

California State University, San Bernardino Proudly Presents

The CSUSB

Orchestra

Featuring Young Artists:

Judith Nuñez-Larios, alto saxophone

Joshua Rodriguez-Irons, violin

Andrew Bora, cello

Juan Del Real, clarinet

Eliana Jeong, cello



Thursday, March 10, 7:30 p.m.
Performing Arts Building Recital Hall

Welcome

Good evening, and *welcome* to our CSUSB Symphony Orchestra performance featuring the winners of both the 2019-2020 Young Artist Competition and the 2021-2022 Young Artist Competition. This evening's performance is an emotional one for many of us, as we were slated to feature Judith Nuñez-Larios, Andrew Bora, and Joshua Rodriguez-Irons, along with Respighi's *Pines of Rome* in our concert on March 12, 2020, that was cancelled the day of, due to the university shutting down because of Covid-19. That was such a disappointing day for all of us, and especially for our young artists who had worked so hard to prepare for their performances as featured soloists with the CSUSB Symphony Orchestra. The following two years have been difficult ones for musicians as we have had to tap into our creativity to pivot our art form to curate performances in an entirely different way. Many arts organizations shut down entirely, but we are proud that both our CSUSB Symphony Orchestra, and CSUSB Music Department as a whole continued to make music, and share our performances with others through online mediums. To view some of these performances, please check out our CSUSB Music Department YouTube channel. All this to say, we are tremendously grateful to be back here on campus, in-person, performing for you tonight in our very own CSUSB Performing Arts Building Recital Hall. As I mentioned in our December 2021 Holiday Gala concert program note, we will never take for granted the ability to make music together in person, and share our love of music with you, our audiences we have missed so much.

Our performance tonight is the beautiful culmination of several weeks of focused rehearsing, and we are delighted to be featuring our 2021-2022 Young Artist Competition finalists Eliana Jeong, cello (pre-college student of Professor Esther Back), and Juan Del Real (collegiate music major, studying with Professor Margaret Worsley), in addition to bringing back our 2019-2020 Young Artist Competition finalists Andrew Bora, cello (pre-college student of Ana Maria Maldonado), Joshua Rodriguez-Irons, violin (now alumni), and Judith Nuñez-Larios, saxophone (now alumni). We will conclude our program with Respighi's *Pines of Rome*, which opens with a sparkling first movement, and concludes with one of the most triumphant last movements in the history of symphonic literature, a very fitting choice for an evening of celebration.

Thank you for joining us this evening to celebrate our young artists achievements and beautiful symphonic music. Enjoy, check out our Music Department calendar for future performances <https://www.csusb.edu/music/current-productions> and come back to visit us again soon!

With warmest regards,

Dr. Lucy Lewis
Director of Orchestral Studies

CSUSB Symphony Orchestra Concert
Thursday, March 10, 7:30 p.m.
Performing Arts Building Recital Hall

PROGRAM

Concertino da Camera for Alto Saxophone
& Eleven Instruments Jacques Ibert

I. *Allegro con moto* (1890-1962)
Judith Nuñez, *alto saxophone*

Violin Concerto No. 4 in D Major, K. 218.....Wolfgang Amadeus Mozart

I. *Allegro* (1756 – 1791)
Joshua Rodriguez-Irons, *violin*

Cello Concerto No. 1 in C Major, Hob. VIIb: 1 Joseph Haydn

I. *Moderato* (1732 - 1809)
Andrew Bora, *cello*

Clarinet Concerto in A Major, K. 622Wolfgang Amadeus Mozart

I. *Allegro* (1756 – 1791)
Juan Del Real, *clarinet*

Hungarian Rhapsody, Op. 68David Popper

(1843– 1913)
Eliana Jeong, *cello*

INTERMISSION

Pini di Roma (“Pines of Rome”) *Ottorino Respighi*
(1879-1936)

- I. I pini di Villa Borghese (“Pines of the Villa Borghese”)
- II. I pini presso una catacomba (“The Pines Near a Catacomb”)
- III. I pini del Gianicolo (“The Pines of the Janiculum”)
- IV. I pini della Via Appia (“The Pines of the Appian Way”)

PROGRAM NOTES

Program notes for the Concertino da Camera for Alto Saxophone and Eleven Instruments, and Pines of Rome were previously written in 2020 by William Dickson. William was pursuing a Bachelor of Arts degree in Music at CSUSB at the time, and played double bass in the CSUSB Orchestra.

