SEGERSTROM CENTER FOR THE ARTS
Renée and Henry Segerstrom Concert Hall
Concerts begin at 8 p.m. Preview talk with Alan Chapman begins at 7 p.m.

2013-2014 HAL & JEANETTE SEGERSTROM FAMILY FOUNDATION CLASSICAL SERIES

CARL ST.CLAIR • CONDUCTOR
JOSEPH HOROWITZ • ARTISTIC ADVISER | XUEFEI YANG • GUITAR
RENÉ BARBERA • TENOR | OLA RAFALO • MEZZO-SOPRANO

JOAQUÍN RODRIGO (1901-1999)
Concierto de Aranjuez
   Allegro con spirito
   Adagio
   Allegro gentile
   Xuefei Yang

MANUEL DE FALLA (1876-1946)
Selections from El Amor Brujo (Love, the Magician)
   No. 8 Escena (Scene)
   No. 9 Canción del fuego fatuo (Song of the Will-o’-the-Wisp)
   No. 10 Pantomima (Pantomime)
   No. 11 Danza del juego de amor (Dance of the Game of Love)
   No. 12 Final: Las campanas del amanecer (Finale: The Bells of Dawn)
   Ola Rafalo

WILLIAM BOLCOM (b. 1938)
Canciones de Lorca (from poems by Federico García Lorca)
   Introduction: Balance - attacca -
   Interlude I
   La casada infiel (The Unfaithful Wife)
   Alba (Dawn) (April, 1919 Granada)
   Danza de la lava en Santiago (Dance of the Moon in Santiago)
   Árboles (Trees) - attacca -
   Soneto de la dulce queja (Sonnet of the Sweet Complaint)
   Interlude II: The Poet in New York; Harlem 1929: Montage
   El poeta llega a la Habana (The Poet Arrives in Havana)
   René Barbera

INTERMISSION

The concert on Friday, Oct. 25 is generously sponsored by Christopher Tower, Bobby Celio and BDO.
A special thank you to The Boeing Company for its generous support of Pacific Symphony.

Please stay for a post-concert conversation with Carl St.Claire, William Bolcom and Joseph Horowitz.

The enhancements in this program are made possible by a generous grant from The Andrew W. Mellon Foundation, awarded to the Symphony in support of innovative and thematic programming.

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

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The Saturday, Oct. 26, performance is being recorded for broadcast on Sunday, Feb. 16, at 7 p.m. on KUSC, the official classical radio station of Pacific Symphony.
CARL ST.CLAIR ON WILLIAM BOLCOM

Bill has been a dear friend since 1978, when I joined the faculty of the University of Michigan at the age of 26. Very few composers grasp such a breadth of American music. He can sit down and play a Joplin rag, he composes rags of his own, he was friends with Eubie Blake. He joins his wife, Joan Morris, in the great songs of George Gershwin, Cole Porter and Irving Berlin. He reflects the totality of American music. Amazingly, Bill is equally steeped in European classical music and a variety of other non-American styles.

Eleven seasons ago, as some of you will remember, we celebrated Bill Bolcom by dedicating our American Composers Festival to Bill’s monumental William Blake setting, Songs of Innocence and of Experience—a work I still regard as one of the summits of American music. It not only documents Bill’s amazing stylistic range—from marches, carols and barroom ballads; to reggae, rock and country-and-western strains; to nontonal avant-gardisms—but his range intellectual appetite.

And so when we dedicated the Segerstrom Concert Hall in 2006, and the opportunity arose to collaborate with Plácido Domingo, I was eager to commission and premiere a Bolcom “Spanish” work featuring a solo tenor. The result—the Canciones de Lorca which we perform and also record this week—exceeded even my highest expectations. What Bill created is a set of songs vividly reflecting the deep meaning of Lorca’s texts. Bill, remaining true to his own compositional voice, yet setting the poems with just the right touch of “Spanish” flair and color, has wedded words and music, each enhancing the other.

My memories of the premiere remain cherished: a new hall, a new work, powerful music. Some seven years later during Bill’s 75th birthday, I look forward to recreating the initial excitement we all felt. It is a privilege for us to once again honor William Bolcom.

