archbishop Colloredo. The *Vesperae Solennes de Confessore (Solemn Vespers for a Confessor)*, to give the work its full title, was composed in 1780. The name of these *Vespers* suggests it was intended for performance at the Salzburg Cathedral on a specific day of the liturgical calendar.

The *Vespers* comprise six movements, setting psalms in the first five, and ending with a final *Magnificat*. Every movement ends with a doxology refrain (Gloria Patri). The first four psalms are scored in an exuberant style, while the fifth, *Laudate Dominum* features a simple soprano solo with the choir closing the movement quietly with the returning Gloria Patri. This movement is often performed outside of the complete Vespers. The final *Magnificat* returns to the exuberant mood of the opening.



A translation of the text into English is provided below. The Pasadena Community Orchestra is joined in the Vespers by the **Glendale College Concert Singers** and soloists directed by Peter Green.

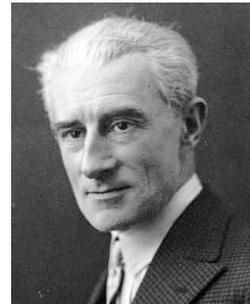


Aram Khachaturian was a Soviet Armenian composer and conductor, and is considered a major Soviet composer of his generation. Born and raised in Tbilisi (Georgia) he moved to Moscow in 1921 and eventually studied at the Moscow Conservatory and moved in the same circles as Prokofiev and Shostakovich. His early Piano Concerto established his name outside of the Soviet Union, and he went on to write concertos for violin and for cello, three symphonies and almost 25 film scores. The thrilling ‘Sabre Danse’ from his

ballet *Gayane* is his best-known work, in which the dancers exhibit their skill with swords. *Spartacus* is a ballet that Khachaturian composed in 1954, telling the story of Spartacus, the leader of a slave uprising against the Romans. After many performances in Leningrad and Moscow in the 1960s it slowly achieved the wide recognition that it enjoys today. There is, of course, a famous Stanley Kubrick movie version of the Spartacus story (from 1960) starring Kirk Douglas, but the musical score is by Alex North, not Khachaturian.

Khachaturian arranged four orchestral suites from the ballet in 1955, and the *Adagio of Spartacus and Phrygia* is the opening movement of the second suite. It opens with a big slow love theme, but turns to bold energetic music, representing the struggles of the slave revolt, and ending with a return of the romantic theme. This gorgeous music has found its way into TV and movies, and even accompanying gymnastics and figure skating!

Maurice Ravel was a French composer of the early 20th century, and a contemporary of Claude Debussy. Both were associated with the impressionist movement, though both rejected the term as applied to music. His music was not appreciated by the musical establishment in France. His numerous rejections for the prestigious Prix de Rome led to a judging scandal and a radical reorganization of the Paris Conservatory.



Ravel almost regretted composing *Bolero*, which has become his most famous, perhaps infamous, work. He feared orchestras would not want to play it, and it proved divisive when first heard – a woman in the audience shouted “He must be mad!”, to which Ravel remarked “That lady understands the piece”. Although commissioned as a ballet for the famous dancer Ida Rubinstein, it is rarely performed in that form. Working as he often did at the piano on compositions that he later orchestrated, he created a theme that he said to a friend “It has an insistent quality, doesn’t it?” On top of the Spanish bolero rhythm (repeated 169 times!) – an endurance test for the snare drum! – two themes are alternately repeated over and over. Ravel’s skillful orchestration allows this simple structure to evolve into a single long gradual crescendo that fills the entire work.



“It has an insistent quality, doesn’t it?” On top of the Spanish bolero rhythm

Program notes by Stephen Unwin, PCO Board member

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Mozart – Solemn Vespers for a Confessor K. 339

1. Dixit (Psalm 110)

The Lord said to my Lord; Sit at my right hand, until I place your enemies as a footstool for your feet. The Lord will send forth from Zion: rule in the midst of your enemies. Sovereignty is with you on the day of your strength, in the splendor of the holy ones: Out of the womb before the light I begot you. The Lord has sworn, and will not repent of it: You are priest forever. The Lord at your right hand crushes kings in the day of His wrath. He will pass judgement on the nations; He will pile up calamities in many lands. He will drink from the rushing stream on the way: Therefore he shall lift up his head.

Glory to the Father and to the Son and to the Holy Spirit, As it was in the beginning, is now, and forever, and for generations of generations. Amen.

