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Concerts begin at 8 p.m. Preview talk with Alan Chapman begins at 7 p.m.

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LUDWIG VAN BEETHOVEN (1770-1827)
Overture to The Creatures of Prometheus, Op. 43

Concerto in C Major for Violin, Cello, Piano and Orchestra, Op. 56, “Triple Concerto”
Allegro
Lento
Rondo alla polacca
Eroica Trio

BENJAMIN BRITTEN (1913-1976)
Young Person’s Guide to the Orchestra, Op. 34 (Variations and Fugue on a Theme of Purcell)
Theme: Allegro maestoso e largamente
Variation A (flutes and piccolo): Presto
Variation B (oboes): Lento
Variation C (clarinets): Moderato
Variation D (bassoons): Allegro alla marcia
Variation E (violins): Brillante - Alla polacca
Variation F (violas): Meno mosso
Variation G (cellos): [L’istesso tempo]
Variation H (basses): Cominciando lento ma poco a poco accelerando al Allegro
Variation I (harp): Maestoso
Variation J (horns): L’istesso tempo
Variation K (trumpets): Vivace
Variation L (trombones): Allegro pomposo
Variation M (percussion): Moderato
Fugue: Allegro molto

INTERMISSION

CLAUDE DEBUSSY (1862-1918)
Nocturnes
Nuages (Clouds)
Fêtes (Festivals)
Sirènes (Sirens)
Women of Pacific Chorale

The Thursday, Nov. 14, concert is generously sponsored by Symphony 100.

As a courtesy to fellow audience members, please hold your applause between movements, or until the conclusion of the work.

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Overture to The Creatures of Prometheus

Instrumentation: 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, timpani, strings
Performance Time: 5 minutes

Background

Beethoven wrote very little music for the stage, but his first such commission was far more than just a good gig. No other composer is so often compared to Prometheus, the titan of Greek mythology who was sentenced to eternal torment for stealing fire from the gods and bringing it to humanity, and it’s irresistible to consider the possibility that the ballet Creatures of Prometheus resonated deeply with him. “In [Prometheus],” writes English musicologist Marion M. Scott, “…[Beethoven’s] mind was beginning to search into the deepest mysteries of the universe at the same time that he recognized the mission that he must fulfill. The musician must be the liberator of mankind from sorrow.” Years later he would express this same unity between joy, brotherhood and freedom in his Ninth Symphony: a Prometheus mission indeed.

Composed in 1801, the ballet germinated during what is known as Beethoven’s “second creative period,” when he was beginning to explore more boldly. Salvatore Vigano, a sensationally charismatic dancer often compared to the 20th century’s Vaslav Nijinsky, had choreographed a new ballet based on the Prometheus legend to be dedicated to Maria Theresa, the Archduchess of Austria. Having recently dedicated the score of his Op. 20 Septet to Maria Theresa, Beethoven was deemed an appropriate choice.

The ballet’s premiere was in Vienna in March of 1801, and its overture has entered the standard repertoire. It comes as no surprise that Beethoven could write a dance tune—the “Pastorale” Symphony is full of them—but enthusiasts who don’t know this overture may be surprised at his ease in combining the ballet’s lilt and ethereal lightness without sacrificing the sense of impending drama: the lyrical introduction, in a slow tempo is followed by an onrush of scales that are lifted by the light textures of the woodwinds.

Most of all, this overture is noted for the emphatic chords that jolt us in its opening bars. We have barely begun to listen when they alert us to the seriousness of what is to follow. “When I was a boy,” noted the playwright and music critic George Bernard Shaw, “an overture beginning with an unprepared discord made me expect something tremendous.” In the overture to Prometheus, that is precisely what we hear.

Concerto in C Major for Violin, Cello, Piano and Orchestra, “Triple Concerto”

Instrumentation: flute, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, timpani, strings
Performance Time: 33 minutes

Background

Concertos were a musical staple for well over a century before Beethoven took them up. Still, it is no exaggeration to call him the father of the concerto as we know it today. In Beethoven’s most popular concertos—five for the piano, one for the violin—we can hear him as the great Prometheus figure of classical music’s Romantic era emerging from the influence of Mozart and Haydn. Beethoven’s engagement with the great ideas of his times found a special place in these concertos; their scope and dialectical interplay between orchestra and soloist led the way to the grandly scaled concertos of the Romantic era and beyond.