Carl St.Claire
Music Director, Pacific Symphony

Bolcom’s possible summa, embodying in one mighty span his personal philosophy and stylistic range, is Songs of Innocence and of Experience, after William Blake. Carl St.Claire led the West Coast premiere at Pacific Symphony’s 2003 American Composers Festival. His Canciones de Lorca (Lorca Songs) for tenor and orchestra, commissioned by Pacific Symphony, received its first performance in 2006, with tenor Plácido Domingo as soloist. Returning to this remarkable work this week, St.Claire has enveloped it in a Spanish program—music by Joaquin Rodrigo and Manuel de Falla. Falla was a close colleague of Federico García Lorca, seven of whose poems Bolcom has set. Together, Falla and Lorca spearheaded a flamenco revival in Spain—and flamenco is (to say the least) a discernible influence both on the Lorca poems we hear sung tonight, and on Bolcom’s musical settings of those poems.

RODRIGO’S CONCERTO

We begin, however, with what is possibly the most popular Spanish concert work ever composed: Rodrigo’s Concierto de Aranjuez for guitar and orchestra. This music—especially the middle slow movement—has been appropriated so many times, and in so many ways, that most people who recognize it probably cannot place the composer. Particularly famous is the version by Miles Davis in his classic album Sketches of Spain (1960). Of the slow movement, Davis said: “That melody is so strong that the softer you play it, the stronger it gets, and the stronger you play it, the weaker it gets.”

Rodrigo (1901-1999) was a native of Valencia. A bout with diphtheria left him nearly blind from the age of 3. Remarkably, he composed in Braille. It is also remarkable, given his legacy for the instrument, that he never mastered the guitar. The Concierto de Aranjuez was composed in 1939 and is his signature work. The “Aranjuez” of the title refers to the gardens of the Palacio Real de Aranjuez, the spring resort palace built by Philip II in Aranjuez (26 miles south of Madrid) near the end of the 16th century and rebuilt...
in the mid-18th century by Ferdinand VI. Rodrigo described the concerto as capturing “the fragrance of magnolias, the singing of birds, and the gushing of fountains” in the Aranjuez gardens. The slow movement, his wife confided, is an evocation of their honeymoon there, and also a response to the emotional pain occasioned by the miscarriage of her first pregnancy. The finale evokes a courtly dance.

ABOUT FLAMENCO

As the remainder of tonight’s program is flamenco-influenced, some background is in order. Lorca—Spain’s iconic poet of the first half of the 20th century—called flamenco “the most gigantic creation of the Spanish people.” Flamenco’s origins, however, are provocatively complex. Indian dance and Arabic song are among its ingredients, preceding elaboration and propagation by the Andalusian Gypsies of southern Spain. Roman and Jewish influences are also debated. A bewildering gamut of opinion ranges from claims that flamenco is a strain of high culture complete unto itself, to arguments that pure flamenco does not exist and that its hybrid appropriations (as by Lorca and Falla, both of whom revered flamenco as much for its subtleties as for its quintessential Spanish torments) are its supreme legacy.

Flamenco is both esoteric and familiar. As the virtual emblem of Spanish music, it has been popularized by such performers as Carlos Montoya and José Greco—both of whom are widely repudiated by flamenco purists. In traditional flamenco, strict harmonic and rhythmic patterns govern possible settings of a repertoire of canonized poetic texts. While in some respects flamenco may qualify as “folk music,” its formal rules re-categorize it.

One central component of flamenco—of paramount importance to Lorca and Falla—is cante jondo, or “deep song,” primarily the creation of Spanish Gypsies who had migrated from northern India. Mistrust and misunderstanding of these outsiders often led to fierce cultural assaults. In Spain, where they arrived just before the Christian Reconquest and Inquisition, the Gypsies endured edicts that made their language and customs illegal. Cante jondo took shape during generations of persecution. A parallel to America’s blues is suggestive: in both cases, genocidal terror engendered powerful artistic expression. Cante jondo is a dense and tragic outpouring.

EL AMOR BRUJO

Manuel de Falla’s El Amor Brujo (commonly translated as Love, the Magician) famously embodies Falla’s triumphant appropriation of flamenco to forge a modernist/nationalist Spanish musical idiom for the 20th century. It originated in 1915 as a 35-minute gitanería (Gypsy entertainment) with dialogue, song, and dance, supported by a small pit orchestra. This original version, intended for (and premiered by) the Gypsy entertainer Pastora Imperio and her troupe, bristles with the grit and passion of flamenco. The plot is as elemental as flamenco itself: a Gypsy, Candelas, is haunted by her dead lover. The spirit of the lover is exorcised. At daybreak (to pealing bells) Candelas unites with Carmelo, her new love.

