

AMERICAN COMPOSERS FESTIVAL

A TRIBUTE TO

ANDRÉ
PREVIN

2015



Photo taken by Patrick Downs and published by the *Los Angeles Times* on Dec. 7, 1986

MAY 28-30

classical series

SEGERSTROM CENTER FOR THE ARTS
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presents

2014-15 HAL & JEANETTE SEGERSTROM FAMILY FOUNDATION CLASSICAL SERIES

Performance begins at 8 p.m. Preview talk with Alan Chapman and André Previn begins at 7 p.m.

CARL ST. CLAIR • CONDUCTOR | **JAIME LAREDO** • VIOLIN
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JOSEPH HOROWITZ • ARTISTIC ADVISER

American Composers Festival — A Tribute to André Previn

All works composed by André Previn (b. 1929)

Principals (1980)

Double Concerto for Violin and Cello (WEST COAST PREMIERE) (2014)

I.
II.
III.

Jaime Laredo, Sharon Robinson

— INTERMISSION —

Owls (2008)

Honey and Rue (1992)

First I'll try love
Whose house is this?
The town is lit
Do you know him?
I am not seaworthy
Take my mother home
Elizabeth Caballero

The 2015 American Composers Festival is supported by



This weekend's tribute to André Previn is generously sponsored by **Janice and Ted Smith**.

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The Saturday, May 9, performance is
being recorded for broadcast on Sunday,
July 26, at 7 p.m. on Classical KUSC.

We honor André Previn this week as a great American composer, conductor and pianist—a musical artist whose versatility in so many areas, and at such a remarkable level of achievement, is today unsurpassed.

It is a privilege to dedicate this season's American Composers Festival to André Previn.



Carl St. Clair
Music Director
Pacific Symphony

Among the most striking *Leonard Bernstein Letters* published by Yale University Press in 2013 is one reading:

The Watergate Hotel, Washington D.C.
28 August 1978

Dear Lennie,

It bothered me a lot to hear you sounding so depressed when I spoke to you the day after the concert. I thought about it quite a lot. At first I came to the naïve conclusion that writing to you about it was none of my business, but then, the more I gave it thought, the more I realized that both as an old friend and as a musician, it was. I've been an admirer and a follower and, in a more remote way, a disciple since I first heard you make music in San Francisco in 1950 with the Israel Philharmonic. You've touched, directly or circuitously, a great many musical decisions of mine, but what's more important, the lives and ambitions of every conductor in this country. That's the kind of statement usually found on the scrolls of Doctorates, but for all its grandiloquence it happens to be true. Therefore, if you were to succumb to a depression, however temporary, that would keep you from your usual frighteningly energetic achievements, you'd be letting down an amazing number of musicians. You've kept those of us who grew up in the same years as you feeling young: you've kept those older than you correctly infuriated, and you've been a lighthouse of constancy to all the 20-year-old current phenomena. As a friend, I can see that this is a burden you might not want right now, but as a member of that weird band who feel that a day without music is an irresponsible waste, I have to tell you that you're stuck with it. I'm certainly not entitled to be a spokesman, and all this sounds terrifyingly pompous, but we depend on you and love you and trust you. . .

See you soon,
André



ANDRÉ PREVIN
(b. 1929)

Previn's letter is informative and provocative because of the ways the Previn and Bernstein careers resemble one another and do not. Both careers defy categorization. Both encompass conducting, composing (including distinguished film scores), piano playing (including piano playing while conducting) and musical evangelism on TV. Bernstein dabbled in jazz. Previn more than dabbled.

The Bernstein career was based in New York, Tanglewood and Vienna. Previn settled for long periods in Hollywood and in England. He scored many films. His conducting posts were in Houston, London, Pittsburgh, Los Angeles and Oslo. Bernstein's compositional output dwindled. Previn, coming later to composition, has become a prolific concert composer.

Underlying these similarities and differences is a fundamental difference in temperament. Shortly after Previn first saw Bernstein conduct—the concerts with the Israel Philharmonic referenced in his letter—he had a lesson with Pierre Monteux, his teacher at the time (Monteux was then conductor of the San Francisco Symphony). The music was Brahms' Fourth. Previn felt inspired to gesticulate and cajole à la Bernstein. Monteux clapped his hands so that Previn would stop.

"Oui Maitre?"

"You went to see Bernstein last night."

"Yes."

"Go back there and do it again please."

This, then, was André Previn's first and last attempt to imitate Leonard Bernstein. He later told Martin Bookspan and Ross Yockey, co-authors of *André Previn: A Biography* (1981):

I guess you simply don't study with someone good and not try to emulate him. I admired Monteux, I adored him. I saw the results he achieved with his precision and with that self-effacing podium style of his. "Self-effacing" only stands to reason because, after all, you didn't write the piece, did you? At the same time, I disagree with people who criticize Lenny for his "balletics"

TONIGHT'S CONCERT AT A GLANCE

Tonight's concert celebrates one of America's least categorizable musicians: André Previn. Previn began his remarkable career as a Hollywood wunderkind and a best-selling jazz pianist. He then held a series of major conducting posts. He now exclusively composes.

Principals is a 14-minute 1980 showcase for the principal players of the Pittsburgh Symphony, which Previn conducted from 1976 to 1984.

The **Double Concerto for Violin and Cello** (2014), 20 minutes long, is a West Coast premiere. In smiling C major, this is a concerto (by a composer who has written more than 100 songs) that sings.

Owls (2008) was composed for the Boston Symphony Orchestra. Previn's owls are wise, cryptic and self-possessed. Pay attention to the shape and rhythm of the opening tune: it is an ongoing motif. With its frequent solos and originalities of timbre, *Owls* is both a 15-minute concerto for orchestra and a non-stop study in sonority, dazzling in an unself-important way.