Concertino da Camera for Alto Saxophone & Eleven Instruments,

I. Allegro con moto by Jacques Ibert (b. 1890-1962)

Born in Paris, France in 1890, Jacques Ibert first studied music with his mother, a talented pianist. At the age of 20 he entered the prestigious Paris Conservatory of Music where he focused on composition. His studies were interrupted by World War I, during which Ibert served as a naval officer. After the war, he returned to the Conservatory and won the 1919 Prix de Rome for composition, allowing him to study music for three years in Italy. Compositionally, Ibert refused to associate himself with any particular musical movement of the time. While his compositions blend aspects of Impressionism and neo-classicism, he was also influenced by the music of “Les Six,” a group of French composers whose music is often seen as a reaction to Ibert’s other influences. Jazz music, introduced to Europe during World War I by American soldiers, also influenced Ibert’s music. These influences can be heard in *Concertino da Camera for Alto Saxophone & Eleven Instruments*. Written in 1935 for saxophonist Sigurd Rascher, *Concertino da Camera* contrasts the syncopation of jazz and the exotic scales of impressionism with the lyric beauty of neo-classicism to create a piece of music recognized as an essential part of the classical saxophone repertoire.

Violin Concerto No. 4 in D Major, K. 218, I. Allegro by Wolfgang Amadeus Mozart (1756 - 1791)

“The following material is from a note by Orrin Howard: Mozart began his Fourth Violin Concerto in a manner similar to that of several of his piano concertos to come – with a trumpet fanfare theme in the full, unison orchestra (but no trumpets). This is answered by an almost whimsical little tune in strings, which in turn is followed by more muscular material. Modeled somewhat on a concerto by Luigi Boccherini, Mozart’s Fourth follows the conventional concerto wisdom of his day in being as galant as the next composer’s, but with those inimitable differences that separate this boy from all other men. Vive la différence! For example, what other composer in 1775 would have had the temerity to handle the first entry of the violin as he did? When it appears after the opening tutti, the violin presents the main theme in its very high register, in almost antic mockery of the fanfare heroics of the orchestra. This is an incomparable touch, the corollary of which occurs when the violin rakishly sings the graceful second theme in its deepest voice.”

- Hollywood Bowl Program Notes

<https://www.hollywoodbowl.com/musicdb/pieces/4576/violin-concerto-no-4-in-d-k-218>

Cello Concerto No. 1 in C Major, Hob. VIIb: 1, I. *Moderato* by Joseph Haydn (1732 - 1809)

“Haydn’s C major Cello Concerto has been a musical staple for decades. So it may come as a surprise that this work hadn’t been programmed or recorded until the latter half of the twentieth century. Archivist Oldrich Pulkert came across orchestral parts for Haydn’s first — and long thought lost — cello concerto in 1961. With the primary theme identified in one of Haydn’s composition books and through stylistic and contextual analysis, the Cello Concerto No. 1 in C major was another Haydn concerto that joined the classical music canon. Haydn wrote the C major concerto between 1761 and 1765. The rediscovered materials indicate the piece was written for and dedicated to cellist Joseph Franz Weigl, a close friend who worked with Haydn at the Esterhazy Court. The main theme of the *Moderato* is the best sort of melody: cheerful, hummable, an earworm that one wouldn’t mind running through their head for most of the day.”

- Seattle Symphony Program Notes

<https://seattlesymphony.org/en/beyond-the-stage/program-notes-haydn-cello-concerto>

Clarinet Concerto No. 1 in C Major, Hob. VIIb: 1, I. *Allegro* by Wolfgang Amadeus Mozart (1756 - 1791)

“The concerto was written for what should properly be called the basset clarinet. (Stadler had no special name for the instrument.) This is not to be confused with the basset horn, which is a tenor version of the standard clarinet. The basset clarinet as known to Mozart was essentially a standard clarinet to which Stadler affixed an extension that provided four extra notes in the lowest register. Basset clarinets failed to catch on, and by the time this work first appeared in print, in 1801, the publisher felt it would be wise to effect alterations that would make it entirely playable on clarinets without such an extension. The work is more commonly heard as a vehicle for the standard clarinet, as it is here, with a number of low-lying passages transposed up an octave or otherwise re-worked to bring them within the instrument’s reach. Taken on its own, the theme of the concluding Rondo looks perfectly merry and carefree, rollicking along in 6/8 time, and that is how it would doubtless come across in a concerto for piano or violin. But on the clarinet it has a way of sounding bittersweet, smiling on the surface but melancholy at heart. Passages in E minor assume importance—including a little duet between first and second violins, then taken up by flute and the solo clarinet—and, after a recurrence of the rondo refrain, the clarinet introduces a deeply expressive interlude in F-sharp minor. As episodes alternate with one another the mood grows as elevated as possible. Just as the piece seems prepared to end, Mozart injects a final few pages of music replete with genial figuration. By the final run-through of the refrain the clarinet has been put through its paces with an impressive array of acrobatic leaps, brilliant arpeggios, and effervescent scales. This was the last major work Mozart completed. All the other masterpieces of his final year were already behind him. Given that his health declined progressively through his final month, it may not be mere Romantic fantasy to sense that he thought of this music as his swansong when he committed it to paper. In his Clarinet Concerto, Mozart left one of music’s most authentic utterances, a testament to happiness and sadness, to hope and resignation, to the realization that often in life such states represent not distinct polarities, but concurrent aspects of a deeper truth.”