Today, we mainly hear El Amor Brujo in the form of a symphonic suite, with a mezzo-soprano singing some of the earthy songs originally sung by Imperio. At our concerts this week, we hear the closing episodes of the Amor Brujo suite, including three vocal numbers. These songs are not assigned to any of the characters in the
drama; rather, they comment upon the action—and on the human condition. The excerpts that we hear are:

No. 8: Scene – a brief nocturnal preface to . . .

No. 9: Song of the Will-o’-the-Wisp

Canción del fuego fatuo
Lo mismo que er fuego fatuo
Lo mismo es er queré
Lo mismo que er fuego fatuo
Lo mismo es er queré
Le jüyes y te persigue
Le yamas y echa a corré.
Lo mismo que er fuego fatuo
Lo mismo es er queré.

¡Malhaya los negros ojos
Que la alcanzaron a ver!
¡Malhaya los negros ojos
Que le alcanzaron a ver!
¡Malhaya er corazón triste
Que en su llama quiso arder!

Lo mismo que er fuego fatuo
Se desvanee er queré.

No. 10: Pantomime – this rhapsodic number, with its solo cello, is the turning point in the drama, a dance for Candelas and Carmelo, united in love.

No. 11: Dance of the Game of Love

Danza del juego de amor
Tú eres aquel mal gitano
Que una gitana quería;
El queré que ella te daba
Tú no te lo merecías.
¡Quién lo habría de decir!
¡Que con otra la vendías!

Soy la voz de tu destino
Soy er fuego en que te abrasas
Soy er viento en que suspiras
Soy la mar en que naufragas
Soy la mar en que naufragas.

No. 12: The Bells of Dawn – A sublime sunrise.

Final: Las campanas del amanecer
Ya está despuntando el día
¡Cantad, campanas, cantad, que vuelve la gloria mía!

Finale: The Bells of Dawn

Morning is breaking
sing, O bells, sing.
My glory is returned to me!

FEDERICO GARCÍA LORCA

Lorca (1898-1936) was the leading Spanish poet and dramatist of his generation. Born near Granada, in southern Spain, he took a keen interest in the music and lore of the Andalusian region, and with Falla organized a landmark 1922 flamenco competition in Granada, aspiring to identify and promote flamenco artistry as a signature Spanish cultural marker. In a later stage of his career he was associated with Salvador Dali and surrealism. He visited the United States in 1929-30, and returned to Spain to become a prominent participant in the Spanish Republic. He was executed by Francisco Franco’s Nationalist army during the Spanish Civil War.

In a lecture promoting the 1922 flamenco competition, Lorca said:

Gentlemen, the musical soul of our people is in great danger! The artistic treasure of an entire race is passing into oblivion. Each day another leaf falls from the admirable tree of Andalusian lyrics, old men carry off to the grave priceless treasures of past generations, and a gross, stupid avalanche of cheap music clouds the delicious folk atmosphere of all Spain. . . .

It is wondrous and strange how in just three of four lines the anonymous popular poet can condense all the highest emotional moments in human life. . . .

When the cantaor sings he is celebrating a solemn rite, as he rouses ancient essences from their sleep, wraps them in his voice, and flings them into the wind. . . . He has a deeply religious sense of song. Through these chanters the race releases its pain and its true history. They are simple mediums, the lyrical crest of our people. They are strange but simple folk who sing hallucinated by a brilliant point trembling on the horizon.
CANCIONES DE LORCA

The seven poems chosen by William Bolcom, with their two interpolated symphonic interludes, achieve a finely calibrated musical trajectory. Balance, coming first, is introductory; and what it introduces is the juxtaposition of day with—the main event—“dead and lofty night” so typical of Lorca’s poetic universe. The Unfaithful Wife, coming next, sets a narrative poem: a story of a Gypsy seducer who cherishes honor and liberty. With Dawn, a more complex poetic style comes into play. In Dance of the Moon in Santiago (a poem in Galician dialect) and Trees, Lorca is a symbolist, even a surrealist.

With its wailing ornamentation, the Sonnet of the Sweet Complaint is the cante jondo heart of darkness anchoring Bolcom’s cycle. Then, relief: a symphonic interlude transports the suffering Spanish poet. With Dawn, a more complex poetic style comes into play. In Dance of the Moon in Santiago (a poem in Galician dialect) and Trees, Lorca is a symbolist, even a surrealist.

William Bolcom supplied the following note for Pacific Symphony’s 2006 premiere performance, with Plácido Domingo as the tenor soloist:

Canciones de Lorca explores a different Lorca from Blood Wedding or Yerma, the bleak and tragic side of Federico García Lorca which is all most playgoers know of him in our country. The Lorca Spanish scholars, and people in the street and throughout the Spanish-speaking world, know and love is far more varied – full of surrealistic humor, passion, wisdom, mystery, and mostly the Andalusian flamenco tradition, which lurks behind almost every lyric he wrote.