Honey and Rue, premiered by Kathleen Battle in 1992, sets six poems by the African-American writer Toni Morrison. This fastidiously crafted 27-minute score, peppered with shifting meters, wears its learning lightly. An informal tone fronts layers of sentiment. The instrumental parts are both intricate and free (the pianist must improvise). It is a bewitching achievement.

and his "gymnastics." That's nonsense. His personality is best expressed by what he does and the musical results he achieves are a direct result of that. He doesn't say to himself while he's conducting, "Now I'm going to jump six feet in the air because it will look good." If he jumps it's because it comes out of his own musical thinking and there's nothing wrong with that.

Previn also said: "I used to be all over the shop, as they say in England, really flying around. But I discovered that by leaping into the air you don't really make the sforzando come out any louder."

* * *

I had occasion to meet André Previn while writing "*On My Way*"—*The Untold Story of Rouben Mamoulian, George Gershwin and "Porgy and Bess"* (2013). Mamoulian's directing credits include *Porgy and Bess*, *Oklahoma!* and *Carousel* on Broadway. His Hollywood films include *Silk Stockings* (1957) with Fred Astaire and Cyd Charisse—the music director of which was 28-year-old André Previn. Previn was also music director of the film version of *Porgy and Bess* (1959)—which Mamoulian began to direct before being abruptly dismissed by Samuel Goldwyn.

Reminiscing about these experiences in his Manhattan apartment three years ago, Previn was a memorably tart raconteur. He had obviously attained a stage in life when he felt no need whatsoever to evade or adorn the truth as he saw it. His candor was brutal, his irony swift. His tales of Hollywood—as in his keen memoir *No Minor Chords*—were devastating. He was mildly bewildered by the fervor with which I extolled Mamoulian. He, too, admired Mamoulian. But nothing about the American film business he had known very much impressed him. As for Sam Goldwyn: Previn remembered without

rancor the egomania and ignorance of this legendary mogul, who helped shape American taste in entertainment for half a century. (Two details: Goldwyn told Previn he would be fired if any Communists were discovered in his orchestra. Later, after the first private screening of *Porgy*, "old man Goldwyn was weeping. He put his arm around me and said, 'You should be god-damn proud, kid. You should never do another thing in your life.' On the other hand, when I wanted to borrow some of my orchestrations to do a *Porgy* concert, he said no.")

When I pursued the topic of cinema with Previn, I discovered that his favorite films included Max Ophüls' *The Earrings of Madame de...*—and everything fell into place. This eminent 1953 French film—by a German-born director who also worked, unhappily, in Hollywood—conveys a world of feeling via deft indirection. It connects to Parisian refinements and to the understated methodology of Pierre Monteux. It has nothing in common with the artistic personality of Leonard Bernstein (and nothing is more characteristic of Previn than his discomfort seeming "grandiloquent" and "pompous" in his 1978 Bernstein letter).

The elegant earrings of Ophüls' film, and the subtle uses to which they are put, furnish a point of entry for the André Previn compositions that we hear tonight.

* * *

Sir André Previn was born Andreas Ludwig Priwin in Berlin in 1929. His parents were Jews of Russian extraction. His mother was born in Alsace. His governess was British. His father, an eminent criminal lawyer, was a passionate avocational musician. A formative experience for Andreas, in 1934, was a Berlin Philharmonic concert conducted by Wilhelm Furtwängler; "all it took was one beat and I knew I was going to spend the rest of my life chasing after music." As a child he studied at Berlin's Stern Conservatory. The Priwins fled Germany in 1938 and wound up in Paris for nearly a year. Andreas' teachers at the Paris Conservatory included an organist—Marcel Dupré—legendary for his improvisations.

Ultimately, the Priwins settled in Los Angeles as the Previns. André's uncle, Charles Previn, was head of the music department at Universal Pictures. Charles' social set included Jascha Heifetz. While still in high school, André began scoring and arranging for films. He began recording jazz in 1945. Working in Hollywood for more than two decades, he produced distinguished film scores (including *Bad Day at Black Rock* [1955] and *Long Day's Journey into Night* [1962]) and also distinguished himself as an arranger; he won Academy Awards as music director of *Gigi* (1958), *Porgy and Bess*, *Irma la Douce* (1963) and *My Fair Lady* (1964). His 1956 recording of tunes from *My Fair Lady*, with his jazz trio, was the first jazz album to sell more than a million copies. This was around the same time Previn began conducting at MGM. Meanwhile, he was studying composition with Mario Castelnuovo-Tedesco, playing chamber music with Joseph Szigeti, and performing obscure piano and chamber works at the celebrated Monday Night Concerts of contemporary music. His conducting studies with Monteux in San Francisco ensued in the 1950s.

A watershed moment occurred in 1967. Previn decided to dedicate himself to symphonic conducting and became music director of the Houston Symphony. After that, in 1968, came his pivotal 11-year tenure at the head of the London Symphony Orchestra. He acquired an affinity for Britain and for British music (especially Ralph Vaughan Williams and William Walton). He became a familiar presence on British TV.

Of Previn's subsequent conducting posts, his truncated tenure as music director of the Los Angeles Philharmonic (1985-1989) was controversial; he clashed with the orchestra's executive director, Ernest Fleischmann. On the East Coast, I was chiefly made aware of Previn's LA Phil via their invaluable recording of a neglected American symphony of high importance: Harold Shapero's 1947 *Symphony for Classical Orchestra*; and by a visit to Carnegie Hall at which Previn led Shostakovich's *Symphony No. 4*—in those years, a rare opportunity to hear this challenging work. When some members of the audience fled after the long first movement, Previn turned around and glared until they had exited. I was impressed by this frank expression of displeasure.

