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congratulates the
South Coast Symphony
on their 26th season of
outstanding music

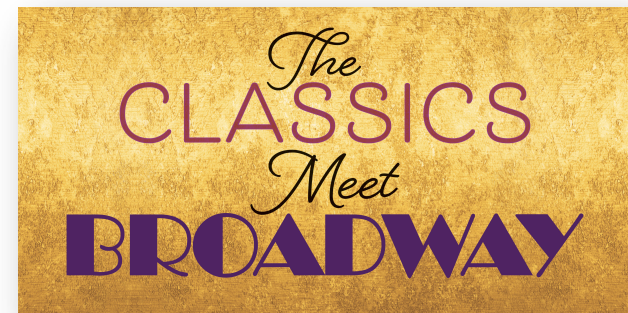


DUNN DESANTIS
WALT & KENDRICK^{LLP}
A T T O R N E Y S

The *Unstuffy* Symphony



BARRY SILVERMAN
Music Director & Conductor



Starring

Taylor Mettra, *soprano*
Quintan Craig, *tenor*

*and a student ensemble from
OCSA and CAT Corona*

Coast Hills Auditorium
Aliso Viejo

March 29, 2025
Saturday Evening at 7:30 PM

PROGRAM

Symphony No. 2 in D Major, *Op.43*
I. *Allegretto-poco allegro-tranquillo*
II. *Andante*
III. *Vivacissimo*
IV. *Finale: Allegro moderato*

Jean Sibelius

INTERMISSION

Refreshments are available in the Lobby

A TRIBUTE to ALAN MENKEN

The Ashman-Menken Opener

The Hunchback of Notre Dame
Out There

The Little Mermaid
Part of Your World

Aladdin
A Whole New World

Highlights from *Pocahontas*

Hercules
Go the Distance
I Won't Say I'm in Love

Little Shop of Horrors
Suddenly Seymour

ORCHESTRA

FIRST VIOLIN

Macie Sweeney-Slick, *concertmaster*
Michael Lipps-Amoranto, *principal*
Pat Hosokawa
Rachel Verbeek
Cheryl Lu
Madison Clark
Lauretta Rustad
Jun Zhu
James Lee
Celeste Deppmeier

SECOND VIOLIN

Michael Voronel, *principal*
Michael Chan
Toni Niedringhaus
Diane Bjornestad
Britanny Winckler
Lety Castillo
Gail Foor

VIOLA

Diana Lobel, *Principal*
Leonie Kramer
Bob Love
John Kendrick
Preston Yamasaki
Cynthia Greer

CELLO

Steve Velez, *principal*
Melissa Hasin
Carol Cooper-Ajibabi
Katherine Burrell
Michael Duron
Michael Schwarz

BASS

Wanda Ortiz, *principal*
Matt Hare
Ernie Nunez
Chris Hornung
Carlos Rivera, *acoustic & electric*

FLUTE & PICCOLO

Ben Barth, *principal*
Kathy Dyer, *second & piccolo*

OBOE & ENGLISH HORN

Holly Patterson, *principal*
Ann Ludwig, *second & English horn*

CLARINET & SAX

Lea Steffens, *principal & tenor sax*
Marianne Wightman, *second*
Karen Zelazo, *bass clarinet & alto sax*

BASSOON

Eric Johnson-Tamai, *principal*
Bill Hunker, *second*

HORN

Linda Duffin, *principal*
Kristin Morrison, *second*
Mark Ghiassi, *third*
Kris Almgren, *fourth*

TRUMPET

Richard Chasin, *principal*
Al Lang, *second*
Jason Foltz, *third*

TROMBONE

Ben Olariu, *principal*
Ben Devitt, *second*
Jeff Stupin, *bass trombone*

TIMPANI

Gary Long, *principal*

PERCUSSION

Matt Ordaz, *principal & drum set*
Catherine Barnes
Caleb Conner

KEYBOARD

Rob Woynshner

HARP

Susie Gardner, *principal*

BARRY SILVERMAN

Music Director & Conductor



BARRY SILVERMAN received his bachelor's and master's degrees from USC, with an emphasis in conducting, performance and music education. After USC, he began performing throughout Southern California and at the movie studios in Hollywood. His performance credits cover a wide range of media including chamber music, opera, ballet, jazz, pop, and many orchestras including the Los Angeles Philharmonic and the Israel

Philharmonic, where he spent four years in Tel-Aviv, Israel.