When I discussed with Plácido Domingo which Lorca poems to set for his cycle with the Pacific Symphony, I mentioned the very famous La casada infiel, or “The Unfaithful Housewife.” (I understand that Lorca was so often besieged to recite that poem that it became a counterpart to Rachmaninoff’s C#-minor Prelude for him—a chore.) Immediately Maestro Domingo began to recite La casada by heart, then submitted a list of his other favorites, four of which I set (I added three of my own selections).

The more I delved into flamenco through poetry, film, dance, and story, the more it appeared that each Lorca poem selected had an implicit melody or song behind it. (Lorca was a trained musician and could well have become a composer; there are several songs of his extant, and the recordings we have of him playing show a fine, sensitive pianist.) I don’t pretend to have discovered either Lorca’s hidden tunes, and sometimes, as in Alba, I used a style—a Argentine ballad of the sort Carlos Gardel might have sung—that Lorca might not have had in mind. But I tried to approach the Andalusian popular-song-lyric atmosphere I felt to be latent in these poems.

Balanza introduces us to the conflict between the night and the day so prevalent in Lorca. Following a short orchestral interlude comes La casada infiel, a ruefully humorous telling of a short affair between (possibly) a policeman and a woman who pretends to be unmarried; this is possibly the poet’s most famous lyric. There are two poems at least named Alba in Lorca’s output; this one from 1919 recalls to me the hopeless passion of Carlos Gardel’s singing. Danza da lua en Santiago is a jota, a fast, whirling Galician dance. The mysticism of Arboles calls up a less vernacular, more angular musical language, followed by Soneto de la dulce queja, an attempt at authentic cante jondo, the central musical style of Andalusia. The tragic and dramatic Poet in New York cycle of poems, having to do with Lorca’s 1929 sojourn in New York City, closes with his dancing off in relief to Cuba in El poeta llega a la Habana.

Canciones de Lorca

From poems by Federico García Lorca

Balance
La noche quieta siempre.
El día va y viene.
La noche muerta y alta.
El día con un ala.
La noche sobre espejos
y el día bajo el viento.

La casada infiel
A Lydia Cabrera y a su negrita
Y que yo me la llevé al río
creyyendo que era mozuela,
pero tenía marido.

Fue la noche de Santiago
y casi por compromiso.
Se apagaron los faroles
y se encendieron los grillos.
En las últimas esquinas
toqué sus pechos dormidos,
y se me abrieron de pronto
como Ramos de Jacintos.
El almidón de su enagua

Balance
Night always still.
Day comes and goes.
Night dead and lofty.
Day wingèd.
Night over mirrors
And day beneath the wind.
— trans. Alan S. Trueblood

The Unfaithful Wife
To Lydia Cabrera and her black girl

So I took her to the river.
I thought she wasn’t married,
but she had a husband.

It was St. James’ eve,
and almost as if agreed.
The streetlights went out,
the crickets went on.
At the far edge of town
I touched her sleeping breasts.
They opened to me suddenly
like fronds of hyacinth.
The starch of her petticoat
me sonaba en el oído, como una pieza de seda rasgada por diez cuchillos. Sin luz de plata en sus copas los árboles han crecido y un horizonte de perros ladra muy lejos del río.

Pasadas las zarzamaras, los juncos y los espínu, bajo su mata de pelo hice un hoyo sobre el limo. Yo me quité la corbata. Ella se quitó el vestido. Yo el cinturón con revólver. Ella sus cuatro corpiños. Ni nardos ni caracolas tienen el cutis tan fino, ni los cristales con luna tienen el cutis tan fino. In Neighbor ciertos misteriosos, en el aire se batían las espadas de los lirios. Con el aire se batían las espadas de los lirios.

Me porté como quien soy. Como un gitan legitimo. Le regalé un costurero como un gitan legitimo. Me porté como quien soy. I behaved as what I am. As a true-born gypsy. I gave her a sewing basket as a true-born gypsy. I behaved as what I am.

— trans. Will Kirkland

Danza de lúa en Santiago

¡Fita aquel branco galán, fita seu transido corpo! É a lúa que baila na Quintana dos mortos. Fita seu corpo transido, negro de somas e lobos.

