

# DEC. 11-13

classical series

**SEGERSTROM CENTER FOR THE ARTS**  
RENÉE AND HENRY SEGERSTROM CONCERT HALL



presents

## 2014-15 HAL & JEANETTE SEGERSTROM FAMILY FOUNDATION CLASSICAL SERIES

The concerts begin at 8 p.m.; Preview talk with Alan Chapman begins at 7 p.m.

**CARL ST. CLAIR** • CONDUCTOR | **ALAIN LEFÈVRE** • PIANO

Narong Prangcharoen (b. 1973)

**Illuminating Journey** (WORLD PREMIERE)

Ludwig van Beethoven (1770-1827)

**Symphony No. 7 in A Major, Op. 92**

Poco sostenuto - Vivace  
Allegretto  
Presto  
Allegro con brio

INTERMISSION

Sergei Rachmaninoff (1873-1943)

**Concerto No. 2 in C Minor for  
Piano & Orchestra, Op. 18**

Moderato  
Adagio sostenuto  
Allegro scherzando  
*Alain Lefèvre*

This weekend's concerts are underwritten by the **Shanbrom Family Foundation**.  
The appearance by Alain Lefèvre is generously sponsored by the **Nicholas Family Foundation**.

**PACIFIC SYMPHONY PROUDLY RECOGNIZES ITS OFFICIAL PARTNERS**

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The Saturday, Dec. 13, performance is being recorded for broadcast on Sunday, March 1, 2015, at 7 p.m. on Classical KUSC.



**NARONG PRANGCHAROEN**  
(b. 1973)

### **Illuminating Journey** (WORLD PREMIERE)

*Instrumentation: 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 1 trombone, bass trombone, tuba, timpani, 2 percussion, harp, strings*  
*Performance time: 10 minutes*

Notes by Narong Prangcharoen

**I**lluminating Journey is composed to celebrate Maestro Carl St.Clair's 25th Anniversary season with Pacific Symphony. Maestro St.Clair is one of the few conductors who has dedicated his time to new music and support for living composers. I first encountered Maestro St.Clair in 2004 when I was one of the finalists for Pacific Symphony's Young Composers Competition. After I won that competition, I had an opportunity to work with Maestro St.Clair on the piece that he commissioned for Pacific Symphony in 2005. That's the beginning of the journey of our friendship.

Illuminating Journey is inspired by Maestro St.Clair's personality and the music he loves. The piece is mainly based on the pitch material from Maestro St.Clair's name "CARL" which can be translated as C = C, A = A, R = Re, and L = La. That pitch material already has the character of illuminating sound for the open 5th and octave. The piece also incorporates some musical references that have some meaning for Maestro St.Clair, such as the hopefulness of the melodic intervals from "There's a Place for Us" from *West Side Story*, composed by Leonard Bernstein, who was also Maestro St.Clair's mentor. Illuminating Journey starts with the rhythmic motion of the pitch "C" and moves on to create a set of pitches. The note "C" functions as a center for the endless energy of this piece and creates a triumphant ending.

I would personally like to thank Maestro St.Clair for his dedication to my music and his friendship throughout the past 10 years. The work with Maestro St. Clair and Pacific Symphony was an early step in my career as a composer. I often mention that I may not have been able to come this far without that part of my life. Thank you very much, Maestro St.Clair and Pacific Symphony. Let's celebrate our *Illuminating Journey* together.

### **Symphony No. 7 in A Major, Op. 92**

*Instrumentation: 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, timpani, strings*  
*Performance time: 36 minutes*

