



LOVE & LOSS

Monday, May 15 @ 7 p.m.

Dr. Jacob Sustaita, conductor
Heather Kim, flute
Amanda Lee, flute
Pacific Symphony Youth Orchestra

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

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

PROGRAM

- JENNIFER HIGDON *Peachtree Street from City Scope*
- NIELSEN *Concerto for Flute & Orchestra, movement 1*
Allegro moderato
Amanda Lee, flute
- VERDI *Triumphal March from Aida*
- NIELSEN *Concerto for Flute & Orchestra, movement 1*
Allegro moderato
Heather Kim, flute
- INTERMISSION -
- PROKOFIEV *Orchestral Suite from Romeo and Juliet*
Montagues and Capulets Suite 2, No. 1
Juliet the Young Girl Suite 2, No. 2
Minuet Suite 1, No. 4
Masks Suite 1, No. 5
Balcony Scene (Romeo & Juliet) Suite 1, No. 6
Tybalt's Death Suite 1, No. 7
Romeo and Juliet Before Parting Suite 2, No. 5
Romeo at Juliet's Tomb Suite 2, No. 7



Scan here for full program notes.

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*
Aaron Chang
Samuel Choi

BASS CLARINET

Matthew Anderson*

BASSOON

Ariana Kim*

FRENCH HORN

Zheng kang (Allan) Lyu*
Wonu Park*
Brook Hill
Hongyi (Joey) Li

TRUMPET

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

TROMBONE

Lucas O'Brien*
Madison Berchtold*
Leo Sui

BASS TROMBONE

Harrison Chiang*

TUBA

Daniel Li*

PERCUSSION

Joshua Qin*
Dorina Lin

PIANO

Kyle Yeung*

HARP

Calene Lee*

VIOLIN I

Jayden Yeung*
Brian Chang
Eva Chen
James Eastmond
Bentle Feng
Jessica Hong
Annie Huang
Aidan Jang
David Jou
Rubi Lee
Rebecca Liu
Lawrence Mi
Lucas Nguyen
Justin Park
Jaemin Song
Jocelyn Tsai
Kaley Wong
Katelyn Xu

VIOLIN II

Lyndsey Lipscomb*
Gabriel Haraldson-Decker
Amelia Kang
Andrew Kao
Susan Kim
Eileen Lee
Grace Li
Jacob Liu
Xiaolu (Lulu) Liu
Elena Miyamoto
Hannah Schweiger
Aadya Sharma

Marcus Shih

Irene Sok
Elio Tran
Lucy Woo

VIOLA

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

CELLO

Oooju Robinson*
Nathan Dishon
Daniel Goo
Declan Hu
Kyle Hwang
Irene Kim
Madeleine Kim
Mattea Kim
Amy Lantz
James Leehealy
Verena Lo
Daniel Park
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
Monta Vista Academy
Murrieta Valley High School
Northwood High School
Orange County School of the Arts
Pacific Academy
Pacifica Christian
Portola High School
Rancho Cucamonga High School
Rancho Santa Margarita
Intermediate 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*

ABOUT THE MUSIC DIRECTOR ABOUT THE ARTISTS



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 2015–20, 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.



Heather Kim is a 17-year-old flutist from Orange County, California. She began her musical training at the Tampereen Konservatorio on the piano at the age of five, and started playing the flute in Buffalo, New York at the age of 11. Kim was selected as a National

YoungArts Winner in both 2022 and 2023 and was named the winner of Young Stars of the Future 2023, receiving the opportunity to perform as a soloist with the South Coast Symphony in January of 2023. She was the winner of the Orange County School of the Arts 2022 Concerto Competition, received an honorable mention from the Mount Saint Mary's 2022 Music Competition, and won first prize in the 2022 Charleston International Winter Competition. She currently studies with Benjamin Smolen, principal flutist of Pacific Symphony, and her previous teachers include Cynthia Ellis and Natalie Debikey Scanio. She was awarded the position of Principal Flutist of the Symphony Orchestra and Wind Ensemble at the Orange County School of the Arts in her sophomore year and is the Principal Flutist of the Pacific Symphony Youth Orchestra. She served as Principal Flutist of the Interlochen Arts Camp's Interlochen Philharmonic Orchestra during the summer of 2021, and the Brevard Concert Orchestra during the summer of 2022. She was also accepted into Interlochen Arts Camp, and the Boston University Tanglewood Institute in 2022 and 2023. In the past, she has participated in ensembles such as the Pacific Symphony Youth Wind Ensemble, the California All State Music Conference High School Orchestra, and the Southern California School Band and Orchestra Association ensembles, the New York State School Music Association ensembles, the Irvine Honor Orchestra, and the Erie County Music Educators Association ensembles. She also uses her musical abilities to serve her community through various programs and organizations including the Smile Train, the Dragon Kim Foundation, Back to Bach, and the Tri-M Honor Society.