Nai: A lúa está bailando na Quintana dos mortos. ¿Quén fita meus grises vidros na mesma porta do sono? É a lúa! É a lúa na Quintana dos mortos!

Quen fita meus grises vidros cheos de nubens seus ollos? É a lúa, é a lúa na Quintana dos mortos. Déixame morrer no leito soñando na frol d’ouro.

Nai: A lúa está bailando na Quintana dos mortos. Non é o ar, é a triste lúa na Quintana dos mortos. ¿Quén xime co-este xemido d’inmenso boi malencónico?

Nai: É a lúa, é a lúa na Quintana dos mortos. ¡Si, a lúa, a lúa coroada de toxo, to hide with the day the immense starry summit. What will I do over these fields, gathering nests and branches, surrounded by dawn and my soul filled with night? What will I do if your eyes are dead to bright lights and my flesh does not feel the warmth of your gaze? Why did I lose you forever on that bright afternoon? Today my breast is parched like an extinguished star.

— trans. Leslie Stainton

Dance of the Moon in Santiago

Look at that white cavalier, look at his wasted body!

It is the moon that dances in the courtyard of the dead. Look at his wasted body, black with shadow and wolves.

Mother, the moon is dancing in the courtyard of the dead. Who wounds the stone colt at the portals of sleep?

It’s the moon! It’s the moon in the courtyard of the dead!

Who looks in my gray windows with his eyes full of clouds?

It’s the moon, it’s the moon in the courtyard of the dead.

Let me die here in bed, the flower of gold in my dreams.

Mother, the moon is dancing in the courtyard of the dead.

Oh, daughter, the air from the sky has suddenly turned me white!

It isn’t the air; it’s the unhappy moon in the courtyard of the dead.

Who moans with that moan of an ox, huge and sad?

Mother, it’s the moon, it’s the moon in the courtyard of the dead.

Yes, it’s the moon, the moon with its crown of gorse
Cuando llegue la luna llena iré a Santiago.
Iré a Santiago en un coche de agua negra.
Iré a Santiago.
Cantarán los techos de palmera.
Iré a Santiago.
Cuando la palma quiere ser cigaña, iré a Santiago.

Árboles
1919

que baila, e baila, e baila na Quintana dos mortos!

¡Árboles!
¿Habéis sido flechas caídas del azul?
¿Qué terribles guerreros os lanzaron?
¿Han sido las estrellas?

Vuestras músicas vienen del alma de los pájaros,
de los ajos de Dios,
de la pasión perfecta.
¡Árboles!
¿Conocerán vuestras raíces toscas mi corazón en tierra?

Tengo miedo de ser en esta orilla
tronco sin ramas; y lo que más siento
es no tener la flor, pulpa o arcilla
para el gusano de mi sufrimiento.

Si tú eres el tesoro oculto mío,
si eres mi cruz y mi dolor mojado,
no me dejes perder lo que he ganado
y decora las ramas de tu río
con hojas de mi otoño enajenado.

El poeta llega a La Habana
A don Fernando Ortiz
Son de negros en Cuba

Cuando llegue la luna llena iré a Santiago de Cuba,
Iré a Santiago en un coche de agua negra.
Iré a Santiago.
Cantarán los techos de palmera.
Iré a Santiago.
Cuando la palma quiere ser cigaña, iré a Santiago.

That dances, dances, dances, in the courtyard of the dead!
— trans. Catherine Brown

Soneto de la dulce queja

No me dejes perder la maravilla
de tus ajos de estatua, ni el acento
que de noche me pone en la mejilla
la solitaria rosa de tu aliento.

Si tú eres el tesoro oculto mío,
si eres mi cruz y mi dolor mojado,
no me dejes perder lo que he ganado
y decora las ramas de tu río
con hojas de mi otoño enajenado.

Árboles
1919

¡Árboles!
¿Habéis sido flechas caídas del azul?
¿Qué terribles guerreros os lanzaron?
¿Han sido las estrellas?

Vuestras músicas vienen del alma de los pájaros,
de los ajos de Dios,
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¡Árboles!
¿Conocerán vuestras raíces toscas mi corazón en tierra?

Tengo miedo de ser en esta orilla
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Si tú eres el tesoro oculto mío,
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El poeta llega a La Habana
A don Fernando Ortiz
Son de negros en Cuba

Cuando llegue la luna llena iré a
Santiago de Cuba,
Iré a Santiago
en un coche de agua negra.
Iré a Santiago.
Cantarán los techos de palmera.
Iré a Santiago.
Cuando la palma quiere ser
cigaña.
Iré a Santiago.

