

THE BOB COLE CONSERVATORY OF MUSIC AT  
CALIFORNIA STATE UNIVERSITY, LONG BEACH AND THE COLLEGE OF THE ARTS PROUDLY PRESENT:



# BOB COLE CONSERVATORY SYMPHONY

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JACOB SUSTAITA, CONDUCTOR

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WEDNESDAY, SEPTEMBER 28, 2022 7:30PM

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CARPENTER PERFORMING ARTS CENTER

PLEASE SILENCE ALL ELECTRONIC MOBILE DEVICES.

# PROGRAM

(Please hold applause until after the final movement of each piece.)

*Three Latin-American Dances for Orchestra* (2003) ..... Gabriela Lena Frank  
I. Introduction: Jungle Jaunt (b. 1972)  
II. Highland Harawi  
III. The Mestizo Waltz

*Rhapsody on a Theme of Paganini*, Op. 43 (1934)..... Sergei Rachmaninoff  
(1873-1943)  
John Lonergan—piano  
Winner, 2021/22 BCCM Instrumental Concerto Competition

## INTERMISSION

*Four Sea Interludes* (1945)..... Benjamin Britten  
from *Peter Grimes* (1913-1976)

Dawn  
Sunday Morning  
Moonlight  
Storm

## PROGRAM NOTES

*THREE LATIN-AMERICAN DANCES FOR ORCHESTRA* was written in 2003 by **Gabriela Lena Frank**.

I. Introduction: Jungle Jaunt: This introductory scherzo opens in an unabashed tribute to the *Symphonic Dances* from *West Side Story* by Leonard Bernstein before turning to harmonies and rhythms derived from various pan-Amazonian dance forms. These jungle references are sped through while echoing the energy of the Argentinian composer Alberto Ginastera.

II. Highland Harawi: This movement evokes the Andean *Harawi*, a melancholy adagio traditionally sung by a single bamboo *quena* flute to accompany a dancer. As mountain music, the ambiance of mystery, vastness, and echo is evoked. The fast middle section simulates what I imagine to be the "zumballyu" of Illapa ~ a great spinning top belonging to Illapa, the Peruvian-Inca weather deity of thunder, lightning, and rain.

III. The Mestizo Waltz: As if in relief to the gravity of the previous movement, this waltz is a lighthearted tribute to the "mestizo" or mixed-race music of the South American Pacific coast. It evokes the "romancero" tradition of popular songs and dances that blend influences from indigenous Indian cultures, African slave cultures, and western brass bands.

—note by Gabriela Lena Frank

## RHAPSODY ON A THEME OF PAGANINI

**Sergei Rachmaninoff** summed up his life as a composer shortly before his death: "In my own compositions, no conscious effort has been made to be original, or Romantic, or Nationalistic, or anything else. I write down on paper the music I hear within me, as naturally as possible. My music is the product of my temperament ... I have been strongly influenced by Tchaikovsky and Rimsky-Korsakov; but I have never, to the best of my knowledge, imitated anyone. What I try to do when writing down my music, is to make it say simply and directly that which is in my heart when I am composing. If there is love there, or bitterness, or sadness, or religion, these moods become part of my music, and it becomes either beautiful or bitter or sad or religious."

*The Rhapsody* was written in 1934, by which time Rachmaninoff could look back on three decades of fame as a virtuoso pianist. His own music had by the early 1930s taken a turn toward a leaner and meaner style from that of the sprawling, yearning pre-World War I scores on which his reputation, for good or ill, as a composer rested. The Rhapsody includes an introduction followed by 24 variations on the last of Niccolò Paganini's 24 Caprices for Solo Violin (a set of variations in itself). Rachmaninoff had his own, highly original thoughts on the subject, his grandest inspiration being the combining of the theme by the "devilish" violinist with the medieval liturgical *Dies irae* theme, which is heard in the 7th, 10th, and 24th variations.

—note by Herbert Glass

## FOUR SEA INTERLUDES FROM PETER GRIMES

These orchestral pieces from **Benjamin Britten's** opera, *Peter Grimes*, not only take the listener from one physical location to another (at times seeming to go out to sea and back). They also explore the turmoil and psychological torment Peter endures as coastal villagers hound the misanthropic loner fisherman to self-destruction after the mysterious, but accidental, deaths of two of his apprentices.