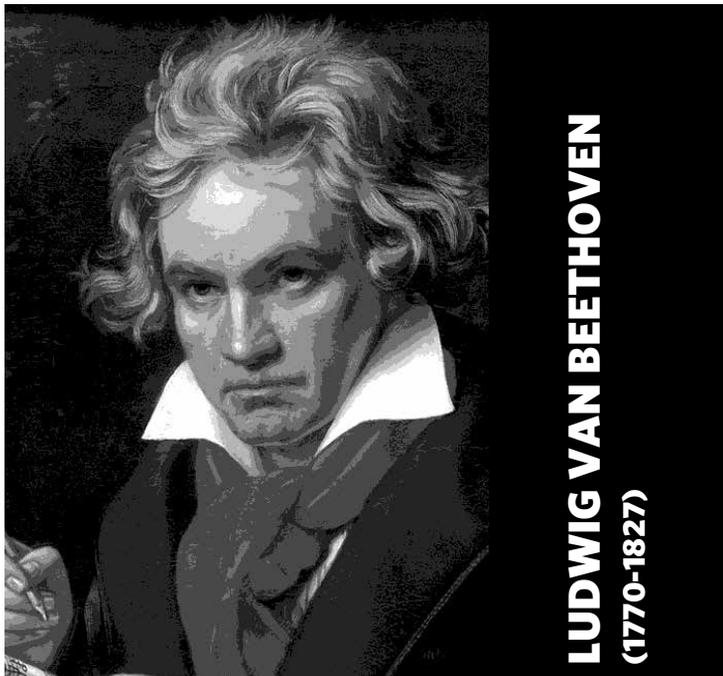
#### **Background**

**W**ith its boundless energy and bounding rhythms, Beethoven's Symphony No. 7 seems to be in hyper-drive. Yet if there was ever a period of relative serenity in Beethoven's intense life, it might well have been during the period when he wrote this symphony in the Bohemian spa town of Teplice, where he had gone for the traditional rest-cure of the times. The sheer exuberance of the work seems to belie the relaxation he must have found there.

When we think of Beethoven as the Promethean composer who broke boundaries and reinvented forms, his symphonies immediately come to mind; the word "fun" does not. Yet "fun" is a word seen over and over again in critical appreciations of his Symphony No. 7. Its exuberance makes it seem like a symphony of joyful first movements and exciting climaxes, with scarcely a relaxed moment. Richard Wagner, in one of the most oft-quoted descriptions in music history, called Beethoven's Seventh an "apotheosis of the dance." This does not suggest that symphony's emphatic rhythms lend themselves to particular dance steps or to classical choreography; instead, their intense energy captures the feeling of explosive, spontaneous movement. And most commentators agree that it's the rhythms that get us—not the more intimate, rustic suggestions of country dances in the Pastorale, but large-scale, buoyant, driving meters. Despite the appeal of this symphony's elemental melodies, its powerful rhythmic drive is the work's emotional driver, thrilling us with a feeling of palpable freedom, like riding in a convertible with the top down on a beautiful, empty road. It's all we can do to keep from jumping out of our seats with leaping gestures that match our feelings about the music as we listen.

It's always tempting to relate the facts of a composer's life to his or her compositions. But this can be especially misleading when it comes to Beethoven, who wrote some of his sunniest music—especially in his symphonies—when his circumstances were darkest. For example, the radiant largo from Beethoven's second symphony dates from the period when he learned that his hearing loss was progressive and inevitable. Four years elapsed between the pastoral lyricism of his Symphony No. 6 and the completion of his seventh symphony in 1812, a longer interval than between any of his other consecutively numbered symphonies. During that time, he suffered setbacks including the end of his engagement to Countess Theresa Brunswick, which had been announced in 1806. But if his romantic life was in stasis, his music was progressing during this period. It saw the composition of many other important works, including his string quartets in E-flat (Op. 74) and F minor (Op. 95); theatrically inspired music for *Egmont*, *King Stephen and the Ruins of Athens*; the *Choral Fantasy*; two piano sonatas, the F-sharp minor and "Les Adieux"; the trios in E-flat and D (Op. 70), and in B-flat (Op. 97); and more.

Beethoven's engagement with the great ideas of his day, and his impulse to express them in musically dramatic terms, are reflected in his major works that we associate with Napoleon. The *Eroica Symphony* (No. 3) and the *Emperor Concerto* are prominent among these, and his seventh deserves a place among them. It received its first public performance in 1813 at a concert in Vienna, produced to benefit soldiers wounded at the battle of Hanau, where Austrian and



**LUDWIG VAN BEETHOVEN**  
(1770-1827)

Bavarian troops attempted to cut off Napoleon's army as it retreated from Leipzig. Though Beethoven had once viewed Napoleon as a champion of human values, he was by this time openly hostile to the emperor. Another Napoleonic work, "Wellington's Victory," was on the program with the premiere of the Symphony No. 7.