When the banana tree wants to
be a sea wasp,
I’m going to Santiago.
I’m going to Santiago.
with Fonseca’s blond head.
I’m going to Santiago.
And with Romeo and Juliet’s rose
I’m going to Santiago.
Paper sea and silver coins.
I’m going to Santiago.
Oh, Cuba, oh, rhythm of dried
seeds!
I’m going to Santiago.
Oh, fiery waist, oh, drop of wood!
I’m going to Santiago.
Harps of living tree trunks.
Crocodile.
Tobacco plant in bloom!
I’m going to Santiago.
I always said I’d go to Santiago
in a coach of black water.
I’m going to Santiago.
Wind and rum on the wheels,
I’m going to Santiago.
My coral in the darkness,
I’m going to Santiago.
The sea drowned in the sand,
I’m going to Santiago.
White heat, rotting fruit,
I’m going to Santiago.
Oh, the bovine coolness of sugar
cane!
I’m going to Santiago.
Oh, Cuba! Oh, curve of sigh and
clay!
I’m going to Santiago.

When the banana tree wants to
be a sea wasp,
I’m going to Santiago.
I’m going to Santiago.
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I’m going to Santiago.

— trans. Greg Simon and Steven F. White

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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 Elliott 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.

In 2014, St.Clair assumes the position as music director of the National Symphony Orchestra in Costa Rica. His international career also 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.
Xuefei Yang is acclaimed as one of the world’s finest classical guitarists. She is hailed as a musical pioneer; born in Beijing, she was the first-ever guitarist in China to enter a music school (Beijing’s Central Conservatoire of Music), and became the first Chinese guitarist to launch an international professional career. Now based in the UK, she records exclusively for EMI Classics.

Yang’s first public appearance was at the age of 10 and received such acclaim that the Spanish ambassador in China immediately presented her with a concert guitar. Her debut in Madrid at the age of 14 was attended by the composer Joaquín Rodrigo and, when John Williams heard her play, he gave two of his own instruments to Beijing’s Central Conservatoire especially for her and other advanced students. She then went on to become the first Chinese student to be awarded a full postgraduate scholarship to study at London’s Royal Academy of Music. In recognition of her distinguished career, Yang was awarded Fellowship of the Royal Academy of Music in June 2012.

Yang enjoys a truly international career, performing worldwide as a soloist, chamber musician and with leading orchestras. Her success has led her to be invited to many prestigious venues such as Wigmore Hall, all Southbank venues and Royal Albert Hall in London, as well as the Philharmonie Berlin, Musikhalle Hamburg, Concertgebouw Amsterdam, Konzerthaus Vienna, Auditorio Nacional de Espana, Carnegie Hall and Lincoln Center New York, and the Herbst Theatre San Francisco. In Asia she has appeared at the National Concert Hall Taipei, Hong Kong City Hall, Hong Kong Cultural Center, Esplanade Singapore, Seoul Arts Centre and gave the first guitar recital in the Beijing National Center of Performing Arts. She performs chamber music regularly and has collaborated with musicians such as Jian Wang, Natalie Klein, Ian Bostridge, Rosalind Plowright, Sir James Galway and the Elias String Quartet. Yang is one of the few guitarists who is frequently invited to play with the world’s leading orchestras including Royal Philharmonic Orchestra, BBC Concert Orchestra, English Chamber Orchestra, Royal Scottish National Orchestra, Royal Liverpool Orchestra, Hamburg Symphony Orchestra, Hong Kong Symphony Orchestra, New Zealand Symphony Orchestra and Detroit Symphony Orchestra.

Yang’s engagements in the 2013-14 season include performances with Bournemouth Symphony Orchestra, English Chamber Orchestra, Musikkollegium Winterthur and the Luzern Quartet. Yang is a committed recitalist and will be following on from the critical success she received in collaboration with Ian Bostridge on his album Britten Songs when she joins him for a recital at the Philharmonie Cologne. Yang’s dedication as a recitalist will see her appear across the world throughout the season. Her engagements include appearances in San Francisco, Dallas, Austin, Houston, Baltimore, Miami, New York, Vermont, Seoul, Taiwan, Brussels, London’s Wigmore Hall and Bath.

Yang records exclusively for EMI Classics. Her debut album, Romance de Amor, won a gold disc in Hong Kong and her second, 40 Degrees North, was selected as Editor’s Choice in Gramophone magazine. Her third was a concerto album recorded with the Barcelona Symphony Orchestra, conducted by Eiji Oue, featuring the music of Rodrigo’s “Concierto de Aranjuez” and a new Albéniz Concerto by Stephen Goss commissioned by EMI for Yang. Recent recordings include a critically acclaimed appearance on Ian Bostridge’s Britten Songs album, along with the release of Sojourn, a compilation disc featuring the music of J.S. Bach among others.