"Dawn" bridges the Prologue and the early morning of Act I. Britten divides his orchestra into three choirs: flutes and violins play a high, largely static melody, against which the harp, violas, and clarinets interject shimmering arpeggios. The rest of the orchestra interrupts periodically with ominously surging chords.

In "Sunday Morning," which begins Act II, large church bells are suggested by clanging thirds from opposing pairs of horns, and later by actual bells. Woodwinds, strings, and trumpets represent smaller bells, while a flute evokes waking birds.

“Moonlight,” bridges night and the following day, is the prologue to Act III, after the death of Grimes’ second apprentice. It is an unsettling blend of motion and stasis, built around the “second inversion” chord (a major chord with the fifth at the bottom), which in traditional harmony is a consonance that functions like a dissonance because it doesn’t feel at rest.

“Storm,” from Act I, begins with Grimes outdoors as a storm approaches and ends in a pub where townspeople wait out the same storm. The consoling theme heard when the storm music subsides is the melody to which Grimes has just sung “What harbor shelters peace, away from tidal waves, away from storms?” It will be also the last thing Peter sings before he goes down with his sinking boat.

—note by *Howard Posner*

## ABOUT JACOB SUSTAITA

**Dr. Jacob Sustaita** is the newly appointed assistant conductor of Pacific Symphony. Since 2015, he served as director of orchestral studies at Sam Houston State University. At Sam Houston State, he was responsible for conducting the symphony, chamber, ballet, and opera orchestras. In 2016, Sustaita and the 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.

In 2018 Sustaita was named associate conductor of the Conroe Symphony Orchestra, and in May 2019, he became the orchestra’s fourth music director. He is a frequent guest conductor and clinician across the country, and he recently made his debut conducting the Juilliard Orchestra. During the 2016-2017 season, Sustaita made his debut with the BlueWater Chamber Orchestra in Cleveland, Ohio, and made his debut as cover conductor with the Houston Symphony, assisting David Zinman. 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. Sustaita regularly conducted and coached the orchestra during its New York residency and on its seven-city tour of China and Hong Kong.

Sustaita’s past positions include a three-year tenure as music director of the Minnesota Philharmonic, principal guest conductor for the Cleveland Orchestra Youth Orchestra, a three-year tenure as music director with the Southeast Texas Youth Symphony, and assistant orchestra director at Mayde Creek High School in Katy, TX.

Music education has always been at the forefront of his conducting interests. He regularly conducts the Linked Up Concerts created by Carnegie Hall, and he continues to develop innovative platforms for youth and family concerts that provide a meaningful and exciting experience for all concertgoers. In addition to his responsibilities with the Conroe Symphony Orchestra and Sam Houston State Orchestra, he has conducted youth and collegiate orchestras including the Houston Youth Orchestra Symphony and Philharmonia, Akron Youth Orchestra, Cleveland Orchestra Youth Orchestra, and multiple All-Region orchestras. He is also a regular presenter at conventions and for teacher in-service and development workshops.

A native of Texas, Sustaita completed his doctorate degree at the University of Houston, where he served as assistant conductor and guest music director for the Moores Opera Center for three seasons. He holds a Bachelor of Music degree from the University of Houston and a Master of Music degree from both Penn State and Rice University. His honors include Schissler Conducting Fellowship, Rice University Prize and Provost Fellowship, and American Prize semi-finalist and finalist. teachers and mentors include Charles Dutoit, Franz Krager, Brett Mitchell, Gerardo Edelstein, and Paavo Järvi.

