



# HEROES & VILLAINS

Sunday, Mar. 19, 2023 @ 5 p.m.

Dr. Jacob Sustaita, conductor  
Pacific Symphony Youth Orchestra

## PROGRAM

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BEETHOVEN	<i>Coriolan Overture</i>
BERNSTEIN	Suite from <i>On the Waterfront</i> (1954)
- INTERMISSION -	
SMETANA	<i>The Moldau</i>
DE FALLA	Suite No. 2 from <i>The Three-Cornered Hat</i> <i>The Neighbors Dance</i> <i>The Miller's Dance</i> <i>Final Dance</i>

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The evening's performance is generously sponsored by **Janet L. Curci.**

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*Performance at the Segerstrom Center for the Arts  
Renée and Henry Segerstrom Concert Hall*

# ABOUT THE CONDUCTOR

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**Dr. Jacob Sustaita serves as the Assistant Conductor for Pacific Symphony and Music Director, Carl St. Clair, a position he has held since the fall of 2020.** Dr. Sustaita also serves as Music Director and Conductor for Pacific Symphony Youth

Orchestra (PSYO), the premier training orchestra of Orange County, and recognized as one of the most outstanding youth orchestras in the country.

Dr. Sustaita is also the newly appointed Orchestra Director for the Orange County School of the Arts Symphony Orchestra. In the fall 2021 and 2022, Sustaita served as Acting Director of Orchestras at the Bob Cole Conservatory of Music at California State University Long Beach (CSULB). From 2015 to 2020, he led the Sam Houston State University Symphony, Chamber, Ballet, and Opera Orchestras as Director of Orchestral Studies. In 2016, Sustaita and the Symphony Orchestra performed the American premiere of Anton Bruckner's Symphony

No. 1 (original Linz version) with high praise from the American and European Bruckner Societies. Dr. Sustaita is a frequent guest conductor and clinician across the country. In 2015, Sustaita was selected by Carnegie Hall's Weill Institute to serve as assistant conductor for Charles Dutoit and the National Youth Orchestra of America (NYO). Sustaita regularly conducted and coached the orchestra during its New York residency and on their seven-city tour of China and Hong Kong.

A native of Texas, Sustaita completed his Doctorate and Bachelor of Music degrees at the University of Houston, where he served as assistant conductor for the Moores Opera Center for three seasons. He also earned a Master of Music degree from both Penn State University and Rice University.

His honors include: Schissler Conducting Fellowship, Rice University Prize and Provost Fellowship and American Prize semi-finalist and finalist. His teachers and mentors include Carl St.Clair, Charles Dutoit, Franz Krager, Brett Mitchell, Gerardo Edelstein, and Paavo Järvi.

# ABOUT PACIFIC SYMPHONY YOUTH ORCHESTRA

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**Founded in 1993, Pacific Symphony Youth Orchestra (PSYO) has emerged as the premier training orchestra of Orange County.** Under the artistic direction and guidance of Pacific Symphony's renowned music director, Carl St.Clair, PSYO is quickly being recognized as one of the most outstanding youth orchestras in the country.

Representing over 34 schools in the SoCal region, PSYO offers performance opportunities to instrumentalists in grades 9-12 and is one of four Youth Ensemble programs offered by Pacific Symphony. PSYO provides members with an advanced and innovative artistic experience and strives to encourage musical and personal growth through the art of performance. Each season students enjoy an interaction with Maestro Carl St.Clair, as well as regular interactions with guest artists and professional musicians of Pacific Symphony. Students also engage in an annual weekend retreat and are offered free and discounted tickets to Pacific Symphony performances

throughout the season. PSYO also enjoys international touring, including to Bulgaria in 2011 and China in 2016, with a July 2023 tour of the Czech Republic and Austria upcoming.