Yang’s musical interests extend beyond the boundaries of classical music. She has had a wide range of successful collaborations with artists in other fields, including: pop musician John Miles; China’s Leo Ku, and Jian Li; cross-over artist David Garrett; and Spanish flamenco dancer Raquel de Luna. Yang has also appeared on numerous radio and television programs including BBC Radio 4’s Woman’s Hour, the BBC Proms, a BBC documentary The Story of Guitar, and China Central Television, who made a biographical documentary on Yang. The UK classical music magazine, Classic FM, named Yang as one of the 100 top classical musicians of our time.
Tenor René Barbera, a graduate of Lyric Opera of Chicago’s Patrick G. and Shirley W. Ryan Opera Center, has swiftly established himself as a young artist on the rise. At Plácido Domingo’s Operalia 2011 in Moscow, he was awarded First Prize for Opera, First Prize for Zarzuela and the Audience Prize. He is the first artist to be the sole recipient of all three awards since the competition began in 1993. Earlier in the summer of 2011, he triumphed as Tonio in The Daughter of the Regiment for Opera Theatre of St. Louis. Of his performance, the St. Louis Post-Dispatch said, “Tenor René Barbera...has a thrilling voice... His account of ‘Ah! mes amis,’ the one with the famous nine high Cs was tossed off with such apparent ease that some might wonder what all the fuss is about.”

In the 2012-13 season, Barbera made important company debuts throughout North America. He opened the season in his company and role debut as Elvino in La Sonnambula with Washington Concert Opera, followed by his debut with Michigan Opera Theater as Almaviva in The Barber of Seville and his return to Lyric Opera of Chicago for his role debut as Ernesto in Don Pasquale. He sang performances of Don Ramiro in La Cenerentola in his debuts with Seattle Opera and Los Angeles Opera, and was heard as Almaviva at the Stanislavsky Music Theatre in Moscow. In the summer of 2013, he made his Santa Fe Opera debut as Rodrigo in Rossini’s La Donna del Lago.

Previous appearances for Lyric Opera of Chicago include Carmen, Un Ballo in Maschera, La Fanciulla del West, Lohengrin and Don Ramiro in the Ryan Opera Center production of La Cenerentola. Concert performances include Handel’s Messiah with the Apollo Chorus of Chicago, Rossini’s Stabat Mater with the Greensboro Symphony Orchestra and Beethoven’s Symphony No. 9 with the Chicago Philharmonic. Barbera is a 2008 winner of the Metropolitan Opera National Council Auditions and was a member of the San Francisco Opera’s prestigious Merola Opera Program that same year, where he performed on the Schwabacher Concert Series and the Grand Finale Concert. In 2007 he won the Grand Prize of the Charles A. Lynam Vocal Competition, which led to his performance with the Greensboro Symphony Orchestra. In 2006 he won first place in the Heafner/Williams Vocal Competition and First Place in the Charlotte Opera Guild Vocal Competition. Barbera studied at the North Carolina School of the Arts from 2004-2008 and further studies include the American Institute of Vocal Arts in Graz, Austria and the Vocal Arts Symposium of Colorado Springs.

SPECIAL THANKS

CHRISTOPHER TOWER, BOBBY CELIO AND BDO

Friday’s performance has been made possible by the generous support of dear friends Christopher Tower, Bobby Celio and BDO. Christopher is a champion of excellence in so many aspects of our Symphony’s reach. His leadership as a co-chair of the Development Committee paired with his enthusiasm for the importance of music in the community through his work as a Board member provide inspiration for many. On behalf of all of us at your Symphony family, we thank you!

THE BOEING COMPANY

We proudly extend our gratitude to The Boeing Company for its generous support of Pacific Symphony’s Education and Artistic programs. Boeing is a long-time friend that has contributed to Pacific Symphony—not only through its Global Corporate Citizenship grants, but also through generous employee donations made via the Employees Community Fund of Boeing California. We are truly grateful for this partnership.
Ola RafałO has a voice that the Palm Beach Arts Paper has called “attractive, dusky and powerful.” Her rich voice and dramatic sensibility lend themselves perfectly to the sumptuous roles of Carmen, Eboli in Don Carlo, Amneris in Aida, and Dalilah in Samson et Dalilah. This season, Rafał performs the title role in Peter Brook’s La Tragédie de Carmen with Syracuse Opera, the role of Fenena in Lyric Opera Baltimore’s production of Nabucco in the spring of 2014, an Essential Verdi Concert with the Washington Chorus at the Kennedy Center, and a “Popera” concert with Opera Tampa.