Beginning in the 1990s, Previn has refocused his musical energies on composition. In recent years, his declining health has sharply curtailed his activities as a conductor and pianist. And he will not talk about his Hollywood years. "I stayed because I had a great deal of fun and because the work, in a cheap way, was glamorous and thrilling," he told Dick Cavett in 1978. "I suppose I should also mention greed and stupidity." "I learned a tremendous amount there," he told Bookspan and Yockey, for their 1981 biography. "I learned, for example, how to orchestrate. . . . I learned how to get along with and among professional musicians . . . and how to sight-read, rehearse and record very quickly. . . . But I stayed too long."

The Previn catalog includes a couple of musicals, an operetta and a multitude of songs in a popular vein (including many with words by his second wife, Dory Previn). Fundamentally, however, he has become a composer of concert music and of two operas: *A Streetcar Named Desire* (1998) and *Brief Encounter* (2009). He has composed for John Williams, Itzhak Perlman, Janet Baker, Vladimir Ashkenazy, Renée Fleming, Yo-Yo Ma, and for his fifth wife, Anne Sophie Mutter.

Nothing could be more obvious than that the worlds of musical experience in which André Previn has excelled infiltrate his work as a composer. But his mature idiom is seamlessly integrated—he does not leap from one style to another. He has said: "I adore just about every kind of music making there is. . . . If it's well written or well performed, [it] excites and enlightens me and makes me want to attempt it myself."

Tonight's ***Honey and Rue***, premiered by Kathleen Battle in 1992, is a case in point. Previn here sets six poems by the African-American writer Toni Morrison. This fastidious score, peppered with shifting meters, wears its learning lightly. The textures are limpid and colorful. An informal tone fronts layers of sentiment. The soprano needs a keen sense of pitch and an easy top; also, the voice must dance. The instrumental parts are both intricate and free (jazzy inflections in the brass; improvised textures from the pianist). It is a bewitching achievement.

Principals is a 1980 showcase for the principal players of Previn's Pittsburgh Symphony Orchestra, commissioned for the 10th anniversary of the orchestra's Heinz Hall. This is "early Previn," frankly acknowledging the composer/conductor's enthusiasm for the symphonies of Dmitri Shostakovich.

Owls was commissioned by the Boston Symphony Orchestra; Previn conducted the Boston Symphony in the 2008 premiere. His owls are creatures wise, cryptic and self-possessed. Pay attention to the shape and rhythm of the opening tune: it is an ongoing motif. With its frequent solos and originalities of timbre, this score is both a concerto for orchestra and a non-stop study in sonority, dazzling in an unself-important way.

ANDRÉ PREVIN IN HOLLYWOOD—A SPECIMEN

One afternoon I was scheduled to play the piano at a charity party given at Pickfair, the palatial home of Mary Pickford and Douglas Fairbanks, and Mr. [Louis B.] Mayer, seeing me make my way to the parking lot, had his limousine stop and very kindly offered me a ride. . . .

There I was, 18 years old, on the jump seat of the limo, totally out of my depth. Luckily, L.B. started the conversation.

"Did any of you gentlemen go to the Hollywood Bowl last night?" . . . It had been a remarkable concert of Jascha Heifetz. "What was that weird thing he played, do you happen to know the name of it?"

I couldn't figure out what it was that had seemed weird to Mr. Mayer. Heifetz had played the Sibelius Violin Concerto with his usual perfection and ardor. I started to speak, but Mr. Mayer cut across my feeble attempt. "No, you can't possibly, know, nobody's ever heard of that thing before, he shouldn't play pieces no one's ever heard of, it's ridiculous. Anyway, that's one of the reasons he's not a success."

He's not a success? Who's not a success? Heifetz? I was trying to get my breath . . . It actually wasn't until some years later that I worked it out. The equation was actually quite simple: Heifetz was not in the movies. Ergo, Heifetz was not a success.

[The film producer Louis B. Mayer, born Lazar Meir in Minsk, co-founded MGM in 1924.]

—From André Previn, *No Minor Chords: My Days in Hollywood* (1991)

Finally, we hear the **Double Concerto for Violin and Cello**, premiered (with tonight's soloists, Jaime Laredo and Sharon Robinson) last November by the Cincinnati Symphony—the lead partner in a commissioning consortium also including the Austin, Detroit, Kansas City, Pacific and Toronto symphonies, the Deutsche Kammerphilharmonie Bremen and the Swedish Chamber Orchestra. In smiling C major, this is a concerto (by a composer who has written more than 100 songs) that sings. Its lyric flights are—a dominant motif, from the very start—leaping, ascendant. There are the usual three movements, with the central movement ("Slow") framed by duets for the two soloists.

THANK YOU TO OUR SPONSORS

Janice and Ted Smith

Janice and Ted Smith are among Pacific Symphony's longest and most generous supporters. Janice has been a Symphony Board member for many years and has served numerous terms as president of the Pacific Symphony League. Janice is an exemplary volunteer who is highly regarded for her work with our education programs. Ted has been a staunch advocate of music in education, especially at the MIND Institute. We are deeply grateful for their ongoing support, and for their underwriting of this tribute to Mr. André Previn.

HONEY AND RUE

FIRST I'LL TRY LOVE

First
I'll try love.
Although I've never heard the word
Referred to even whispered to
Me
First I'll try love.
So when winter comes
And sundown becomes
My time of day,
If anybody asks, I can say,
"First, I tried love."

WHOSE HOUSE IS THIS

Whose house is this?
Whose night keeps out the light
In here?
Say, who owns this house?
It's not mine.
I had another, sweeter, brighter,
With a view of lakes crossed in painted boats;
Of fields wide as arms opened for me.
This house is strange.
Its shadows lie.
Say, tell me, why does its lock fit my key?