Each season PSYO presents a three-concert series, generously sponsored by individual donors. Members also participate in a Side-by-Side performance with Pacific Symphony, where students perform in concert with their professional counterparts as part of Pacific Symphony's Family Musical Mornings. All performances take place at the Renée and Henry Segerstrom Concert Hall at the Segerstrom Center for the Arts. The final performance of each season features the winner(s) of the annual concerto auditions, for which auditions are exclusive to current PSYO members.

Weekly rehearsals are held at University of California, Irvine between September and May each season and members are selected through annual auditions each Spring.

# Pacific Symphony Youth Orchestra

Dr. Jacob Sustaita • Music Director

Mary E. Moore Family Assistant Conductor Chair

Mel Domingo • Youth Orchestra Manager

2022-23 Concert Season. Sections listed alphabetically under principal.

## FLUTE

Heather Kim\*  
Amanda Lee\*  
Junhee (Ita) Lee  
Joseph Yoo

## PICCOLO

Tammy Pao\*

## OBOE

Kayla De Guzman\*  
Victoria Lee\*  
David Wong

## CLARINET

Soojong (Peter) Ha\*  
Isaac Yoon\*  
Samuel Choi

## BASS CLARINET

Matthew Anderson\*

## BASSOON

Ariana Kim\*

## FRENCH HORN

Zhengkang (Allan) Lyu\*  
Brook Hill  
Hongyi (Joey) Li  
Wonu Park

## TRUMPET

Randall (Benny) Carruth\*  
George Ramos  
Evan Trostler  
Joshua Tian

## TROMBONE

Lucas O'Brien\*  
Leo Sui\*  
Madison Berchtold

## BASS TROMBONE

Harrison Chiang\*

## TUBA

Daniel Li\*

## PERCUSSION

Joshua Qin\*  
Dorina Lin

## PIANO

Kyle Yeung\*

## HARP

Calene Lee\*

## VIOLIN I

Lyndsey Lipscomb\*  
Brian Chang  
Eva Chen  
James Eastmond  
Amelia Kang  
Andrew Kao  
Jacob Liu  
Lawrence Mi  
Elena Miyamoto  
Lucas Nguyen  
Justin Park  
Hannah Schweiger  
Marcus Shih  
Elio Tran  
Jocelyn Tsai  
Lucy Woo  
Jayden Yeung

## VIOLIN II

Rubi Lee\*  
Gabriel Haraldson-Decker  
Jessica Hong  
Annie Huang  
Aidan Jang  
David Jou  
Susan Kim  
Eileen Lee  
Becky Liu  
Aadya Sharma  
Jaemin Song  
Kaley Wong  
Katelyn Xu

## VIOLA

Zara Amendt\*  
Jayden Chao  
Caroline Cho  
Daniel De La Cruz  
Justin Hong  
Jarrett Huang  
Ting-Wei (Christine) Lee  
Soohyun (Sean) Lee  
Candice Lu  
Talia Nguyen  
Peter Tan  
Kara Wong  
Seawoo (Andy) Yoo

## CELLO

Nathan Dishon\*  
Daniel Goo  
Declan Hu  
Kyle Hwang  
Irene Kim  
Madeleine Kim  
Mattea Kim  
Amy Lantz  
Verena Lo  
Daniel Park  
Oooju Robinson  
Josephine Velez  
Emerson (Yul) Yang

## DOUBLE BASS

Zheng (Paul) Gong\*  
Soleil De Jesus  
Nicholas Doan  
David Gima  
Liam Ramos  
Jacob Wheat

## SCHOOLS REPRESENTED

Arnold O. Beckman High School  
Brea Olinda High School  
Buena Vista Virtual Academy/  
Fullerton College  
Canyon High School  
Cathedral City High School  
Corona del Mar High School  
Crean Lutheran High School  
Cypress High School  
Diamond Bar High School  
El Dorado High School  
Eleanor Roosevelt High school  
Irvine High School  
Lakeside Middle School  
Legacy Magnet Academy  
Mater Dei  
Mission Viejo High School  
Monta Vista Academy  
Murrieta Valley High School  
Northwood High School  
Orange County School of the Arts  
Pacific Academy  
Pacifica Christian High School  
Portola High School  
Rancho Cucamonga High School  
Rancho Santa Margarita Interme-  
diate School  
Sage Hill School  
Santa Margarita Catholic High  
School  
Santiago High School  
Tesoro High School  
Trabuco Hills High School  
Troy High School  
University High School  
Valencia High School  
Woodbridge High School