Where does that leave the Triple Concerto, which is much less frequently heard and more intimate in its proportions? In the ear of us listeners. The scholarly consensus on Beethoven’s other concertos is striking, but the various musicologists who have weighed in on the subject of the Triple Concerto could be writing about different pieces of music: It is either a deft throwback to the earlier form of a sinfonia concertante or a daring innovation in concerto form, or somehow both at once. The same could be said of Beethoven’s relationship with the concerto’s influential dedicatee, Archduke Rudolph of the House of Habsburg, whom Beethoven tutored in composition and piano—esteeming him either as a valued friend or as a valuable contact in the highest echelons of European society, or perhaps both. (Beethoven dedicated a number of major compositions to Rudolph, including the Fourth and Fifth piano concertos. Rudolph was also the Archduke of “The Archduke Trio.”)

The analysis of the eminent Richard E. Rodda, for example, seems tinged with skepticism on these matters. He says dedication is flattery, and quotes Benjamin Disraeli, who noted that “everyone likes flattery; and when you come to royalty you should it lay it on with a trowel.” And he finds irony in an oft-repeated story of Beethoven saying his royal pupil could play really well “when he is feeling just right,” calling the faint praise “diplomatic.” Yet the gruff, demanding Beethoven was hardly noted for his diplomacy. His manners and even his personal hygiene were famously beyond reforming, even for the sake of social advantage. Was that the way to flatter a Habsburg? For
a friendship that was sustained over a lifetime, Ludwig and Rudolph may well have shared feelings of real loyalty.

Whether motivated by expediency or friendship, Beethoven turned back to earlier forms of the concerto in composing his Triple Concerto. Its roots go back to the Baroque era’s concerto grosso, which was popularized by Italian composers such as Stradella and Corelli, and later embraced throughout Europe; Bach’s glorious Brandenburgs are concerto grossi, and Handel produced 12 beautiful examples that became his Opus 6.

Just looking at the ensemble for the typical concerto grosso tells us much about concerto form and how it evolved: We see a small orchestra of background players, or ripieno, arranged around a concertino—two, three or more soloists. Solo parts were foregrounded in a showy, entertaining suite of movements that alternated fast and slow tempi, usually dance rhythms. By Mozart’s day this emerged as the sinfonia concertante, with its three movements arranged in typical concerto fashion—fast-slow-fast—and a group of two or three solo players. Missing are the cadenzas that usually adorn the first and last movements of concertos: free-form, virtuosic passages that were improvised in the Classical era. (Though jazz musicians would later improvise together, this idea was beyond the Classical imagination.)

But if the Triple Concerto adopts some of the conventions of the sinfonia concertante, it seems clear that Beethoven thought of it as a full-fledged concerto, and we should resist the impulse to think of it as a rare example of retrenchment at a time when he was especially inventive. He composed it in 1804, when he was also working on his Eroica symphony, and no subject in the world of music was more discussed than Beethoven’s startling innovations. The composer himself viewed the Triple Concerto in this way; he proudly told his publisher that its combination of solo instruments had never been used before in any work of this kind, and it hadn’t. In this case, his composition’s inventiveness lay not in large-scale forms and bold dramatic statements, but in the ingenuity of craft required to combine the violin, cello and piano in a concerto.

It is here, if anywhere, that we find Beethoven “flattering” Archduke Rudolph: it seems clear that he composed the piano part especially to enhance the strengths and avoid the weaknesses of his pupil, who was, after all, only 15 when it was written. Beethoven secured two older, experienced virtuosos, violinist Carl August Seidler and cellist Anton Kraft, to play alongside Rudolph at the premiere. Their parts are demanding—especially Kraft’s—and are often constructed to enhance the pianist’s efforts like a beautiful gilded frame. But such a frame cannot dazzle if there is nothing inside it.

**What to Listen For**

In Beethoven’s other concertos we expect the long, singing melodic lines and a natural sense of dialogue between soloist and orchestra. In the Triple Concerto, the reality of three soloists shapes a different kind of melodic expression. In pieces for multiple soloists, listeners expected each soloist to have a chance to state every theme—and the orchestra as well. That’s four statements of every melody. While this kind of decorum suits the thoroughness of Beethoven’s meticulous development, it also meant that each melody had to be sufficiently short to keep the concerto’s overall length within bounds. What we hear are compact melodies, harmonies that occasionally startle us, and a dynamic conversation between the soloists that manages to achieve structural cohesion in the midst of energy and movement.