Recent engagements include Leonora in La Favorita with The Opera Atelier, as well as Dalilah in Samson et Dalilah, Fricka in Die Walküre, Suzuki in Madama Butterfly, and the title role in Carmen with the Lyric Orchestra. Rafał has also appeared with Opera Tampa, Sarasota Opera, DuPage Opera Theatre and Palm Beach Opera, where she was a member of their Young Artist Program.

Rafalo recently performed the title role in Catan’s Florencia in El Amazonas with Palm Beach Opera, in which critics said “She was believable as a person who understands the power of love and is able to impart hard-earned wisdom about it. She held the stage firmly, both vocally and dramatically.”

Other roles in Rafalo’s current repertoire include Olga in Eugene Onegin, Maddalena in Rigoletto, Santuzza in Cavalleria Rusticana, Adalgisa in Norma, Octavian in Der Rosenkavalier and Charlotte in Werther.

Rafał has coached with opera greats such as Sherrill Milnes, Tito Capobianco, Fabrizio Melano, and Dame Kiri Te Kanawa. In 2008, she was awarded Grand Prize of the Elgin Opera competition and First Prize of the Sherrill Milnes Opera Idol competition. She was also an apprentice artist at Sarasota Opera, receiving the Leo M.Rogers award, as well as an apprentice at Opera Tampa. Her concert performances have included: Saint-Saëns’ Christmas Oratorio, Mendelssohn’s Elijah and Händel’s Messiah.

Joseph Horowitz, Pacific Symphony’s artistic adviser since 1999, has long been a pioneer in thematic, interdisciplinary classical music programming, beginning with his tenure as artistic adviser for the annual Schubertiade at New York’s 92nd Street Y. He is most recently the author of On My Way – The Untold Story of Rouben Mamoulian, George Gershwin, and “Porgy and Bess.” As executive director of the Brooklyn Philharmonic Orchestra, he received national attention for “The Russian Stravinsky,” “Dvořák and America,” “American Transcendentalists,” “Flamenco” and other festivals that explored the folk roots of concert works and the quest for national identity through the arts. Now an artistic adviser to various American orchestras, he has created more than three dozen interdisciplinary music festivals since 1985. He is also the founding artistic director of Washington, D.C.’s path-breaking chamber orchestra, Post Classical Ensemble, in which capacity he has produced two DVDs for Naxos that feature classical documentary films with newly recorded soundtracks. He is also the award-winning author of eight books that address the institutional history of classical music in the United States. Both Classical Music in America: A History (2005) and Artists in Exile (2008) were named best books of the year by The Economist. The Czech Parliament has awarded him a certificate of appreciation; he is also the recipient of a Guggenheim Fellowship and fellowships from the National Endowment for the Humanities and Columbia University.
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 Pacific Chamber Orchestra, under the baton of then-CSUF orchestra conductor Keith Clark. Two seasons later, the Symphony expanded its size and changed its name to Pacific Symphony Orchestra. Then in 1981-82, the orchestra moved to Knott’s Berry Farm for one year. The subsequent four 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.
MEET

the orchestra

CARL ST. CLAIR • MUSIC DIRECTOR
William J. Gillespie Music Director Chair

RICHARD KAUFMAN • PRINCIPAL POPS CONDUCTOR
Hal and Jeanette Segerstrom Family Foundation Principal Pops Conductor Chair

ALEJANDRO GUTIÉRREZ • ASSISTANT CONDUCTOR
Mary E. Moore Family Assistant Conductor Chair

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†
Phil Luna
Marla Joy Weisshaar
Robin Sandusky
Alice Miller-Wrute
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 Mező
Ian McKinnell
M. Andrew Honea
Waldeimar 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

OBOE
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

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

TIMPANI
Todd Miller*

PERCUSSION
Robert A. Slack*
Cliff Hulling

HARP
Mindy Ball*
Michelle Temple

PIANO-Celesta
Sandra Matthews*

PERSONNEL MANAGER
Paul Zibits

LIBRARIANS
Russell Dicey
Brent Anderson

PRODUCTION STAGE MANAGER
Will Hunter

ASSISTANT STAGE MANAGER
William Pruett

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