THE TOWN IS LIT

It's been suggested: well kept lawns and
fences white porch swings and toast by the fire.
It's been requested: puppies, a window of blossoming
pear trees and a place for the robins to nest.
But I know that somewhere, out there
The town is lit
The players begin
To make music in all the cafés
Clowns on wheels
Linger to steal
Foxes that click on the curb
Lovers expecting
The night to protect them
The moon too far to disturb
Trees in the park
Dance after dark
To music in all the cafés.
It's been suggested: well kept lawns and
fences white porch swings and toast by the fire.
It's been requested: puppies, a window of blossoming
pear trees and a place for the robins to nest.
But I know that somewhere, out there
Geminis split
Sagittarians kick
To the music in all the cafés
Aquarians throw
Gold on the floor
To rival the glitter it makes
Pisces swim
Over the rim
Knowing they've got what it takes
To cut through the dark
And get to the heart of the music in all the cafés.

DO YOU KNOW HIM?

Do you know him?
Easy (My God)
He's easy to take, to mistake
So easy.
Do you know him?
He lasts (My Lord)
How long so long so long
He lasts.
Do you know him?
I know him.
He's easy.

I AM NOT SEAWORTHY

I am not seaworthy.
Look how the fish mistake my hair for home.
I had a life, like you. I shouldn't be riding the sea.
I am not seaworthy.
Let me be earth-bound, star-fixed,
Mixed with sun and smacking air.
Give me the smile, the magic kiss
To trick little boy death of my hand.
I am not seaworthy.
Look how the fish mistake my hair for home.

TAKE MY MOTHER HOME

My lady rides a Tennessee stud with a tiny whip in her
hand. The afternoon sky is kind to her and the wind is in love
with her veil. Her coat is as red as her heart. The spurs on her
heels glint like knives where the flesh of the stud is soft.
I wish I had me a fast-footed horse; a veil to wrap my mind.
I wish I had me a tiny little whip and a heart that could close like
a coat.
Take my mother home; take my mother on home
I ain't free; never mind about me
Take my mother home.
Take my father home; let my father see his home
I ain't free; don't worry about me
Take my father home.
Take my sister home; lead my sister home
I ain't free; forget about me
Take my sister home.
Take my brother home; show him the way to get home
I ain't free; it don't matter about me
Take my brother home.
Take my baby home; take my baby home
I ain't free and I never will be
Take my pretty baby on home.
Home. Home.
I can stay here all alone if you
Take my mother home.



Joseph Horowitz: I remember when you brought the Los Angeles Philharmonic to Carnegie Hall and performed Shostakovich's Fourth Symphony, a work that was not premiered until 1961—25 years after Shostakovich composed it. When you took that symphony on tour, it was virtually never played. Certainly I had never heard it before. Had you heard it before you performed it?

André Previn: No I had not. I greatly enjoyed studying it. I was busy doing all 15 Shostakovich symphonies. So there was no way to leave No. 4 out. I would say 4, 8 and 10 are the great ones, with the Fourth his most personal piece. It's absolutely amazing. It takes an orchestra to task, I must say. Shostakovich was the last of the great symphonists—those 15 are a milestone.

JH: Another piece you championed was Harold Shapero's "Symphony for Classical Orchestra"—which you memorably recorded with the LA Phil in 1992.

AP: I did it a few times. I think I read somewhere that it was premiered by Lennie [Bernstein]. So I wrote to the publisher—that I'd like to see a score. Shapero was a sweet and funny man—he said, "You better check and see if you're looking for another Shapero, you can't mean me." Then I talked him into recording it. I played it quite a bit—Pittsburgh, London, L.A.

JH: Where would you say that it ranks in the quest for the Great American Symphony?

AP: People talk new music to death. I never philosophize on where in the greater scheme of things a piece belongs. That symphony is damned hard and very long. I think it's a major work.

JH: During your London Symphony years, you performed and recorded with Arthur Rubinstein when he was 88 years old.

AP: We did Saint-Saëns, Grieg and Chopin. Anything he wanted was OK with us, honestly. I was thrilled, I was kind of in awe. He didn't play the big star. The sessions went very quickly and smoothly. When we finished, he said, "Let's play the Schumann Concerto while I'm here." I said to him, "I think the orchestra is a little tired." He was ready to play all day and all night.

JH: The Pacific Symphony program includes a piece of yours called "Owls." Why that title?

AP: Because I had a very nice, very small estate south of London, with woods in the back. One day I found two baby owls that had fallen out of a tree. I called up the British equivalent of the ASPCA, and they said, "Don't touch them." They came out, picked up the owls, and nursed them back to health. When the owls were back in shape, they were returned to my woods—and they flew away. I was very touched by that.

JH: And what does this story have to do with your piece?

AP: Nothing whatsoever. I wasn't writing for Disney.

JH: We're also hearing your song cycle "Honey and Rue," setting poems by Toni Morrison. How did you come to those poems?

AP: Carnegie Hall commissioned me to set poems by Toni Morrison for Kathy Battle. So Toni Morrison sent me a selection of her poems with that in mind. When she heard the last song, "Take My Mother Home," she laughed; she said that it never occurred to her that it could be a spiritual. It never occurred to me that it could be anything else.

JH: What are you working on now?

AP: I just finished a song cycle for Renée Fleming. Poems by Yeats, also two by Roethke. And I'm writing a monodrama for Tom Stoppard.

JH: With whom you created an "orchestra-play"—*Every Good Boy Deserves Favour*.

AP: I've also composed a few songs for him—for his play *Rough Crossing*.

JH: There's a film documentary about you in which you're chatting with Stoppard in the back of a car. You ask him whether he writes "for posterity." And his answer is—well, yes. What would be your answer had he asked you the same question?

AP: I would have probably hedged my bets and said, "No, not really." I'm always glad when my music gets played—whether "for posterity" or next Wednesday. I compose an awful lot these days. And that makes me very happy.