ABOUT THE ARTISTS



Amanda Lee is a flutist from Orange County, California. She began playing flute at the age of 10 and piano at the age of four, studying with Mary Palchak and Keiko Winther-Tamaki, respectively. Lee is currently a senior in the

Wind Studies program at the Orange County School of the Arts (OCSA). She is Principal Flute of OCSA's Wind Ensemble and Symphony Orchestra, as well as the former Principal Flute of the Pacific Academy Foundation Orchestra (PAFO). In addition to flute, Lee has a love for music composition, improvisation,

and songwriting. She was recognized by MTAC for her improvisation on flute and piano, "Our Lost Place Faraway," and Mount Saint Mary's University for her piano composition, "A Puppet Freed." Lee is also passionate about arts education and is an alumni of and current counselor at Pacific Symphony's youth summer program, *arts-X-press*. Moreover, she has been recognized by Scholastic Art & Writing, Metaphor Dice, and OCSA's Inkblot for her work in creative writing. In her spare time, Lee enjoys drawing, adventuring with friends and family, and cuddling with her dog, Teddy.

ABOUT PACIFIC SYMPHONY YOUTH ORCHESTRA

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, PYSO 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.

PSYO presents a three-concert series each season, 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.

PROGRAM NOTES

Jennifer Higdon (b. 1962) is one of America's most acclaimed figures in contemporary classical music, receiving the 2010 Pulitzer Prize in Music for her *Violin Concerto*, a 2010 Grammy for her *Percussion Concerto*, a 2018 Grammy for her *Viola Concerto* and, most recently, a 2020 Grammy for her *Harp Concerto*. Higdon's first opera, *Cold Mountain*, won the International Opera Award for Best World Premiere and the opera recording was nominated for two Grammy awards. In 2018, Higdon received the prestigious Nemmers Prize which is awarded to contemporary classical composers of exceptional achievement who have significantly influenced the field of composition. Most recently, she was inducted into the American Academy of Arts and Letters. Higdon enjoys several hundred performances a year of her works and her works have been recorded on more than seventy CDs.



Higdon composed *City Scope* in 2002. It was commissioned and premiered by the Atlanta Symphony Orchestra under Robert Spano. The piece is a musical depiction of urban America. In the composer's own words, "Every city has a distinctive downtown skyline: That steely profile that juts into the sky, with shapes and monumental buildings that represent a particular signature for each city. The steel structures present an image of boldness, strength, and growth, teeming with commerce, and the people who work and live there."

The third, final movement of the work, "**Peachtree Street**" is a depiction of the main street of downtown Atlanta, where Higdon grew up. As she explains it, "Every main street that runs through a city is loaded with the energy and bustle of commerce, reflecting the needs and wants of its citizens through businesses. Because there is so much diversity in city streets, I've created a movement that explores the diverse sections of the orchestra, their relationships, and their combination in creating a larger voice."

Carl Nielsen (1865-1931) was one of the most important late nineteenth - early twentieth-century composers and the most influential Danish composer of the time.

Throughout the course of his decades-long career he



worked as a composer, conductor, teacher, and writer.

Nielsen grew up in a rural village on the Danish island of Funen, known as "the Garden of Denmark." Later in life, he revealed that he had had the landscapes and soundscapes of Funen in mind when composing much of his music. In his autobiography, he wrote that some of his earliest childhood memories were of his mother singing folk songs "as if she were longing for something far away beyond the farthest trees of the land." His childhood experiences led to a lifelong fascination with song, dance, and nature.

The young Nielsen studied violin, performing at weddings and festivities. He began composing at age eight. His first exposure to classical music came via a group of traveling amateur musicians who visited Funen in the 1870s. In his teenage years Nielsen played horn and trombone in a military orchestra. He also played in string quartets and studied piano and music theory.

Nielsen received a grant from the Danish government to study music at the Copenhagen Conservatory. During his time there he studied theory, counterpoint, harmony, and composition in addition to violin. He was extremely curious about the arts and philosophy yet retained down-to-earth attitudes reflecting his country upbringing.