- San Francisco Symphony Orchestra Program Notes

<https://www.sfsymphony.org/Data/Event-Data/Program-Notes/M/Mozart-Concerto-in-A-major-for-Clarinet-and-Orches>

Clarinet Concerto No. 1 in C Major, Hob. VIIb: 1, I. Allegro by Wolfgang Amadeus Mozart (1756 - 1791)

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- San Francisco Symphony Orchestra Program Notes

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Hungarian Rhapsody, Op. 68, by David Popper (1843 - 1913)

“David Popper was one of the most influential cellists of the nineteenth century, greatly respected by Liszt, Wagner, and Brahms. He became principal cellist of the Vienna Hofoper (Court Opera) in 1868, later premiered several of Brahms’s works as cellist of the renowned Hellmesberger Quartet, and spent many years teaching at the Budapest Conservatory, in addition to joining the Hubay Quartet for a time. Popper wrote over eighty compositions, mostly for his own instrument, which include four concertos, the three-cello Requiem, and many character pieces. They’re highly valued for their idiomatic writing and melodic warmth.

Composed in 1893, the Hungarian Rhapsody was dedicated to Belgian cellist Jean Gérardy. The composer himself gave the first performance, however, on April 4 that year in Budapest. The dazzling showpiece for the cello follows in the footsteps of Liszt’s Hungarian Rhapsodies by borrowing Hungarian or Gypsy folk tunes and also their style, contrasting slow, declamatory sections (*lassú*) with fast, energetic sections (*friss*). Popper, in fact, employs some of the same tunes—from Liszt’s Hungarian Rhapsody

No. 6, 8, and 12. In stringing together eight such sections to create his Rhapsody, Popper exploited the capabilities of the cello to the full. Singing and soulful qualities in various registers, double-stops, harmonics, and bowing articulations at lightning speed all contribute to the work's appeal."

- Stockton Symphony Program Notes

<https://stocktonsymphony.org/program-notes-for-2-jaffes-performing-at-bokisch-vineyards-on-september-24-2021/>

Pini de Roma ("Pines of Rome") by Ottorino Respighi (1879-1936)

Ottorino Respighi was born in Bologna, Italy in 1879. Respighi received his early musical training in Bologna as a violinist. In 1900, he took the position of principal violist with the Russian Imperial Orchestra in St. Petersburg where he began studying composition with Nikolai Rimsky-Korsakov. Upon returning to Italy, Respighi settled in Rome, a city that would become the inspiration for three of his most famous works. *Pini de Roma* was the second of these pieces which also included *Fontane de Roma* and *Feste Romane*. Completed in 1924, *Pini de Roma* is a four-movement tone poem depicting pine trees in Rome at four different locations in the city at various times of the day. In the first movement, children play under the pines in the Village Borghese gardens, singing nursery rhymes and pretending to be soldiers. Movement two describes the pines at sunset, surrounding a rural chapel where priests sing chants and hymns echo through the catacombs. Janiculum Hill is the setting for the third movement as the moon shines on the pines surrounding the temple of Janus. The fourth movement depicts the pines along the Appian Way as soldiers march down the road at daybreak.