The first movement opens quietly, with a hesitant statement in the strings that leads to the full orchestra taking charge of the thematic materials. Here, as throughout the Concerto, the cello leads the soloists’ adoption of the theme. With each soloist and the orchestra getting its chance, the development section is primarily a matter of thematic statement and restatement rather than the thoroughgoing reconstructions we hear in his other concertos and his symphonies. After this expansive treatment, the second movement follows with reassuring simplicity: a hymn-like melody is introduced in the orchestra and carried forward by the cello, then repeated in the piano.

The soloists’ interplay in the second movement leads not to a conventional development section, but to a musical conversation that brings us directly to the third movement, marked Rondo all Polacca. Chopin enthusiasts will recognize both the designation and the tangy sound of this movement, a “rondo in the Polish style,” as foreshadowing the polonaises that Chopin popularized. They are invariably described as “proud” or “strutting” in their rhythmic zest, somehow bringing to mind ramrod-straight posture and the stamping of feet. But the overall effect of this Concerto is refined rather than rambunctious. “Grand, tranquil, harmonious and lively” are the words that Carl Czerny, perhaps Beethoven’s most accomplished student, used to describe it. Today’s listeners tend to agree.

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**Nocturnes**

**Instrumentation:** 3 flutes (third doubling on piccolo), 2 oboes, English horn, 2 clarinets, 3 bassoons, 4 horns, 3 trumpets, 2 trombones, bass trombone, tuba, timpani, 2 percussion, 2 harps, strings, women’s chorus

**Performance Time:** 25 minutes

**Background**

There are many ways that paintings can inspire music—as objects of intellectual contemplation, as evocations of mood, or even as narrative (as with Rachmaninoff’s *Isle of the Dead,*
a literal setting of paintings by Arnold Boecklin). But Debussy’s musical imagination was especially sensitive to the painter’s image. He was not only inspired by the visual world around him, but was an informed enthusiast who knew such artists as Whistler, Toulouse-Lautrec and Gaugin personally. His glistening, translucent sound in these three water-borne movements seems like the perfect aural equivalent for the paintings of another painter he admired, the great English artist J.M.W. Turner, whose monumental canvases—especially his seascapes, with their swirling mists and vivid light—have been described as studies in tinted steam.

Debussy composed the Nocturnes from 1897 to 1899. The first two movements, Nuages and Fetes, received their premiere performance in Paris in December of 1900, and the final movement, Sirenes, followed about a year later. Though they were not enthusiastically received, Debussy and his listeners soon recognized their importance. Ever the perfectionist, he continued reworking them for years.

**What to Listen For**

In his own note for the Nocturnes, Debussy noted “The title Nocturnes is to be interpreted here in a general and, more particularly, in a decorative sense. Therefore, it is not meant to designate the usual form of the Nocturne, but rather all the various impressions and the special effects of light that the word suggests. ‘Nuages’ (Clouds) renders the immutable aspect of the sky and the slow, solemn motion of the clouds, fading away in grey tones lightly tinged with white. ‘Fêtes’ (Festivals) gives us the vibrating, dancing rhythm of the atmosphere with sudden flashes of light. There is also the episode of the procession (a dazzling fantastic vision), which passes through the festive scene and becomes merged in it. But the background remains [resolutely] the same: the festival with its blending of music and luminous dust participating in the cosmic rhythm. ‘Sirènes’ (Sirens) depicts the sea and its countless rhythms and presently, amongst the waves silvered by the moonlight, the mysterious song of the sirens emerges, laughs and passes on, the voices mingling with the billowing sea.”

**Young Person’s Guide to the Orchestra**

*Instrumentation:* 2 flutes, piccolo, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 2 trombones, bass trombone, tuba, timpani, 5 percussion, harp, strings

*Performance Time:* 18 minutes

**Background**

This year marks the centennial of one of the greatest composers of the 20th century, Benjamin Britten. Though Britten’s operatic masterpieces and his great War Requiem are some of the most adult-themed in the repertory, his two well-known works for children—The Young Person’s Guide to the Orchestra and the opera Noah’s Flood—are fully adult in merit and great examples of the dictum that in music, as in all arts, nothing is more difficult to achieve than simplicity. Make no mistake: The Young Person’s Guide is a brilliant work that calls for superb playing from a virtuoso orchestra.