After graduating, Nielsen worked as a freelance violinist and teacher, supported financially by friends and patrons. He was soon appointed second violinist in the Royal Chapel orchestra at the Royal Theatre, an organization he would remain affiliated with for decades. Nielsen continued composing and saw some of his music performed. His opera *Maskarade* (1906-1907) brought him into high esteem in Denmark, and in 1908 he was appointed second kapellmeister to the Royal Chapel orchestra. After being passed up for a position as head kapellmeister in 1914 Nielsen resigned from the ensemble, becoming a freelance musician once again. Without the steady income from Royal Chapel, Nielsen moved into a government-owned house in 1915, which was provided by the Danish government to help promote the country's artistic life. He taught theory and composition at Copenhagen Conservatory for three years and made numerous concert appearances as conductor later in his life.

Nielsen's musical style is quite idiosyncratic. In his own words, "I wanted to protest against the typical Danish soft smoothing over. I wanted stronger rhythms and more advanced harmony." His musical style ranged from a late Romanticism in his earlier career to a highly personal version of neoclassicism in the 1920s.

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Nielsen had married a woman with whom he was deeply in love. An exceptionally talented artist and sculptor, she had pursued her own artistic career—a highly unusual feat for women in the 1890s. Despite their profound love for one another, the marriage was rocky. It completely fell apart in 1914, and as she had been of pivotal importance to his musical output, his compositional output suffered greatly during this time. The profound shift in Nielsen's musical style which occurred around this time may have been due more to his personal situation than to the outbreak of World War One—a conflict in which Denmark had maintained strict neutrality. The pair were reconciled in 1922, although Nielsen continued writing in a more spare, spartan style for the remainder of his life.

Nielsen's career spanned a critical time in the history of Danish culture. Denmark had lost a war against Prussia in 1863–1864. Like France following its defeat in the Franco-Prussian War of 1870–1871, Danish society found itself suffering a profound loss of confidence. To make matters worse, rural Denmark remained quite poor. Incidentally, like tens of thousands of other rural Danes, Nielsen's brothers and parents emigrated to the Midwestern United States in the 1870s.

Following its military defeat to Prussia, an atmosphere of wounded national pride and a desire for national revival permeated Danish culture during much of the late nineteenth and early twentieth centuries. Successive governments and various patriotic organizations actively funded the arts, seeking to use culture as a way of reestablishing national greatness. Nielsen's career was shaped by this atmosphere, as he was one of the primary beneficiaries of artistic support. Lauded as a national hero, Nielsen came to be seen as a symbol of restored Danish prestige. Moreover, some of the forcefulness and strength of his musical style, as well as his consciously expressed desire to create a more strident version of Danish music, can perhaps be explained by a subconscious longing to reestablish national pride.

Nielsen composed his **Flute Concerto** in 1926. The piece was written for the Danish flautist Holger Gilbert-Jespersen (1890–1975), a member of the Copenhagen Wind Quintet. Nielsen was highly impressed with the ensemble and had written a quintet for them in 1922. He had planned to write a concerto for each of the five musicians. However, due to ill health, Nielsen was only able to complete the flute and clarinet concerti.

The concerti Nielsen had written or planned to write for the quintet members were intended to be

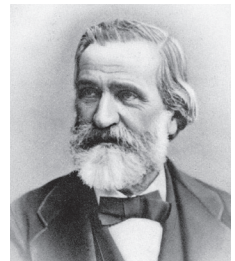
musical portraits of their dedicatees. According to the anonymous author of program notes for the Redwood Symphony, who was personally acquainted with Gilbert-Jespersen, the flautist “was a gentle soul with a wonderful sense of humor, and, like the music, also full of shadow and ambiguity.” The work expresses these qualities throughout, exuding what Nielsen scholar David Fanning describes as “well-mannered elegance in the face of brute opposition,” and “irascibility alternating with regret.”

A towering giant in the history of Italian opera, Giuseppe Verdi (1813–1901) grew up in a small village in northern Italy.

Born into a middle-class family of innkeepers, he studied privately with local priests. He took up piano and organ at age seven, and soon began playing organ at the local church. He attended high school (something rather unusual for all but the upper class in early nineteenth-century Italy) in the nearby town of Busseto, continued his piano studies, and began composing. Verdi was fascinated by literature beginning in his youth, something that would contribute to his future status as a great composer of opera.