\*principal

# PROGRAM NOTES

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**Ludwig van Beethoven** (1770-1827) composed his *Coriolan Overture* in 1807. The work is based on the tragic play *Coriolan* (1804) by Heinrich Joseph von Collin (1771-1811), which itself was based on Shakespeare's *Coriolanus* (written c.1605-1608).

The play is based on the mythic-historic figure Gaius Marcius Coriolanus, a Roman general who is supposed to have lived in the 5th century BCE. During the days when Rome was ruled by kings, shortly before the founding of the Republic, grain stores have been withheld from the public. The people blame Caius Marcius, a brilliant Roman general, for their problems. Although some politicians try to assuage the people, Marcius feels nothing but contempt for the masses and publicly expresses his disdain.

A short time after these events, Marcius leads a successful assault on the city of Corioli, a stronghold of the Volscians, one of Rome's chief enemies. Marcius is given the official nickname Coriolanus in recognition of his heroism in storming the city. After he returns to Rome, he is persuaded by his mother to run for magistrate. Despite winning the support of the Roman Senate, Marcius faces opposition from his rivals who had earlier denounced him for expressing contempt for the starving masses. When they instigate a riot against him, he denounces popular rule, loses the support of the Senate, and is banished from the city.

Marcius returns to the Volscians, asking for their help in wreaking vengeance on the city. They agree and he begins planning his assault on Rome. When the Romans learn of Marcius's plans, his mother, wife, and son meet him to beg that he not destroy the city. He agrees to spare his home city, but the Volscians are enraged and put him to death. In Collin's version, Marcius takes his own life, distraught at having betrayed his own people and overwhelmed by grief.

Beethoven, a lifelong political liberal who was firmly devoted to the cause of freedom, was certainly drawn to the political aspects of the play. The parallels to Napoleon cannot be overlooked—the French general had crowned himself emperor in 1804, the same year in which Collins adapted Shakespeare's work. Beethoven had firmly supported the French Revolution with its calls for liberty, equality, and brotherhood. He had venerated Napoleon, dedicating his third symphony ("Heroic") to the French leader. When Napoleon abandoned the cause of liberty and crowned himself emperor,

Beethoven famously tore up the dedication page in a fit of rage and rededicated the work "to the memory of a great man." Two hundred years after its composition, the *Coriolan Overture* serves as a fitting reminder of the vital importance of democracy, warning us of the dangers of fascist autocracy.

In addition to three symphonies, four Broadway scores, two operas, one operetta, and two masses, **Leonard Bernstein** (1918-1990) also wrote one film score: *On the Waterfront* (1954). Starring Marlon Brando, the movie tells the story of urban dockworkers in Hoboken, New Jersey, along with the corruption and exploitation they face. The film's main character is former boxer Terry Malloy, who is now working at the docks. His brother Charley is the ringleader for Johnny Friendly, a corrupt union boss who is tied to the mafia. At some time in their past, Johnny had told Charley to have Terry lose a match so that Johnny could earn money by betting against him.

During the course of the film, Terry's friend Joey Doyle is planning to testify to the Crime Commission about Johnny, but he is killed before he can do so. Terry becomes romantically involved with Joey's sister, and they gain the sympathy of Catholic priest Father Barry who offers moral and spiritual support to the dockworkers. Eventually, Terry testifies after Johnny has his brother Charley killed. After the court scene, Johnny threatens that Terry will never work again; when he shows up for work, he is the only one not selected to be hired. Johnny and his thugs assault him, but the other workers refuse to work at all unless Terry is hired. They resist Johnny and ignore his threats and taunts. Entirely defeated, Johnny realizes his power is utterly vanquished.