Maestro Silverman is the founder and music director of the South Coast Symphony. For more than a decade, he served as Music Director of the Saddleback College Symphony Orchestra. While at Chapman University, he conducted the Opera Orchestra and was director of the Wind and Jazz Studies program. At the Orange County School of the Arts (OCSA) in Santa Ana, he was on the faculty of the Instrumental Music Conservatory for more than a decade and served as the Director of the Conservatory for four years. Mr. Silverman was the co-founder and music director of *Foothill Youth Summer Theatre* in La Cañada & *Broadway Superstar Camp* at Saddleback College. Performance emphasis has been on the presentation of contemporary music with performances at the famed *Monday Evening Concerts* in Los Angeles and at the Contemporary Music Series in Israel. Mr. Silverman has participated as conductor, performer and creator for hundreds of Concerts for Youth for *Young Audiences of LA*, *Performing Tree*, and the *Orange County Philharmonic Society*, and has lectured at several universities here and abroad. He is married with four children and three grandchildren and likes to spend his free time with his family, and Jacque, his Saint Bernard. Unfortunately, *WakaWaka* (pictured above), currently lives in Oregon with our youngest son.

This Evening's Soloists

Taylor Mettra

Soprano & Co-Producer



Taylor has been performing for as long as she has been breathing and loves the art of storytelling! She received her BFA in Musical Theatre from the prestigious Elon University, NC and also attended the well-known Orange County School of the Arts. She has sung with Tony Award Winners Lindsay Mendez and Alice Ripley, Tony Award Nominee Susan Egan, and Broadway's Eden Espinosa. Additionally, she was a principal vocalist at the Disneyland

Resort for seven years, where she met her prince charming, Patrick!

Taylor recorded the audio book for "Just A Name" by Becky Monson. You can also hear her voice on the recordings for "Singing In the Rain Jr." as well as various original children's musicals by Beat Press.

This is her 7th time singing with the fabulous South Coast Symphony and she is happy to share the stage with some of her current students.



The use of any recording device, either audio or video, and the taking of photographs, either with or without flash, is strictly prohibited during the concert.

Quintan Craig

tenor



Quintan started his music career at five years old. Since then, he has gone on to work alongside some of the top names in the music, Broadway, and theatre worlds, including Jason Robert Brown, Stephen Schwartz, Jordan Fisher, and Dick Van Dyke. Quintan performed in the West Coast premiers of *Something Rotten*, *Jersey Boys*, and *An American in Paris*. His voice can be heard as Willard in *Footloose*, Billy Flynn in *Chicago*, and

Jack Kelly in *Disney's Newsies* in MTT's cast recordings. He recently concluded the National Tour of *Disney's The Little Mermaid* playing everyone's favorite scatter-brained seagull, Scuttle, and can be seen on Main Street USA singing lead in the world famous *Dapper Dans* of Disneyland!

Student Cast

*From the Orange County School of the Arts
and the Christian Arts Theatre of Corona*

Juliet Avila
Isabella Colacino
Helaina Cullen
Madyson Lovette
Madden Picco
Savannah Rumbaugh
Olive Sloop
Savannah Smith
Zente Szilagyi
Evie Williams

Alan Menken

(1949 – present)

Composer & Songwriter



From *The Little Mermaid*, *Aladdin* and *Beauty and the Beast* to *Newsies*, *Little Shop of Horrors* and *Sister Act*, Alan Menken has made an indelible mark as one of the great composers of musicals, for both stage and screen. The American genius is also the second most prolific winner at the Academy Awards in the category of original music for a musical. He has been awarded eight Oscars, seven Golden Globes, a Tony Award, an Emmy and 11 Grammys, making him an EGOT winner.