Although Verdi received a scholarship from the town of Busseto to study in Milan, he was rejected from the Milan conservatory. Instead, he studied counterpoint and composition privately with Vincenzo Lavigna. After completing his studies with Lavigna, he returned to Busseto. Appointed the town musical director in 1836, he also conducted and composed for the Philharmonic Society as well as giving private lessons. He also composed his first opera in 1836; its revision in 1839 as *Oberto* premiered at La Scala, the most prestigious opera theatre in Italy. *Oberto* was so successful that Verdi was offered a three-year contract at the theatre, which was soon renewed.

Verdi later referred to his time in Milan as his “galley years.” Filled with incredibly intense work, these years saw him involved in constant negotiation, travel, and rehearsal. Prodded by theatre managers, Verdi composed at an average rate of one complete opera every nine months. By the 1850s, he had become the most famous and frequently performed composer of Italian opera in Europe. Able to command a high price from theatres and also earning extra income through sheet music rentals and sales, he became quite wealthy through



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his music, investing much of this wealth in real estate holdings.

After marrying for the second time in 1859 and moving to Genoa in 1866, Verdi divided his time between Paris, Naples, Venice, and his estate in his native Busseto, although he consistently avoided Milan until 1868. By the 1870s, a crisis in Italian opera took hold, with many younger composers producing music along French and German lines. Resisting this trend yet suffering through a change in artistic tastes, Verdi had trouble composing during this period. After taking ten years off from opera (he composed his famous Requiem during this period, inspired by the death of Rossini), he returned to the stage to compose *Otello* and *Falstaff*. During the last decade of his life he led a quiet retirement tending to his estate and engaging in philanthropy.

Verdi's *Aïda* was commissioned by the Ismail Pasha, viceroy of Egypt under the Ottoman Empire. It premiered in 1871 at the Khedivial Opera House in Cairo, conducted by Giovanni Bottesini. Set in ancient Egypt, the opera's music includes musical exoticism inspired by the Egyptian themes in the story.

The opera's title comes from one of its main characters. *Aïda* is an Ethiopian princess who has been captured and enslaved by the Egyptians. She and Ramades, an Egyptian warrior, are secretly in love, while the pharaoh's daughter Amneris is also in love with Ramades. When the opera begins, the king of Ethiopia has invaded Egypt in order to rescue *Aïda*, who feels torn between her loyalty to her father and her love for Ramades.

The pharaoh chooses Ramades to lead his forces in the fight against Ethiopia; Ramades leads the Egyptian army to victory. Meanwhile, Amneris suspects that *Aïda* is secretly in love with Ramades. To confirm this, she lies to *Aïda*, telling her that he had been killed in battle. Distraught, *Aïda* validates Amneris's suspicions. In the "**Triumphal March**" scene, Ramades returns after a victorious battle against the Ethiopian forces.

After Ramades's return, the Ethiopian king is brought into the Egyptian court having been taken captive amongst a group of Ethiopians. Wishing to conceal his identity, he declares that the Ethiopian king had been slain in battle. The Egyptian priests urge the pharaoh to put the Ethiopians to death, but Ramades asks him to spare them. Impressed with his victorious general, the pharaoh agrees, and promises to make Ramades his successor and to give him his daughter Amneris's hand in marriage. Ramades secretly plans to elope with *Aïda*. When

making their plans, he tells her where the Egyptian army was planning its next attack so that they could escape together far away from the military's watching eyes. *Aïda*'s father, the Ethiopian king, had overheard their conversation and Ramades learns that he had unwittingly revealed his country's military secrets to the enemy. He tells *Aïda* and her father to flee, and surrenders himself to the imperial guards, not wishing to live without his beloved *Aïda*. Condemned to death as a traitor, he is sentenced to be buried alive. Amneris begs for mercy on his behalf, but he is taken to the burial vault. As he is being buried, he hears a sigh and finds that his beloved *Aïda* has hidden herself in the vault in order to die with him. Above ground, Amneris prays to Isis for forgiveness.

One of the preeminent Russian composers of the twentieth century, Sergei Prokofiev (1891-1953) grew up in a rural area in what is now eastern Ukraine. A

truly precocious child, he began taking piano lessons and composing at age four, and composed an opera at the age of nine after visiting the opera in Moscow and St. Petersburg. He studied theory, composition, instrumentation, and piano with esteemed composer Reinhold Gliere, who convinced the family to allow him to study at the famed St. Petersburg Conservatory. Initially majoring in composition, Prokofiev took classes in orchestration with conservatory director Nikolai Rimsky-Korsakov, along with theory and form. After graduating from the lower division in 1909, Prokofiev studied piano and conducting; his final graduation was in 1914.