Britten received the commission for The Young Person’s Guide in 1945. His opera Peter Grimes had just made headlines, heralding the arrival of the greatest English composer since Henry Purcell, so he was a natural choice when the British Ministry of Education sought a musical score to accompany an educational film on orchestral instruments. The Young Person’s Guide was ready the following year, and was played in concert even before the film’s initial showing in the fall of 1946. It quickly became the most widely known English musical composition since Elgar’s familiar *Pomp and Circumstance* marches.

**What to Listen For**

Sparkling with wit, The Young Person’s Guide never underestimates the intelligence of either adults or children who hear it. If its principal melody sounds familiar, that’s because the theme of this theme and variations, Henry Purcell’s gorgeous 1695 Rondeau from incidental music for Abdelazer, has been popularized by Britten’s work. We hear the theme stated in full by the orchestra and then cycled through the brasses, strings and harp, and even—deliciously—in the percussion. After this introduction, we are guided through a series of 13 variations showcasing individual instruments, making The Young Person’s Guide one of those pieces—Ravel’s Bolero is another—that requires solo work from every corner of the orchestra.

“‘Nowhere to hide,’” as players sometimes say.

The Young Person’s Guide is often compared to Prokofiev’s Peter and the Wolf, composed just nine years earlier. Both employ narration and personify the instruments of the orchestra—one like a colorfully illustrated storybook, the other like a magical coloring book. Listening to this evocative composition is not just enjoyable, but also enhances our appreciation of everything an orchestra does.

Michael Clive is a cultural reporter living in the Litchfield Hills of Connecticut. He is program annotator for Pacific Symphony and Louisiana Philharmonic, and editor-in-chief for The Santa Fe Opera.
Jean-Marie Zeitouni, music director of the Columbus Symphony and since 2011 artistic director of I Musici de Montréal, has emerged as one of Canada’s brightest young conductors whose eloquent yet fiery style results in regular re-engagements across North America. Enjoying also an association with Les Violons du Roy that goes back many years, first as conductor-in-residence, then as associate conductor, and until 2012 as principal guest conductor, he has led the ensemble in more than 200 performances in the province of Québec, across Canada and in Mexico. In 2006, he recorded his first album with Les Violons du Roy, entitled *Piazzolla*, which received a Juno Award for Classical Album of the Year in the category solo or chamber ensemble in 2007. They also have two subsequent recordings: *Bartók* in 2008 and *Britten* in 2010.

Highlights of the 2013-14 season include his debuts with the Detroit Symphony, Hong Kong Philharmonic, Louisiana Philharmonic Orchestra and the re-engagements with the Calgary Philharmonic Orchestra, Oregon Symphony and the Orchestre Symphonique de Québec. In past seasons, he has appeared as guest conductor in North America with Calgary Philharmonic, Columbus Symphony, Edmonton Symphony, Grand Rapids Symphony, Handel & Haydn Society, Honolulu Symphony, Houston Symphony, Kitchener-Waterloo Symphony, Monterey Symphony, Montreal Symphony, National Arts Center Orchestra (Ottawa), Omaha Symphony, Orchestre Symphonique de Québec, Oregon Symphony, Phoenix Symphony, San Antonio Symphony, Seattle Symphony, Symphony Nova Scotia, Thirteen Strings Chamber Orchestra, Toronto Symphony, Vancouver Symphony, Victoria Symphony and Winnipeg Symphony. He has also been invited by the Round Top Festival in Texas, Naumburg Concerts in New York, Grant Park Music Festival in Chicago and Mostly Mozart Festival in New York. Since 2006 he has enjoyed a regular presence at Le Festival de Lanaudière in Canada.

Since his debut with the Glimmerglass Opera conducting Offenbach’s *Orpheus in the Underworld* in 2007, he has earned great reputation in the opera arena. Past engagements include performances with the Opera Theater St. Louis, Cincinnati Opera, the Calgary Opera, Edmonton Opera and the Opera de Montréal. In the past season he was invited by the Théâtre du Capitole (Toulouse) to conduct Offenbach’s *La belle Hélène*. Zeitouni graduated from the Montreal Conservatory in conducting, percussion and theory. He studied with Maestro Raffi Armenian.