2. Confitebor (Psalm 111)

I acknowledge you, O Lord, with my whole heart; Great are the works of the Lord, chosen by all His desires. I acknowledge as well the magnificence of His deeds; And His justice endures from generation to generation. He has made memorials of his miracles, a Merciful and compassionate Lord. He gives food to those that fear him. He will remember forever his covenant. The power of his works will be announced to his people so that He may give them the inheritance of the nations: The works of his hands are truth and justice. All his commandments are faithful, confirmed from generation to generation, Made in truth and fairness. The Lord has sent salvation to His people: He has given his covenant for eternity. Holy and awesome is his name; The fear of the Lord is the Beginning of wisdom; All who practice it have a good understanding. His praise endures from generation to generation.

Glory to the Father and to the Son and to the Holy Spirit, as it was in the beginning, is now, and forever, and for generations of generations. Amen.

3. Beatus Vir (Psalm 112)

A light has arisen in the dark for the upright; Merciful, compassionate, and just. Happy is the man who is compassionate and generous, who chooses his words with discretion; For he will never be disturbed. The just will be eternally remembered, and will not fear evil tidings. His heart is ready to trust in the Lord. His heart is strengthened; he will not be troubled. He disperses and gives to the poor, his righteousness will endure for generations. His horn will be exalted in glory. Sinners will see and be angered, desires of sinners will perish.

Glory to the Father and to the Son and to the Holy Spirit, As it was in the beginning, is now, and forever, and for generations of generations. Amen.

4. Laudate Pueri (Psalm 113)

Praise the Lord, O sons, Praise the name of the Lord.
May the name of the Lord be blessed from henceforth and forevermore.
From the rising of the sun to its setting, the name of the Lord is praiseworthy.
The Lord is exalted above all people, and His glory is above the heavens.

Who is like the Lord our God, Who dwells on high and regards the lowly on heaven and earth?
Supporting the needy on the earth, and raising up the poor from the dust,
In order to place him with the princes of his people.
Who makes the barren one to dwell in a house as the happy mother of children.

Glory to the Father and to the Son and to the Holy Spirit,
As it was in the beginning, is now, and forever, and for generations of generations. Amen

5. Laudate Dominum (Psalm 117)

Praise the Lord, all nations; Praise him, all people. For He has bestowed His mercy on us.
And the truth of the Lord endures forever.

Glory to the Father and to the Son and the Holy Spirit,
As it was in the beginning, is now, and forever, and for generations of generations. Amen

6. Magnificat

My soul magnifies the Lord, and my spirit rejoices in God my Savior.
For he has regarded the lowliness of his handmaiden.
Behold, from henceforth, I will be called blessed by all generations.
For the Mighty One has done great things for me, and holy is his name.
His mercy is for those who fear him from generation to generation.
He has shown strength with his arm, and scattered the proud in the thoughts of their hearts.
He has brought down the powerful from their thrones and lifted up the lowly.
He has filled the hungry with good things, and sent the rich away empty.
He has helped his servant Israel in remembrance of His mercy.
According to the promise he made to our ancestors, to Abraham and his descendants forever.

Glory to the Father and to the Son and to the Holy Spirit
As it was in the beginning, is now, and forever, and for generations of generations. Amen

Glendale College Concert Singers

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Alto: Lorna Ariondo, Tina Berry, Paula Bush, Yvette Dudoit, Lorraine Gallagher, Cindy George, Jennifer Grappone, Virginia Holt, Shannon Hunt, Margaret Kwong, Lili Landaverde, Willow Ruscioletti, Linda Sharpe, Nancy Yaldizian, Natasha Mertens, Mari L'Esperance, Jan Freemyer, Domonic Hsieh, Tomomi Kojima, Leah Lodevico, Elena Markova, Mila Markova, Asuncion Ojeda, Katie VanStelle, Beverly Woss

Tenor: Ralph Deoso, Aron Escoto, Hasanna Jackson, Alfredo Lee, Katie Weishoff, Justin Fisher, Richard Reynoso, Os Tyler, Reid Woodbury

Bass: Brandon Aguilar, Noel Balacuit, Greg Brandt, Donald Brown, Keith Day, Glenn DeLange, Gregory Hoenes, Mark Kaiklian, Thom Olona, Jei Romanes, Steve Bauer, Jim Farrell, Kenneth Landaverde, Andrew Noice, Christopher Parsons

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