Bernstein's music for the film is perhaps the most intense music he ever wrote. Its angular melodies, jagged rhythms, and harsh dissonance go above and beyond any of his compositions to that point—in keeping with the movie's gritty tone and harsh themes. Bernstein would again use similar musical devices to symbolize violence in *West Side Story*, composed three years later in 1957. In 1955, one year after the movie's release, Bernstein arranged excerpts from his musical score into a **symphonic suite**.

# PROGRAM NOTES

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Despite being widely considered the “father” of Czech music, **Bedřich Smetana** (1824–1884) grew up speaking German. In fact, the noted Czech composer lived in Sweden for a significant period of time, and some of his earliest music was composed on Swedish models. Smetana developed an interest in Czech musical nationalism in the 1860s, and his particular musical style soon became synonymous with the general “sound” of Czech music. After his death, Smetana became a symbol of the entire Czech nation. His music’s legacy and meaning were hotly debated among Czech nationalists, Communists, post-Communists, and international audiences alike.

Smetana grew up in an upper middle-class family in the town of Litomyšl, Bohemia. He studied violin and piano in early childhood and moved to several cities, including Prague, to attend high school. However, he was more interested in the city’s cultural and social activities than his studies. He began composing while in high school and performed in a string quartet. After his graduation he decided to pursue a career in music, and he formally studied composition in the mid-1840s.

Although Smetana initially intended to pursue a career as a concert pianist, he saw relatively little success. Instead, he launched a teaching career, serving as private music teacher to local aristocratic families and operating several music schools in Prague (opening his first school at the tender age of 24). He briefly wrote music criticism for a local newspaper, and served as the founder and music director of the arts organization Artistic Circle.

Despite a successful career in Prague, Smetana moved to Göteborg, Sweden in 1856 to pursue a teaching opportunity there. He had been disillusioned after the 1848 revolutionary movements failed to secure more democratic conditions in the Austrian Empire. While in Sweden, Smetana opened a professional music school and a ladies’ singing school, and directed an amateur music society. After political reforms in 1860, Smetana returned to Prague in 1861.

Smetana’s association with aristocratic families enabled him to make connections both to leading musical and intellectual circles of the day. He was introduced to Liszt, Berlioz, and Schumann, developing an especially close friendship and professional relationship with Liszt. In a letter, Smetana told the famed Hungarian to “regard me as your most passionate supporter of our artistic direction who in word and deed stands for its holy truth and also works for its aims.”

Beginning in the 1860s, after his return to Prague, Smetana became involved in the Czech national revival movement which sought autonomy for Bohemia and Moravia, then ruled by the Austrian Empire. The movement was largely comprised of elite urban intellectuals, despite claiming to speak for “the Czech people” and in spite of its emphasis on rural folk themes. Joining this movement, Smetana studied the Czech language in his 40s. Because of the importance of opera to the movement, Smetana devoted the remainder of his compositional career to Czech nationalistic opera. He also conducted operas at the city’s Provisional Theatre.

After contracting syphilis and becoming deaf in 1874, Smetana resigned from his musical posts and moved in with his daughter in a small village forty miles northeast of Prague. Despite this isolation, by the end of his life Smetana had become a celebrated national hero, winning numerous awards and honors.

Smetana composed *Ma Vlast* (“My Homeland”) in 1874–1879, primarily while living with his daughter. The work is a cycle of six symphonic poems based on Czech national mythology. “**Vltava**” (“The Moldau”) is the second of this set. The work musically represents the course of the Vltava River (“Moldau” in German), considered the national river of the Czech nation. The piece’s famous theme is actually based on a Swedish folk song which Smetana undoubtedly encountered during his time residing in that country. Smetana may have forgotten where he had heard it and assumed that it was a Czech folk song. The melody is a common one



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in European folk music, and is also encountered in Italian and Romanian folk music; it was unofficially adopted by the Jewish national movement at the turn of the twentieth century and became the national anthem of Israel in 1948.