Among the best-known piano trios, the Eroica Trio is also one of the most successful all-women chamber ensembles in the world. Winners of the 1991 Walter W. Naumburg Chamber Music Competition, the ensemble went on to a successful debut at Lincoln Center and several tours of the United States, Europe and Asia. The trio quickly gained a reputation for passion and excitement in its performances and for innovative programs.

Pianist Erika Nickrenz, who began playing piano at age 6 and performed her first concerto at 11, has received the Rockefeller Award and has been featured in the PBS series “Live from Lincoln Center.” Australian violinist Susie Park, who replaced founding member Adela Peña in 2006, has won top honors in the Indianapolis, Menuhin and Wieniawski International Violin Competitions, and has appeared as soloist with the Indianapolis Symphony, as well as with the Korean KBS Orchestra and orchestras in Sydney and Melbourne. Cellist Sara Sant’Ambrogio has won many international competitions and received a medal at the International Tchaikovsky Violoncello Competition. She has toured extensively as a soloist and played with orchestras in Atlanta, Boston, Dallas, St. Louis, Moscow and Izmir. She has released several solo CDs and joined in crossover performances with Rufus Wainwright, VAST, Angela McCluskey and hip-hop artist Beatrice.

The group took its name from Ludwig van Beethoven’s Symphony No. 3 in E-flat Major, “Eroica.” It is one of the most active piano trios in the field of orchestral performance, and plays more concerts of Beethoven’s Triple Concerto than any other trio. It commissioned a triple concerto from composer Kevin Kaska, which was premiered in 2001 with the Saint Louis Symphony Orchestra. The Eroica Trio also premiered “Tango for Seven” by Raimundo Penaforte, composed for an innovative combination of string trio plus string quartet, and which was premiered with the St. Lawrence String Quartet.

**Thank you to our Thursday, Nov. 14, concert sponsor: Symphony 100**

*Symphony 100 is an exclusive membership group that offers adult music education opportunities and several unique events or field trips available only to members. Membership is limited to 100 women, who support special projects of the Symphony through an annual contribution of $1,000.*
Robert Istad is the assistant conductor of Pacific Chorale and director of choral studies at California State University, Fullerton, where he conducts the University Singers and Concert Choir, in addition to teaching courses in conducting, advanced interpretation and literature. He has prepared choruses for Esa-Pekka Salonen and the Los Angeles Philharmonic, Carl St.Clair and Pacific Symphony, Sir Andrew Davis and the Los Angeles Philharmonic, Nicholas McGegan and the Philharmonia Baroque Orchestra and Keith Lockhart and the Boston Pops Esplanade Orchestra, as well as conductors Bramwell Tovey, Eric Whitacre, Giancarlo Guerrero, Marin Alsop, George Fenton, John Alexander, William Dehning, David Lockington and Mark Mandarano. Istad received his bachelor of arts degree in music from Augustana College in Rock Island, Ill., his master of music degree in choral conducting from California State University, Fullerton, and his doctor of musical arts degree in choral music at the University of Southern California. Istad is also the artistic director of the Long Beach Camerata Singers and Long Beach Bach Festival.

Founded in 1968, Pacific Chorale is internationally recognized for exceptional artistic expression, stimulating American-focused programming, and influential education programs. Pacific Chorale presents a substantial performance season of its own at Segerstrom Center for the Arts in Costa Mesa, Calif., and is sought regularly to perform with the nation’s leading symphonies. Under the inspired guidance of Artistic Director John Alexander, Pacific Chorale has infused an Old World art form with California’s hallmark innovation and cultural independence.

Pacific Chorale is comprised of 140 professional and volunteer singers. In addition to its long-standing partnership with Pacific Symphony, the Chorale has performed with the Los Angeles Philharmonic in Disney Hall on numerous occasions. Other noted collaborations include the Hollywood Bowl Orchestra, the Boston Symphony, the National Symphony and the Long Beach, Pasadena, Riverside and San Diego symphonies. John Alexander and the Chorale have toured extensively in Europe, South America and Asia, performing in London, Paris, Belgium, Germany, Estonia, Russia, Spain, Brazil, Argentina, Shanghai, Guangzhou, Beijing and Hong Kong, and collaborating with the London Symphony, L’Orchestre Lamoureux and L’Orchestre de St-Louis-en-l’Île of Paris, the National Orchestra of Belgium, the China National Symphony, the Hong Kong Sinfonietta, the Estonian National Symphony and the Orquesta Sinfonica Nacional de Argentina.