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Carl St. Clair with Charlie Zhang. Mr. Zhang is offering to match each new or increased gift made to Pacific Symphony, up to \$250,000.

JOIN THE ZHANG CHALLENGE BY JUNE 30!

To celebrate Music Director Carl St. Clair's 25th anniversary, Pacific Symphony is honored to have received a \$250,000 challenge grant from Board member and Orange County philanthropist Charlie Zhang, who has offered to match dollar-for-dollar every new or increased gift made to the Annual Fund by June 30, 2015.

Pacific Symphony brings music into the lives of more than 300,000 people every year, through more than 100 concerts, essential education programs, innovative programming and community experiences. Over 60 percent of the Symphony's operating budget is covered by contributions and donations to the Annual Fund, which provides the core financial support to perform extraordinary range of concerts and activities.

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Every new or increased gift will be matched dollar-for-dollar by the Zhang Challenge if received by June 30, 2015.

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**CARL ST.CLAIR**

WILLIAM J. GILLESPIE
MUSIC DIRECTOR CHAIR

In 2014-15, Music Director Carl St.Clair celebrates his landmark 25th anniversary season with Pacific Symphony. He is one of the longest tenured conductors of the major American orchestras. St.Clair's lengthy history 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 50 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, *La Traviata* in 2013-14 and *Carmen* in 2014-15; 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 15th anniversary in 2014-15 with a program of music by André Previn.

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 2014-15 season continues a recent slate of recordings that has included three newly released CDs by today's leading composers: Richard Danielpour's *Toward a Season of Peace*, released in 2013-14, Philip Glass' *The Passion of Ramakrishna*, and Michael Daugherty's *Mount Rushmore* and *The Gospel According to Sister Aimee*, both released in 2012-13. Two more are due for release over the next few years, including William Bolcom's *Songs of Lorca* and *Prometheus* and James Newton Howard's *I Would Plant a Tree*. 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 Goldenthal in a world premiere in 2013-14, as well as 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 Theofandis.

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 2008-10, 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 assumed 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 1998-2004, 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 Casual Connections, OC Can You Play With Us, *arts-X-press* and Class Act.



Beyond Copland and Gershwin: The American Composers Festival

BY PETER LEFEVRE

When you read the phrase “American classical music,” more than likely the first people that come to your mind are Aaron Copland and George Gershwin. They are the pillars of the repertoire, the ones who most publicly represent what we think of as the American style. *Rodeo*, *Billy the Kid*, *Fanfare for the Common Man*, *Rhapsody in Blue*, *Concerto in F*, *An American in Paris*—our national soundtrack.

However, just as America is Philadelphia and New Orleans, Brooklyn and Taos, American music is more than Copland and Gershwin. It's the haunting austerity of Ives' *The Unanswered Question*, the irrational exuberance of Barber's Violin Concerto. It's our nation itself: a rich, complex blend of numerous cultures and traditions, and out of many, one.

One of the defining characteristics of Pacific Symphony is its consistent, adventurous commitment to America's music in all of its expression. This year, the Symphony hosts its 15th American Composers Festival (ACF); 15 years of commissions and premieres, of symphonic and chamber music, films, dance, lectures. It started in 2000 with Copland and grew from there. This year, the festival celebrates musical icon André Previn, and at the helm is Music Director Carl St. Clair, who has guided the ACF from infancy.

“The Copland festival was a big deal for us,” he says. “Our original thought was to establish a formal relationship with the American Composers Orchestra in New York. It didn't happen that way, but at that time we had an advisory group of people to put things together—Joe Horowitz, who still advises the Symphony, was an integral part of that. And the Copland festival was such a very big success, it gained us a lot of attention, some national attention, which is always something I want to create.”

After Copland, the doors opened to a wide range of composers and themes that have provided an illuminating look at our musical heritage.

“We played with it,” St. Clair says, “and started looking at other things. We did a three-year look at the non-European influences. *Tradewinds from China*, then the music of Lou Harrison and John Adams, and George Crumb, and then *Sonidos de Mexico*. A comprehensive view of where American composers have been influenced, aside from

the heavily influential musical centers like Vienna, Munich or Berlin. Looking at the exotic East led to inviting Philip Glass to write the *Passion of Ramakrishna*, which we had as part of the opening of our concert hall in September 2006.”

In addition to celebrating these many composers and influences, the ACF has had other impacts on the orchestra. The experimentation has brought new concert formats and new extra-musical elements to the regular season.

“The Festival is not a play-and-sit experience,” says St. Clair. “There's talking, film, actors, all kinds of things, and that's bled into our concert production. Almost every one of our concerts. Even a normal Tchaikovsky evening might have talking or actors. It's changed the characteristics of normal concerts and had a positive effect on us, and exploring the riches of American composers has been enlightening for many musicians and audiences.”

The ACF has also served as a way to reach out to new audiences within the Orange County community. *Sonidos de Mexico*, *Tradewinds from China* and the Nowruz Festival, have all brought the Symphony to the attention of new listeners.