BIOS



Judith Nunez currently holds a Bachelor of Arts in Music degree from California State University, San Bernardino. She began her musical journey at the age of 8, playing bass guitar with her dad in church. In 6th grade, Judith began playing flute in her school band. She continued playing flute and piccolo throughout high school, earning an Outstanding Soloist Award from California State Band Championships in 2012. In 2015, Judith was awarded the Semper Fidelis Award for Musical Excellence by the United States Marine Corps. Upon entering CSUSB, she made the transition to

saxophone and has been an active member in almost every instrumental ensemble on campus, including: Symphonic Band, Chamber Orchestra, Jazz Ensemble, Jazz Combos, Saxophone Ensemble, and Chamber Winds. The highlight of Judith's college musical experience was having the opportunity to perform at the Seoul Arts Center in Korea as a member of the Chamber Orchestra in 2019. Judith currently plans on obtaining her teaching credentials to become a music educator in Fall 2022. Judith would like to thank Professor Melendez, Dr. Lewis, and her family for providing her with the opportunity to pursue her dreams.



Joshua Rodriguez-Irons is currently in his second year at the Bob Cole Conservatory of Music at California State University, Long Beach. He is finishing up his Master of Music degree in Violin Performance. After graduating, he plans to apply for an Artist Certificate in Violin Performance and will begin his journey of auditions in the Long Beach area. Joshua began playing violin at the age of ten and has enjoyed a life full of adventure and passion. He has been fortunate enough to have traveled and played throughout Europe, Korea, and the United States. Joshua graduated with his

Bachelor of Music degree in Violin Performance from California State University, San Bernardino in 2020. During his time in the CSUSB Music Department he participated in the Chamber Orchestra, where he has served as the concertmaster for several quarters, Chamber Strings, Collaborative Piano, and Chamber Singers. Joshua has studied under the tutelage of Dr. Lucy Lewis and has been given many incredible opportunities to both travel and play. Dr. Lewis has played a huge role during his time at CSUSB and has guided him in his performing and pedagogical studies. Joshua's dream is to play in a Professional Philharmonic Orchestra.



Andrew Bora is 17 years old and a Senior at Loma Linda Academy. Early on Andrew displayed a natural affinity for music and began playing piano at the age of 4 and added cello at the age of 6. Through dedication and hard work Andrew has won many awards in both piano and cello competitions. In piano competitions he has won, upwards of nine times, the first place award at the Inland Empire Piano Festival. In cello competitions he was awarded first place in the Middle School category of the SBCMEA competition and first place in the Middle School category for the American String Teacher Association

Competition, Inland Empire division. Andrew joined the prestigious Claremont Youth Intermezzo Orchestra at the age of 11 and the following year advanced into the Claremont Young Musicians Orchestra, where he was a member for the following three years, and had the opportunity to perform with the orchestra at Walt Disney Concert Hall. Two years ago he also was invited to play with the New England Youth Ensemble Orchestra when they performed at Carnegie Hall in New York City. He was also involved with the California State University, San Bernardino Cello Ensemble. His music instructors are Angelica Prodan (piano), and Ana Maria Maldonado (cello). Besides his love of music and performing, Andrew is an avid soccer player and surfer. Andrew resides with his family in Loma Linda and intends on pursuing a career in music.



Juan Del Real is a musician who was born and raised in Southern California. He started playing the clarinet at the age of 11 when he joined his elementary school's band program. From there, he continued his musical career, taking part in different musical groups at school and in honor groups, throughout all of his public education. His passion for music ultimately led him to apply for the CSUSB music program, which he is now a part of as he pursues his Bachelors of Music degree with a Music Education Concentration. He is a part of various different ensembles at the University

including the Symphonic Band, the Symphony Orchestra, Chamber Winds, and the Clarinet Choir.



Eliana Jeong is a sophomore at Orange Lutheran Highschool. She began playing the cello at age 11 under the guidance of Professor Esther Back. Eliana plays in the California State University, San Bernardino Cello Ensemble, and recently performed at Carnegie Hall as a soloist. She recently won third place for a world competition, Golden Awards, and won first for the Pelican International Competition. Eliana has participated in various competitions locally and internationally. She loves to play the cello and hopes to continue playing throughout the rest of her highschool career and college.



Dr. Lucy Lewis currently serves as the Music Director and Conductor of the Orchestral Studies Program at California State University, San Bernardino. She is a dedicated interdisciplinary collaborator, and her innovative season programming has featured the CSUSB Opera Theatre Program, Concert Choir & Chamber Singers, and Vocal Jazz Program, in addition to multiple guest artists. An avid supporter of the development of young musicians, Dr. Lewis founded the CSUSB Young Artist Competition and annually commissions new works by the faculty and students of

the CSUSB Composition Program. Dr. Lewis is frequently engaged as an orchestral clinician and has guest conducted orchestras in California, Michigan, Tennessee, Maine, and Florida. In the fall of 2019, Dr. Lewis led the CSUSB Orchestra on tour to South Korea where they performed in the Seoul Center for the Arts IBK Chamber Hall.