Pacific Chorale has received numerous awards from Chorus America, the service organization for North American choral groups, including the prestigious “Margaret Hillis Achievement Award for Choral Excellence,” the first national “Educational Outreach Award,” and the 2005 ASCAP Chorus America Alice Parker Award for adventurous programming.

The Chorale’s outstanding performances can be heard on eight CDs, including Nocturne, a collection of American a cappella works conducted by John Alexander; Songs of Eternity by James F. Hopkins and Voices by Stephen Paulus, conducted by John Alexander and featuring Pacific Symphony; a holiday recording, Christmas Time Is Here, released on the Gothic Records label; a live concert recording of Sergei Rachmaninoff’s Vespers; and four recordings released by Pacific Symphony. Forthcoming Pacific Chorale recording projects include works by Frank Ticheli and Jake Heggie.

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In 2013-14, Music Director Carl St.Clair celebrates his 24th season with Pacific Symphony and the orchestra’s milestone 35th anniversary. St.Clair’s lengthy history with the Symphony solidifies the strong relationship he has forged with the musicians and the community. His continuing role also lends stability to the organization and continuity to his vision for the Symphony’s future. Few orchestras can claim such rapid artistic development as Pacific Symphony—the largest orchestra formed in the United States in the last 40 years—due in large part to St.Clair’s leadership.

During his tenure, St.Clair has become widely recognized for his musically distinguished performances, his commitment to building outstanding educational programs and his innovative approaches to programming. Among his creative endeavors are: the vocal initiative, “Symphonic Voices,” inaugurated in 2011-12 with the concert-opera production of *La Bohème*, followed by *Tosca* in 2012-13 and *La Traviata* in 2013-14; the creation five years ago of a series of multimedia concerts featuring inventive formats called “Music Unwound”; and the highly acclaimed American Composers Festival, which celebrates its 14th anniversary in 2013-14 with “From Score to Screen”—exploring music by Hollywood composers. And in 2013-14, under his leadership, the Symphony launched the new music festival, Wavelength, blending contemporary music and Symphony musicians in unique collaborations.

St.Clair’s commitment to the development and performance of new works by composers is evident in the wealth of commissions and recordings by the Symphony. The 2013-14 season continues a recent slate of recordings that began with two newly released CDs in 2012-13, featuring music by two of today’s leading composers: Philip Glass’ *The Passion of Ramakrishna* and Michael Daugherty’s *Mount Rushmore* and *The Gospel According to Sister Aimee*. Three more are due for release over the next few years, including William Bolcom’s *Songs of Lorca* and *Prometheus*, James Newton Howard’s *I Would Plant a Tree*; and Richard Danielpour’s *Toward a Season of Peace*. St.Clair has led the orchestra in other critically acclaimed albums including two piano concertos of Lukas Foss; Danielpour’s *An American Requiem* and Elliot Goldenthal’s *Fire Water Paper: A Vietnam Oratorio* with cellist Yo-Yo Ma. Other composers commissioned by the Symphony include earlier works by Bolcom, Zhou Long, Tobias Picker, Frank Ticheli and Chen Yi, Curt Cacioppo, Stephen Scott, Jim Self (Pacific Symphony’s principal tubist) and Christopher Theofanidis.

In 2006-07, St.Clair led the orchestra’s historic move into its home in the Renée and Henry Segerstrom Concert Hall at Segerstrom Center for the Arts. The move came on the heels of the landmark 2005-06 season that included St.Clair leading the Symphony on its first European tour—nine cities in three countries playing before capacity houses and receiving extraordinary responses and reviews.

From 2008 to 2010, St.Clair was general music director for the Komische Oper in Berlin, where he led successful new productions such as *La Traviata* (directed by Hans Neuenfels). He also served as general music director and chief conductor of the German National Theater and Staatskapelle (GNTS) in Weimar, Germany, where he led Wagner’s Ring Cycle to critical acclaim. He was the first non-European to hold his position at the GNTS; the role also gave him the distinction of simultaneously leading one of the newest orchestras in America and one of the oldest in Europe.