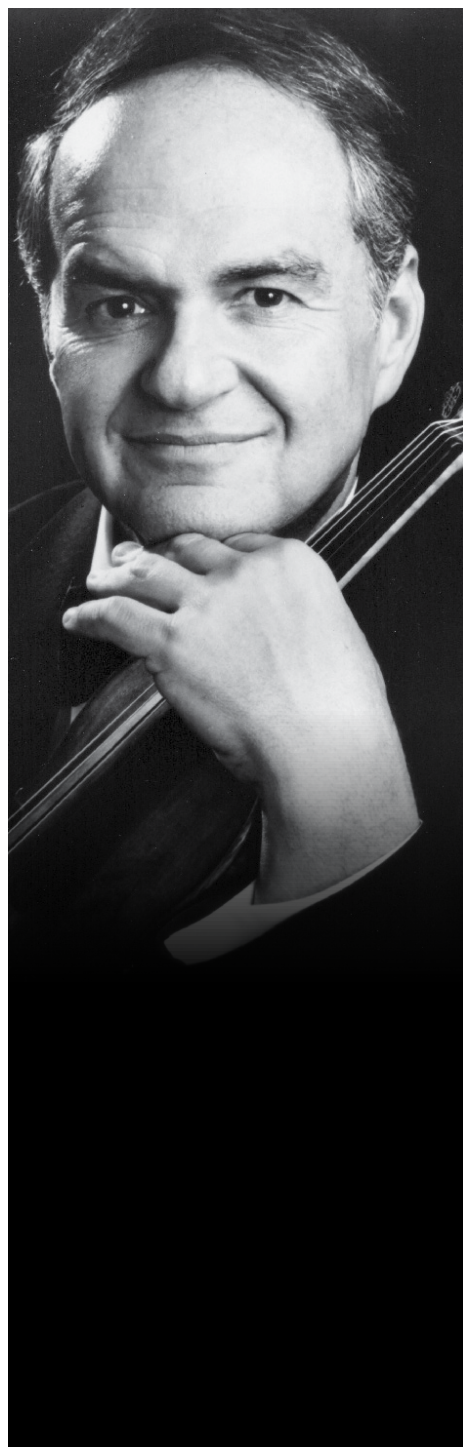
“These concerts have enriched our community, and helped us connect more closely to aspects of our region's demographics,” says St. Clair. “And when you hear works you're less familiar with, and then go back to hear a Mozart or Beethoven symphony, you hear with different ears. It also allows the orchestra to stay sharp technically, and experience not just the chestnuts but works never performed before. There are no downsides to it, for those on stage and off.”

This year, André Previn is the festival's focal point, one of our generation's most influential musicians.

“I'm honored and proud to celebrate the versatility and musical life and career of André Previn,” says St. Clair. “Since 1990, when Leonard Bernstein died, there's been no one who embodied the

breadth of abilities and talents as well as Previn; as composer, as pianist in both classical and jazz, as conductor, as writer. He's an icon, and he's been a personal mentor and supporter of mine since my time at the Boston Symphony Orchestra in the mid-1980s. It's a great honor to pay homage to him and perform works of his, including the West Coast premiere of his double concerto. When you see Previn's life and career in one full sweep, the breadth, the level of ability, the intellect, the musicality—it's overwhelming.”



**JAIME LAREDO**

VIOLIN

"...music-making of unusually high quality—the sort of playing which comes only from understanding, love, painstaking care, and, quite simply, great ability." —The Guardian, London

Performing for more than six decades before audiences across the globe, Jaime Laredo has excelled in the multiple roles of soloist, conductor, recitalist, pedagogue and chamber musician. Since his stunning orchestral debut at the age of 11 with the San Francisco Symphony, he has won the admiration and respect of audiences, critics and fellow musicians with his passionate and polished performances. That debut inspired one critic to write: "In the 1920s it was Yehudi Menuhin; in the 1930s it was Isaac Stern; and last night it was Jaime Laredo." His education and development were greatly influenced by his teachers Josef Gingold and Ivan Galamian, as well as by private coaching with eminent masters Pablo Casals and George Szell. At the age of 17, Laredo won the prestigious Queen Elisabeth of Belgium Competition, launching his rise to international prominence. With 2009 marking the 50th anniversary of his prize, he was honored to sit on the jury for the final round of the competition.

In the 2014-15 season, Laredo is touring as a soloist with his wife, cellist Sharon Robinson, performing André Previn's co-commissioned Double Concerto for Violin and Cello. Laredo and Robinson premiered the Concerto in November with the Cincinnati Symphony, and also perform it with the Toronto, Detroit, Kansas City, Austin and Pacific Symphony orchestras. Laredo and Robinson will also perform in recital for Montreal Pro Musica and on tour in Bolivia.

During the season, Laredo will continue to tour as a member of the Kalichstein-Laredo-Robinson Trio. Founded by Laredo, Sharon Robinson and pianist Joseph Kalichstein in 1976, the Kalichstein-Laredo-Robinson Trio performs regularly at Carnegie Hall, the 92nd Street Y in New York, and the Kennedy Center where it is the ensemble in residence. The trio has toured internationally to cities that include Lisbon, Hamburg, Copenhagen, London, Paris, Amsterdam, Vienna, Helsinki, Buenos Aires, Tokyo, Seoul, Sydney and Melbourne. The trio was named Musical America's Ensemble of the Year 2002. In addition to his performing work, Laredo's season includes conducting engagements with the Vermont Symphony, the Westchester Philharmonic, and at Carnegie Hall with the New York String Orchestra. 2014 also marks the third year of Laredo's tenure as a member of the violin faculty at the Cleveland Institute of Music.

In 2012-13 and 2013-14, Laredo toured the globe as a soloist and as a member of the Kalichstein-Laredo-Robinson Trio. Conducting and solo engagements have taken him to the Chicago Symphony Orchestra, the Detroit Symphony, the New World Symphony and Scottish Chamber Orchestra in addition to the New York String Orchestra at Carnegie Hall, the Vermont Symphony and Westchester Philharmonic. Festival engagements have taken him from the Chautauqua Music Festival in New York to Seoul Spring Festival in Korea. In 2011, Laredo and Robinson gave the world premiere performance of Richard Danielpour's *Inventions on a Marriage*. The work was commissioned specifically for the duo and was dedicated to and inspired by their marriage, and explores in "musical snapshots" the bond of long-term relationships.