As a solo, chamber, and orchestral musician, Dr. Lewis has performed in the United States, Canada, South America, Europe, and Africa. Dr. Lewis holds a cognate in Orchestral Conducting from the University of Iowa and serves on the board of the San Bernardino Symphony Orchestra.

PERSONNEL

1ST VIOLIN

Susan Felix, *concertmaster*
Priscilla Ibarra
Austin Terry
Linette Osorio
Vican Moran
Novalee Erickson
Lilianna Gracia
Mafy Tolentino

FLUTE/PICCOLO

Maya Orendain, *principal*
Sierrah Perez
Susan Addington

CLARINET

John Gerling, *principal*
Juan Del Real

BASS CLARINET

Deja Chandler

2ND VIOLIN

Gabriel Knights-Herrera, *principal*
Angela Rodriguez
Mong Kim
Heather Lee
Edgar Villegas
Caitlin Fernandez
Jude Rorie
Oscar Alvarado
Kylee Horton

VIOLA

Adam Arroyo, *principal*
Ethan Ellorin
Hayleigh Yeoh
Miguel Gonzalez-Carillo
Pascuala Juan-Raymundo

CELLI

Jason Sanchez-Cardenas, *principal*
Karina Gomez-Torres
Annabelle Su
Audrey Stanton

DOUBLE BASS

Giovany Aguilar, *principal*
James McConnell
Amaree Sanchez
Jake Leon
Deja Chandler

HARP

Katelin Heimrick*

PIANO

Darian Vega-

ORGAN

Sarah Shumate-

^Faculty/Staff

*Community

-Alumni

OBOE

Veronica Manzanera, *principal*
Alonzo Hernandez-Diaz
Lynnette Kobernik^

ENGLISH HORN

Veronica Manzanera

BASSOON

Kellen McNeil, *principal*
Jacob Langford

FRENCH HORN

Brian Hollett^, *principal*
Joseph Marquez-Nieblas
Ashton Moore
Joe Costantino*

TRUMPET

William Parada, *principal*
Samuel Crowther
Zoe Slack

OFFSTAGE TRUMPETS

Dr. Angela Romero^
Jocelyne Esparza-
José Romo-
Adam Pacheco-

TROMBONE

Aaron Wharton, *principal*
Daniel Kinoshita

BASS TROMBONE

Kaylah Wright-Soler-

OFFSTAGE TROMBONE

Dylan Thompson-
Robert Randall*

TUBA

Jorge Trevino

PERCUSSION

David Lemoine, *principal*
Dylan Munger
Aldo Ramirez
Anthony Arrieta-

SPECIAL THANKS TO OUR DONORS

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"College of Arts & Letters"
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CALIFORNIA STATE UNIVERSITY
SAN BERNARDINO

The CSUSB Symphony Orchestra is the core ensemble of the orchestral program at California State University, San Bernardino. Membership is comprised primarily of music majors, in addition to select instrumentalists from the CSUSB and greater San Bernardino communities. This ensemble provides the opportunity for string, woodwind, brass, percussion, and keyboard musicians to become well versed with masterworks of the symphonic orchestral repertoire, in addition to occasional works for chamber and string orchestra. Each season features vibrant and diverse programming that includes interdisciplinary partnerships, featured artists, new music commissions, a young artist competition, community engagement and educational outreach opportunities, a tour, and collaborations with the San Bernardino Symphony Orchestra.

Most recently, the CSUSB Symphony Orchestra had the remarkable opportunity to travel to South Korea to perform in the Seoul Arts Center IBK Chamber Hall. This concert was curated to celebrate the growing relationship between CSUSB and Seoul Cyber University and repertoire spanned the gamut from works by Hispanic composers, to Korean art songs, to works from the heart of the canon of Western classical music. It was an honor to feature Seoul Cyber University faculty soprano Minhyung Kim and tenor Dong Man Kim, and the night ended with a standing ovation. The CSUSB Orchestra's tour to Korea was covered by the CSUSB Magazine, the CSUniverse, and the Korea Times. CSUSB also produced a documentary film, the first of its kind for the university, covering this experience, entitled "Flight to Harmony."

The Symphony Orchestra meets

Tuesday and Thursday from 4:00 - 5:50 p.m.

For more information about the ensemble and auditions, contact

Dr. Lucy Lewis at lucy.lewis@csusb.edu or (909) 537-5085.