St.Clair’s international career has him conducting abroad several months a year, and he has appeared with orchestras throughout the world. He was the principal guest conductor of the Radio Sinfonieorchester Stuttgart from 1998 to 2004, where he completed a three-year recording project of the Villa–Lobos symphonies. He has also appeared with orchestras in Israel, Hong Kong, Japan, Australia, New Zealand and South America, and summer festivals worldwide.

In North America, St.Clair has led the Boston Symphony Orchestra, (where he served as assistant conductor for several years), New York Philharmonic, Philadelphia Orchestra, Los Angeles Philharmonic and the San Francisco, Seattle, Detroit, Atlanta, Houston, Indianapolis, Montreal, Toronto and Vancouver symphonies, among many.

A strong advocate of music education for all ages, St.Clair has been essential to the creation and implementation of the Symphony’s education programs including Pacific Symphony Youth Ensembles, Sunday Connections, OC Can You Play With Us, arts-X-press and Class Act.
Pacific Symphony, celebrating its 35th season in 2013-14, is led by Music Director Carl St.Clair, who marks his 24th season with the orchestra. The largest orchestra formed in the U.S. in the last 40 years, the Symphony is recognized as an outstanding ensemble making strides on both the national and international scene, as well as in its own community of Orange County. Presenting more than 100 concerts a year and a rich array of education and community programs, the Symphony reaches more than 275,000 residents—from school children to senior citizens.

The Symphony offers repertoire ranging from the great orchestral masterworks to music from today's most prominent composers, highlighted by the annual American Composers Festival and a series of multi-media concerts called “Music Unwound.” Three seasons ago, the Symphony launched the highly successful opera and vocal initiative, “Symphonic Voices.” It also offers a popular Pops season, enhanced by state-of-the-art video and sound, led by Principal Pops Conductor Richard Kaufman, who celebrates 23 years with the orchestra in 2013-14. Each Symphony season also includes Café Ludwig, a chamber music series, and Sunday Connections, an orchestral matinee series offering rich explorations of selected works led by St.Clair. Assistant Conductor Alejandro Gutiérrez began serving last season as music director of Pacific Symphony Youth Orchestra and also leads Family and Youth Concerts. New in 2013, Pacific Symphony is collaborating with a number of modern musicians and artists and hosting the Wavelength Festival of Music at the Pacific Amphitheatre in August.

Founded in 1978 as a collaboration between California State University, Fullerton (CSUF), and North Orange County community leaders led by Marcy Mulville, the Symphony performed its first concerts at Fullerton’s Plummer Auditorium as the Fullerton Chamber Orchestra, under the baton of then-CSUF orchestra conductor Keith Clark. The following season, the Symphony expanded its size, changed its name to Pacific Symphony Orchestra and moved to Knott’s Berry Farm. The subsequent six seasons, led by Clark, took place at Santa Ana High School auditorium where the Symphony also made its first six acclaimed recordings. In September 1986, the Symphony moved to the new Orange County Performing Arts Center, where Clark served as music director until 1990 and since 1987, the orchestra has additionally presented a summer outdoor series at Irvine’s Verizon Wireless Amphitheater. In 2006-07, the Symphony moved into the Renée and Henry Segerstrom Concert Hall, with striking architecture by Cesar Pelli and acoustics by Russell Johnson—and in 2008, inaugurated the hall’s critically acclaimed 4,322-pipe William J. Gillespie Concert Organ. The orchestra embarked on its first European tour in 2006, performing in nine cities in three countries.

The 2013-14 season sees the continuation of a recent slate of recordings that began with two newly released CDs in 2012-13 featuring two of today’s leading composers, Philip Glass’ The Passion of Ramakrishna and Michael Daugherty’s Mount Rushmore, both the result of works commissioned and performed by the Symphony, with three more recordings due to be released over the next few years. These feature the music of Symphony-commissioned works by William Bolcom, Songs of Lorca and Prometheus, James Newton Howard’s I Would Plant a Tree and Richard Danielpour’s Toward a Season of Peace. The Symphony has also commissioned and recorded An American Requiem, by Danielpour and Elliot Goldenthal’s Fire Water Paper: A Vietnam Oratorio with Yo-Yo Ma. Other recordings have included collaborations with such composers as Lucas Foss and Toru Takemitsu. It has also commissioned such leading composers as Paul Chihara, Daniel Catán, William Kraft, Ana Lara, Tobias Picker, Christopher Theofanidis, Frank Ticheli and Chen Yi.