In past seasons, Laredo has conducted and performed with the Chicago Symphony, Boston Symphony Orchestra, Seattle Symphony, Los Angeles Philharmonic, New York Philharmonic, San Francisco Symphony, Pittsburgh Symphony, Detroit Symphony, St. Louis Symphony, Cleveland Orchestra and Philadelphia Orchestra, among many others. Abroad, he has performed with the London Symphony, the BBC Symphony, the English Chamber Orchestra, the Academy of St. Martin-in-the-Fields, the Royal Philharmonic and the Scottish Chamber Orchestra (SCO), which he led on two American tours and in their Hong Kong Festival debut. His numerous recordings with the SCO include Vivaldi's *Four Seasons* (which stayed on the British best-seller charts for over a year), Mendelssohn's *A Midsummer Night's Dream*, "Italian" and "Scottish" Symphonies, Beethoven's Violin Concerto and recordings of Rossini overtures and Wagner's *Siegfried Idyll*.

For 15 years, Laredo was violist of the piano quartet consisting of renowned pianist Emanuel Ax, celebrated violinist Isaac Stern, and distinguished cellist Yo-Yo Ma, his close colleagues and chamber music collaborators. Together, the quartet recorded nearly the entire piano quartet repertoire on the SONY Classical label, including the works of Beethoven, Mozart, Schumann, Fauré and Brahms, for which they won a Grammy Award.



SHARON ROBINSON

CELLO

Winner of the Avery Fisher Recital Award, the Piatigorsky Memorial Award, the Pro Musicis Award and a Grammy nominee, cellist Sharon Robinson is recognized worldwide as a consummate artist and one of the most outstanding musicians of our time. Whether as a recitalist, soloist with orchestra or member of the world-famous Kalichstein-Laredo-Robinson Trio, critics, audiences and fellow musicians respond to what the *Indianapolis Star* has called, "A cellist who has simply been given the soul of Caruso." Her guest appearances with orchestras include the Philadelphia and Minnesota orchestras, the Los Angeles Philharmonic, the Boston, Baltimore, Cincinnati, Dallas, Houston, National, Pittsburgh, St. Louis and San Francisco symphonies, and in Europe, the London Symphony, Helsinki Philharmonic, Zürich's Tonhalle Orchestra, and the English, Scottish and Franz Liszt chamber orchestras.

Revered for her chamber music performances, Robinson co-founded the Kalichstein-Laredo-Robinson Trio 38 years ago. She collaborated with Rudolf Serkin and Alexander Schneider at the Malboro Music Festival and has appeared with some of the musical giants of our time, including Isaac Stern, Leon Fleisher, Rudolf Firkušný, Yo-Yo Ma, Engene Istomin, Itzhak Perlman, Jean-Pierre Rampal, Mstislav Rostropovich, Pinchas Zukerman, André Watts, Emanuel Ax, Yefim Bronfman and the Emerson, Guarneri, Miami, Juilliard, Orion and Tokyo quartets.

Committed to the music of our time, Robinson works closely with many of today's leading composers, including Richard Danielpour, Katherine Hoover, Leon Kirchner, David Ludwig, Arvo Pärt, André Previn, Ned Rorem, Stanley Silverman, Andy Stein, Ellen Taaffe Zwilich and Joan Tower. She is admired for consortium building, putting together multiple presenters as co-commissioners of both chamber music works and concertos with orchestra. For the Kalichstein-Laredo-Robinson Trio's 35th anniversary, she gathered 12 presenters to commission Ellen Taaffe Zwilich's Quintet, and for the 35th anniversary of her marriage to Jaime Laredo, she compiled eight co-commissions for Richard Danielpour's *Inventions on a Marriage*.

In 2014-15, Robinson and Laredo premiere André Previn's Double Concerto for Violin and Cello, performing with the orchestras of Cincinnati, Toronto, Detroit, Kansas City and Austin, in addition to Pacific Symphony. Robinson and pianist Benjamin Hochman continue presenting their Beethoven mini-marathon of all the works for cello and piano, including the three sets of Variations. In 2009, Robinson, along with Laredo, became co-artistic director of the famed Linton Chamber Music Series in Cincinnati. This important forum gathers musicians from around the globe in combination with soloists and members of the Cincinnati Symphony Orchestra to explore beloved and innovative chamber works. The couple are also co-artistic directors of the Hudson Valley Chamber Music Circle at Bard College, and artistic advisors for the Brattleboro Music Center in Vermont.

Robinson's television appearances have included *The Tonight Show*, *The Today Show*, *Kennedy Center Honors* on CBS, a profile on *CBS Sunday Morning*, plus guest starring with Garrison Keillor on the *Prairie Home Companion* on NPR. Equally impressive are her festival engagements, which include Spoleto, Mostly Mozart, Seoul Spring Festival, Aspen, Marlboro, London's South Bank, Madeira, Granada, Edinburgh and Prague's Autumn Festival, where she performed the Dvorák Cello Concerto at the famous Dvorák Hall.

Robinson's CDs include the Vivaldi Cello Sonatas on Vox and a Grenadilla disc of solo cello works by Debussy, Fauré and Rorem. The Kalichstein-Laredo-Robinson Trio has recorded chamber works of Ravel; *Legacies*, a disc of commissioned works; and the complete piano trios and sonatas by Shostakovich for Koch International Classics. Additionally, Koch released *Conversations*, a Laredo/Robinson CD featuring duos by Handel, Gliere, Kodály and a work composed for them by David Ott. Robinson received a Grammy nomination for the *Two Brahms Sextets* CD with Isaac Stern, Cho-Liang Lin, Jaime Laredo, Michael Tree and Yo-Yo Ma. To celebrate Schubert's anniversary, that same ensemble (sans Michael Tree) recorded Schubert's great Cello Quintet for Sony. In 2002, Koch released an all-Zwilich Concerto CD (including a double concerto written for Robinson and Laredo, and a triple concerto written for the Trio). Other releases included the Trio's 4-CD all-Beethoven project and Danielpour's *In the Arms of the Beloved*. In 2006, Naxos released the Double Concerto by Ned Rorem, performed by Robinson and Laredo.