Born in Cádiz, **Manuel de Falla** (1876–1946) was the most important Spanish composer of the twentieth century. His ***The Three-Cornered Hat*** began as an earlier work, *El corregidor y la molinera*, a humorous pantomime for chamber orchestra. Written in 1916–1917 shortly after the composer’s return to Spain, *El Corregidor* was based on the 1874 novel *El sombrero de tres picos* by Pedro Antonio de Alarcón (1833–1891), itself an elaborate retelling of several popular folk tales from Andalusia. The scenario for de Falla’s pantomime was probably written by María Lorda, the wife of famous Spanish poet Federico García Lorca (with whom de Falla frequently worked). The piece premiered in 1917 at the Teatro Eslava in Madrid and became quite popular.

Shortly after the work’s premiere, Sergei Diaghilev (impresario for *les ballets Russes* who had commissioned Stravinsky’s *Firebird*, *Petrushka*, and *The Rite of Spring*) and his choreographer Léonide Massine asked de Falla to turn *El corregidor* into a full ballet. This version, known as *The Three-Cornered Hat*, was set for full orchestra. Aside for the rescoring, de Falla left the first half largely unchanged but eliminated from the second half musical gestures particularly suited to pantomime. The ballet version premiered in London in 1919 to huge success. It received a mixed reaction, however, in Spain. While some appreciated its blending of modernisms with de Falla’s adaptation of Spanish folk music, others criticized its foreign influence and the fact that it was put on by a non-Spanish dance company. The piece is significantly more closely oriented to Spanish folk music than much of de Falla’s other music from the period.

Even before the completion of the pantomime, de Falla worked on extracting and arranging it into concert form. Ultimately he created two concert suites from the ballet. They premiered in 1919, also

at the Teatro Eslava in Madrid, and were finalized and published in 1921.

The storyline of the novel, set in a mythic Spanish past, centers on a young miller named Lucas and his wife Frasquita. The buffoonish corregidor (a position in royal Spain roughly equivalent to a magistrate) Don Eugenio visits the couple and is attracted to Frasquita (the title of the novel and ballet refers to Eugenio’s hat). Lucas hides and pretends to be sleeping; when the Corregidor tries to take Frasquita’s hand Lucas comes down from the loft where he had been hiding. Later that night, the town mayor demands that Lucas give testimony at a trial. When he arrives and finds that he is not needed, he suspects that it is part of a plot by Eugenio.

When Lucas comes back to his home, he finds Eugenio sleeping in Lucas’s bed. Enraged, he wants to kill both Eugenio and Frasquita but is afraid that he would be hanged. Instead, he decides to dress up in Eugenio’s clothes and seduce Eugenio’s wife. Lucas does not realize that Frasquita had only let Eugenio into the house after he fell into a pond. When he tried to seduce her, she had threatened him with a gun. By the time Lucas arrived at home she had left—ostensibly to get a doctor but actually to get Lucas. In the end, the characters all go to Eugenio’s house and find Lucas hiding under the bed instead of seducing Eugenio’s wife. Lucas and Frasquita are reconciled, village life resumes, and Eugenio never returns to Lucas’s mill.

The pantomime and ballet versions both follow the story fairly closely, but with a few changes to add to the drama. In the ballet version, Frasquita dances seductively and teases the Corregidor. When Lucas comes out of hiding, he and Frasquita mock Eugenio. Rather than being asked to go to a trial, Lucas is arrested by police for ridiculing the Corregidor and is taken to jail.

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*Joshua Grayson, Ph.D., is an historical musicologist and graduate of the USC Thornton School of Music, and the program note annotator for Pacific Symphony Youth Ensembles.*

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