In both 2005 and 2010, the Symphony received the prestigious ASCAP Award for Adventuresome Programming. Also in 2010, a study by the League of American Orchestras, “Fearless Journeys,” included the Symphony as one of the country’s five most innovative orchestras. The Symphony’s award-winning education programs benefit from the vision of St.Clair and are designed to integrate the orchestra and its music into the community in ways that stimulate all ages. The Symphony’s Class Act program has been honored as one of nine exemplary orchestra education programs by the National Endowment for the Arts and the League of American Orchestras. The list of instrumental training initiatives includes Pacific Symphony Youth Orchestra, Pacific Symphony Youth Wind Ensemble and Pacific Symphony Santiago Strings as well as Santa Ana Strings.
FIRST VIOLIN
Raymond Kobler
Concertmaster, 
Eleanor and Michael Gordon Chair
Paul Manaster
Associate Concertmaster
Jeanne Skrocki
Assistant Concertmaster
Nancy Coade Eldridge
Christine Frank
Kimiyo Takeya
Ayako Sugaya
Ann Shiau Tenney
Maia Jasper
Robert Schumitzky
Agnes Gottschewski
Dana Freeman
Grace Oh†
Jean Kim
Angel Liu
Marisa Sorajja

SECOND VIOLIN
Bridget Dolkas*
Jessica Guideri**
Yen-Ping Lai
Yu-Tong Sharp
Ako Kojian
Ovsep Ketendjian
Linda Owen Seoul
Phil Luna
MarlaJoy Weisshaar
Robin Sandusky
Alice Miller-Wrate
Shelly Shi

VIOLA
Robert Becker*
Catherine and James Emmi Chair
Meredith Crawford**
Carolyn Riley
John Acevedo
Erik Rynearson
Luke Maurer
Julia Staudhammer
Joseph Wen-Xiang Zhang
Pamela Jacobson
Adam Neeley
Cheryl Gates
Margaret Henken

CELLO
Timothy Landauer*
Kevin Plunkett**
John Acosta
Robert Vos
László Mezó
Ian McKinnell
M. Andrew Honea
Waldemar de Almeida
Jennifer Goss
Rudolph Stein

BASS
Steven Edelman*
Douglas Basye**
Christian Kollgaard
David Parmeter
Paul Zibits
David Black
Andrew Bumatay
Constance Deeter

FLUTE
Benjamin Smolen*
Valerie and Hans Imhof Chair
Sharon O’Connor
Cynthia Ellis

PICCOLO
Cynthia Ellis

BOBE
Jessica Pearlman*
Suzanne R. Chonette Chair
Deborah Shidler

ENGLISH HORN
Lelie Resnick

CLARINET
Benjamin Lulich*
The Hanson Family Foundation Chair
David Chang

BASS CLARINET
Joshua Ranz

BASSOON
Rose Corrigan*
Elliott Moreau
Andrew Klein
Allen Savedoff

CONTRABASSOON
Allen Savedoff

FRENCH HORN
Keith Popejoy*
Mark Adams
James Taylor**
Russell Dicey

TRUMPET
Barry Perkins*
Tony Ellis
David Wailes

TROMBONE
Michael Hoffman*
David Stetson

BASS TROMBONE
Robert Sanders

TUBA
James Self*

TIMPANI
Todd Miller*

PERCUSSION
Robert A. Slack*
Cliff Hulling

HARP
Mindy Ball *
Michelle Temple

PIANO•CELESTE
Sandra Matthews*

PERSONNEL MANAGER
Paul Zibits

LIBRARIANS
Russell Dicey
Brent Anderson

PRODUCTION
STAGE MANAGER
Will Hunter

ASSISTANT
STAGE MANAGER
William Pruett

* Principal
** Assistant Principal
† On Leave

Celebrating 30, 20, 10 or 35 years with Pacific Symphony this season.

The musicians of Pacific Symphony are members of the American Federation of Musicians, Local 7.