# PERSONNEL BOB COLE CONSERVATORY SYMPHONY

**Jacob Sustaita—conductor**

## **Violin I**

Cole Perez, *concertmaster*  
Aubrey Williams

Kana Luzmoor  
Robin Huang

Nathan Nguyen  
Kiana

Greg Wesley  
Brian Shih

Zoe Oda  
Edward Pan

## **Violin II**

Crystaline Tran\*  
Nayeli Martinez

Joshua Rodriguez-Irons  
Vincent Steger

Morgan Burtner  
Namiah Miller

Elijah Avila  
Gevork Gorgoyan

## **Viola**

Kerry Walther\*  
Jayden Clark

Daisy Swanson  
Jacquelyn Su

David Brown  
David Albrecht

## **Violoncello**

Raymond Newell\*  
George Rochelle

Debbie Lee  
Ioannis Emmanouilidis

Yosef Feinberg  
Katrina Hawley  
Sebastian Lee  
Andrew Loveland

Will Kittinger  
Candice Oh

Ethan Dwinell  
Jasmin Cruz

Mia Palacios  
Renee Fong

Natalie Avila  
Jewel Helligar

## **Bass**

David Blakinton\*  
Christopher Sterling

Brian Slack  
Youngsun Choe

Michael Parchaiski  
Matt Justo

## **Flute / Piccolo**

Jacob Cruz\*  
Saqtiel Orozco-Perez  
Lauren Cunio\*

## **Oboe**

Bennett Imai\*  
Jennifer St. John\*  
Allison Fricke

## **English Horn**

Karen Hernandez\*  
Jennifer St. John\*

## **Clarinet**

Anthony Arias\*  
Abigail Martin\*  
Tomoya Sano

## **Bass Clarinet**

Andrew Ngyuen

## **Bassoon**

Julianne Fung\*  
Brandon Whitehurst\*  
André Bartalos  
Lordsen Quiambao

## **ContraBassoon**

Kyra Harris\*

## **Horn**

Avery Jett\*  
Josh Olson\*  
Daniel Ota\*  
Alex Liang

## **Trumpet**

Matt Peskanov\*  
Brandon Butler  
Nathan Kaplan  
Lauren Spring  
Dylan Johnson (Pic)\*

## **Trombone**

Pablo Castro\*  
Antonio Lopez\*  
Raphael Yap\*  
Eddie Patino  
Jaime Rodriquez

## **Tuba**

Nathan Tang\*

## **Piano**

Matthew Peskanov\*

## **Harp**

Anna Reynolds\*

## **Timpani**

Nicholas Bonanno\*

## **Percussion**

Tanner Dunaway\*  
Anna Dunford  
Joseph Chang  
Martin Bui

\*—*principal*

# UPCOMING EVENTS

- **Sunday, October 2, 2022**  
Concert Jazz Orchestra / Studio Jazz Band Jimmy Emerzian, director 3:00pm Daniel Recital Hall  
Tickets \$20/7
- **Thursday, October 6, 2022**  
Wind Symphony and Symphonic Band, Jermie Arnold and Rick Espinosa, conductors 7:30pm  
Carpenter Performing Arts Center Tickets \$20/10
- **Tuesday, October 11, 2022**  
Composers Guild. 7:30pm Daniel Recital Hall Tickets FREE
- **Saturday, October 15, 2022**  
George & Beverly August Piano Scholarship Competition. The seventh annual event for BCCM piano performance students competing for scholarship prizes. Results of the competition will be announced immediately following the performances. 2:00pm Daniel Recital Hall Tickets FREE
- **Friday, October 21, 2022**  
Guest Artist Recital, Yi Chen, saxophone and Hanah Charbonneau, piano 7:30pm Daniel Recital Hall  
Tickets \$20/FREE
- **Friday, October 21, 2022 and Saturday, October 22, 2022**  
CHORAL:ART Chamber Choir and University Choir Jonathan Talberg, conductor CSULB's  
University Choir and Bob Cole Chamber Choir proudly present CHORAL:Art, an evening of great  
singing paired with images from the visual arts 7:30pm Los Altos United Methodist Church Tickets  
\$20/10: Friday | Saturday
- **Monday, October 24, 2022**  
Bob Cole Conservatory Symphony Orchestra Jacob Sustaita, conductor Chamber Orchestra 1: Rossini:  
Barber of Seville overture Oliver Chan, conductor Stravinsky: Pulcinella Suite, Apostolia Nikouli,  
conductor. Chamber Orchestra 2: Schnittke: Concerto Grosso No. 1 Igor Veligan and Moni Simeonov,  
violins Prokofiev: Classical Symphony 7:30pm Daniel Recital Hall Tickets \$20/10
- **Wednesday, November 9, 2022**  
Bob Cole Conservatory Symphony Orchestra Jacob Sustaita, conductor David Garrett, cello Apostolia  
Nikouli, conductor 7:30pm Carpenter Performing Arts Center Tickets \$20/10

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