After his graduation, Prokofiev traveled to London, where he met Sergei Diaghilev, the director of the French ballet company Les Ballets Russes—the sponsor of many of Igor Stravinsky's famous ballets. Prokofiev was personally acquainted with Stravinsky and heard his *Rite of Spring*, and although he was unimpressed with it at the time, he would soon write music (particularly the *Scythian Suite*) that deliberately alluded to its musical style.

Prokofiev originally embraced the Russian Revolution. He enthusiastically believed that the radical new musical style he had adopted would be well suited to the radically new politics of the Soviet Union. However, he soon became fearful that the conditions in revolutionary



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Russia would diminish his musical opportunities and threaten his freedom to compose music as he saw fit. In 1918 he left Russia and came to the United States—traveling east via Vladivostok and giving several concerts in Tokyo on his journey.

Prokofiev arrived in New York as a pianist in an America that was far more musically conservative than Europe. He originally sought to perform exclusively his own music, but soon came to incorporate more accessible music by Rachmaninoff and Skryabin. Eventually he found it difficult to perform any of his own music beyond a few of his most accessible preludes. Finding that the American public at the time had little interest in lengthy programs devoted to a single composer—particularly an unconventional one like Prokofiev—he turned to largely traditional concert programs. Prokofiev continued composing during his time in the United States, somewhat simplifying his musical style.

After four years in America, Prokofiev relocated to Europe, residing first in the foothills of the Bavarian Alps in southern Germany and then settling in Paris. He toured throughout Europe and continued composing. He composed some of his most dissonant works during this period, including his second symphony, then during the early 1930s developing an interest in a new simplicity and Russian folk music.

Throughout his time abroad, Prokofiev had maintained business contacts in the Soviet Union; he had music performed and even premiered there during his absence. In fact, Prokofiev had never renounced his Soviet citizenship, and maintained a positive, if ambivalent, view of socialism. In 1936, Prokofiev moved back to the Soviet Union; although he publicly announced that it was out of a sense of profound homesickness, he may have had ulterior motives.

In 1935, Dmitri Shostakovich had been the preeminent composer in the Soviet Union. Shostakovich's success, built on highly modernist works such as his early symphonies, ran counter to official Soviet dictates that art should be simple and accessible to working-class people. On January 28, 1936, an article entitled "Chaos instead of Music" appeared in *Pravda*, the leading Soviet newspaper, which reviled Shostakovich for writing dissonant, "formalist" music. Shostakovich was in huge trouble, and had good reason to fear arrest.

Prokofiev arrived on the scene in Moscow several months after the infamous "Chaos instead of Music" article and could not have been unaware of it. As Prokofiev scholar Dorothea Redepenning has

remarked, "One reason for Prokofiev's departure from America had been Rachmaninoff's greater success, and in Europe he came second to Stravinsky; he returned to the Soviet Union just when Shostakovich was out of the running as a rival."

During the Second World War, Prokofiev was evacuated to the Caucasus, Central Asia, and the Urals before returning to Moscow in 1943. He wrote patriotic works in support of the war effort and the Soviet cause, but saw himself denounced in 1948 for many of the same reasons Shostakovich had been in 1936. He engaged in a few halfhearted attempts to write music acceptable to the party but otherwise composed very little music after 1948.

Prokofiev composed his ballet *Romeo and Juliet* at precisely the time of his return to the Soviet Union. Although it was originally commissioned by the Kirov Ballet in Leningrad, when these plans fell through the project was taken up by the Bolshoi Ballet in Moscow. In spite of the ballet's promising start, Prokofiev had a difficult time getting the work performed. The Bolshoi rejected the work soon after it was completed, even though they had agreed to sponsor it after the Kirov cancelled their commission. *Romeo and Juliet* was not performed until two years later, when it was taken up in Brno, Czechoslovakia in 1938. It remained unperformed in the Soviet Union until 1940. After its Russian premiere, however, it became widely successful and has become a part of the international ballet repertoire. Because of the difficulty Prokofiev experienced in getting the work performed, in 1936 he created two **Orchestral Suites from *Romeo and Juliet***, extracting several key sections of the music and arranging them for concert performance. One of Prokofiev's first compositions after his return to the Soviet Union, *Romeo and Juliet*, is one of his only non-political works from this time. Perhaps in response to government pressure to produce optimistic works, Prokofiev originally sought to give his ballet a happy ending. However, he concluded that doing so would be a sacrilege to Shakespeare and decided to retain the original tragic end.

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.