Last season, in celebration of their 35th wedding anniversary, Robinson and Laredo released an album entitled *Triple Doubles*, consisting of three double concertos dedicated to the duo: Daron Hagen's *Masquerade*; a new, fully-orchestrated version of Richard Danielpour's *A Child's Reliquary* (originally written as a piano trio for the Kalichstein-Laredo-Robinson Trio); and David Ludwig's Concerto for Violin, Cello and Orchestra. The Kalichstein-Laredo-Robinson Trio also released the complete Schubert piano trios. Both albums were released by Bridge Records.



ELIZABETH CABALLERO
SOPRANO

Soprano Elizabeth Caballero last appeared with Pacific Symphony as Micaëla in this season's *Carmen*, and in her signature role as Violetta in *La Traviata* in 2013-14. Her Violetta is touted as "animated, communicative and believable, singing with a big, facile, focused sound while making the vocal demands of the role seem easy and natural." Her dramatically compelling interpretation of Violetta led to recent engagements to perform the role for houses across the country, such as Florentine Opera, Madison Opera and the Orlando Philharmonic.

She was engaged to perform the role of Musetta in Puccini's *La Bohème* for the Metropolitan Opera after grabbing the audience's attention in the role at New York City Opera when *The New York Times* hailed Caballero as "the evening's most show-stopping performance offering a thrilling balance of pearly tone, exacting technique and brazen physicality." She subsequently returned to The Met in their new production of *Carmen* as part of The Metropolitan Opera: Live in HD series.

Highlights of her 2014-15 season include an exciting return to Seattle Opera to sing Donna Elvira in *Don Giovanni*, a performance of *Carmina Burana* with Florida Orchestra and a chance to sing the title role in Daniel Catán's Spanish opera *Florencia en el Amazonas* with Nashville Opera.

Her career continues to gain immense momentum since her European début as Magda in Puccini's operetta *La Rondine* at Teatro Giuseppe Verdi in Trieste, Italy. This led to command performances at international companies including Cio-Cio San in *Madama Butterfly* at the Staatsoper Berlin, Anne Trulove in *The Rake's Progress* with the Brazilian Symphony Orchestra and the title role in *The Merry Widow* at Teatro Nacional Santo Domingo.

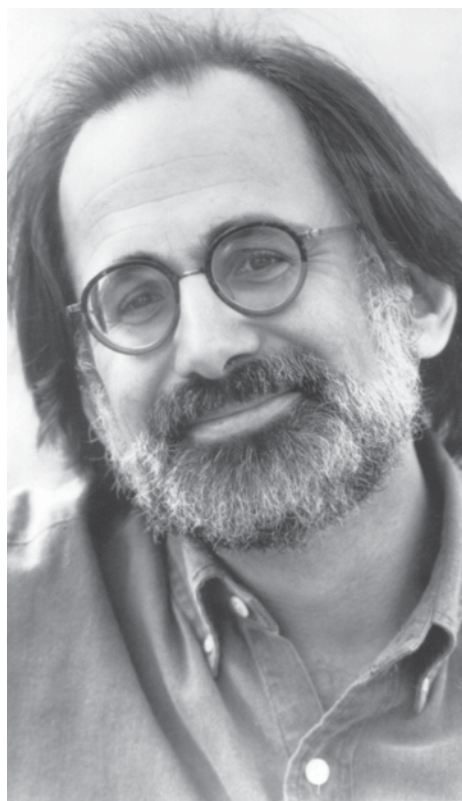
Caballero has garnered a reputation as "an intelligently responsive actress" (*Opera News*) after a string of role debuts throughout the United States: Donna Elvira in *Don Giovanni* at New York City Opera, Cio-Cio San in *Madama Butterfly* at Lyric Opera Kansas City, Alice Ford in *Falstaff* with Virginia Opera, Violetta in *La Traviata* at Opera New Jersey, Donna Anna in *Don Giovanni* at Madison Opera, and a turn as Susanna in *Le Nozze di Figaro* in her company debut at Seattle Opera, followed by a triumphant performance as Mimì in *La Bohème*. Her company debut at Hawaii Opera Theatre was in a double bill of another signature role, Nedda in Leoncavallo's *Pagliacci* and as soprano soloist in the scenic cantata *Carmina Burana* by Carl Orff.

A house favorite at Florida Grand Opera, she dazzled audiences as Contessa Almaviva in *Le Nozze di Figaro*, Liù in *Turandot*, Mimì in *La Bohème*, Micaëla in *Carmen* and Magda in *La Rondine*. In 2013, she was the recipient of the 2013 Frost School of Music Distinguished Alumni Award from the University of Miami. Other favorite engagements include a return to New York City Opera in *Pagliacci* and *La Bohème*; Adina in *L'Elisir d'Amore* at San Antonio Opera; Micaëla in *Carmen* and Mimì in *La Bohème* at Central City Opera; a return engagement as Liù in *Turandot* for Lyric Opera Kansas City, and a reprisal of the role at Austin Lyric Opera.

Caballero has impressed in the competition circuit, as well. She was a National Grand Finalist in The Metropolitan Opera National Council Auditions, a Gerda Lissner Foundation Award Winner, winner of the New York City Opera Diva Award, finalist in the Licia Albanese Puccini Foundation and one of Miami's Most Influential People by the *Miami New Times*.

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 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, Dvorák 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.

Horowitz 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.



JOSEPH HOROWITZ
ARTISTIC ADVISER