For Disney, he composed music for *The Little Mermaid*, *Beauty and the Beast*, *Aladdin*, *Pocahontas*, *The Hunchback of Notre Dame*, *Hercules*, *Home on the Range*, *Enchanted*, and *Tangled*. He has worked with a number of lyricists including Howard Ashman, Tim Rice, Stephen Schwartz, David Zippel, Altimet, Charles Strouse, Meghan McCarthy, Lynn Ahrens, Jeff Wayne, Pasek and Paul, Lin-Manuel Miranda, Don Black, and Glenn Slater.

Jean Sibelius (1865-1957)
Symphony No. 2 in D Major, op. 43

The compositions of Jean Sibelius constitute a case study in the capriciousness of musical taste and the power of the artistic *avant-garde*. Pigeonholed by many as primarily a Finnish nationalist, whose dark, remote music was a shallow representative of Romanticism's last gasps, Sibelius was nevertheless deemed the champion of American and British conservative musical tastes between the world wars. Typical was Olin Downes, music critic of the *Times*, whose relentless public support of Sibelius bordered on sycophancy. Likewise, Koussevitsky, conductor of the Boston Symphony Orchestra, programmed a cycle of Sibelius's symphonies, and dogged the composer to finish the eighth—which he never did. But, those who favored the *avant-garde* of Stravinsky, Schönberg, and company—and that included most of continental Europe, and American intellectuals—were scathing in their contempt. One respected and well-known critic entitled an essay about Sibelius, "The Worst Composer in the World." These controversies, and Sibelius's life-long struggle with alcoholism and depression no doubt played a significant part in his composing nothing of significance from the 1930's until his death in 1957 at the age of 91.

But tastes change, and the current crop of composers and scholars now take a more balanced view of Sibelius's compositions. His seven symphonies enjoy renewed respect, although the ever-popular second symphony has long been a repertory standard, and—other than the evergreen *Finlandia*—is his most popular work. It is not incorrect, of course, to recognize the deeply informing role of nationalist Finnish elements in his music style. He consciously and assiduously studied and absorbed the musical and literary heritage of the Finnish culture and adroitly folded them into a unique personal style. He was completely taken by the Finnish national epic, the *Kalevala*, and early on his musical style reflected these cultural elements, from his melodic choices to the stories behind his tone poems. His symphonies are large soundscapes that surge and ebb, whose melodies often appear first as small

kernels of a few notes whose significance is easily overlooked. But, as the music unfolds and these bits of melody appear in a kaleidoscope of identities, they meld together into great torrents of themes. Sibelius was a master of orchestration, and most listeners easily accept the inevitable comparisons to the bleak, cold, primeval landscapes of Finland. Finland for centuries had been under Swedish hegemony, and then in the nineteenth century under Russian control. Many still remember Finland's heroic stand against the Soviets early in WWII (although their later cooperation with the Nazis troubled some). Sibelius's second symphony depicts, indeed, a defiant and bold stand for Finnish independence during its struggles with Russia around the turn of the twentieth century. Composed in 1902, the symphony is usually understood as a gesture of defiance in the face of the Tsar, although the composer never suggested this view. The first movement opens quietly in a fashion typical of the composer's style—no big tunes to hear and remember, but, as alluded above, just some little fragments that gradually assemble themselves. Then the process reverses itself, and the bits close the movement peacefully. The second movement is a slow sonata form that begins with a remarkable pizzicato section in the cellos and double basses, followed by a somewhat sinister theme in the bassoons. In a fashion traditional from Mozart on we next hear a lyrical contrasting theme in the strings. Most symphonies use a brisk dance form for third movements. Here Sibelius begins with energetic string figurations that soon are followed in the middle sections by a pastoral oboe solo. Then, as usual in these matters, the string section returns. This movement is blended right into the beginning of the famous last movement, one almost universally loved—well, at least known—by music lovers everywhere. Clear themes prevail, the most familiar one being the ascending three note stepwise motif. The movement closes heroically with a huge statement of this melody, with the complete brass section taking the lead. The careful listener will note that this little theme has appeared in many guises throughout the whole work. This is typical of Sibelius's craftsmanship and integrated approach to composition. In many ways this glorious finale affords the composer the last laugh over his "sophisticated" detractors.

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