The benefit performance brought together many of the most renowned musicians of the time not just as listeners, but into the orchestra itself—including the eminent composers Louis Spohr, Giacomo Meyerbeer and Johann Nepomuk Hummel and Ignaz Moscheles. Even Beethoven's teacher (and Mozart's storied rival) Salieri was there. The sense of occasion and the buoyancy of the music produced a hugely enthusiastic response. At the premiere and for decades afterward, audiences demanded that the second movement be encored. On the other hand, some of the professional musicians in the audience felt that the symphony was not just spectacular, but chaotic—notably Friederich Wieck, Schumann's future father-in-law, who described it as the work of a drunken composer. History has been kinder in judging this symphony's intoxicating, nearly ecstatic energy.

### What to Listen For

This symphony's bold, peppery repetitions, which took some of Beethoven's contemporaries by surprise, begin in its first movement. An expansive introduction is marked *Poco sostenuto*, with long, ascending scales. It then gives rise to a lively *Vivace* that begins the symphony's dancing rhythms (with no fewer than 61 repetitions of the note E along the way). Sudden shifts in dynamics and jagged modulations intensify the feeling of unceasing spark and pulse.

To many listeners, the second movement's use of repetition is the most remarkably modern aspect of Beethoven's Seventh. In most symphonies, a movement marked *Allegretto* might seem relatively quick; in Beethoven's Seventh, it is the second and slowest of the four movements. But it is the movement's use of repetition that belies its date. The impression of melody and energy is built on repetition rather than tune, looking forward to the more modern ideas of motivic and gestural development rather than a traditional, hummable theme. The development begins in the violas and cellos

and moves to the violins as the violas and cellos transition to a second theme. This rotation continues with the original melody moving to the winds while the second melody moves to the first violin. This movement, with its fluid interplay of themes throughout the orchestra, has retained its popularity and has often been encored in performance.

The third movement is comprised of a scherzo in F Major paired with a trio in D Major; the trio is based on a stirring Austrian pilgrims' hymn, and incorporates a typically thorough development section—not just "A-B-A," but "A-B-A-B-A," a pattern we also encounter in Beethoven's Symphony No. 4 and in the second string quartet from his Op. 59.

If the Seventh Symphony shocked some of Beethoven's contemporaries, it is probably because of the lasting impression of its final movement, which is explosive in its energy; the musicologist Donald Tovey references its "Bacchic fury," a phrase connoting a sense of abandon that is almost frightening. Dynamically, it is dominated by a triple-f marking that is extremely rare in Beethoven's scores; in terms of sheer, sustained loudness, it's hard to imagine going beyond this movement without resorting to cannon fire. The main melody, with its vivid impressions of whirling and stamping movement, is derived from Beethoven's arrangement of an Irish folk song, "Save Me From the Grave and Wise" (one of 12 such songs he arranged). Today, of course, the emotions conveyed by this movement are not shock and surprise so much as ecstasy and triumph.

### Concerto in C Minor for Piano & Orchestra, Op. 18

*Instrumentation:* 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 2 trombones, bass trombone, tuba, timpani, 2 percussion, strings, solo piano  
*Performance time:* 33 minutes

### Background

Sergei Rachmaninoff, the last of the great Russian Romantic composers, was also one of history's great pianists—perhaps among the greatest of all, according to some current re-evaluations of his recordings, piano rolls and performance reviews. With Frederic Chopin, Franz Liszt and the great Baroque organists like Bach and Telemann, he was one of classical music's legendary masters of the keyboard who were also great composers. Of these, he was an heir of Liszt—whose works demand power, speed, and fire—rather than the poetic, introspective Chopin.

If Tchaikovsky was the central and best known of the Russian romantic composers, and if Glinka was the first and the father figure, then Rachmaninoff embodied their artistic culmination. As a conservatory student in Moscow and St. Petersburg, he focused intensively on both piano technique and composition, and he was recognized as a great pianist throughout his career; just before his death, he was touring the U.S. as a piano soloist. Despite his latter-day moodiness and a bit of harmonic adventurousness, you can hear that his style was rooted in the 1800s and in Russia as deeply as his predecessors'.

But Glinka and Tchaikovsky remained in the motherland and died there in 1857 and 1893, respectively. Listening to Rachmaninoff's long, brooding lines—their sweetness tinged with melancholy—it is surprising to learn that he moved to the U.S. and lived in Beverly Hills until his death in 1943. Another Russian expatriate composer, Igor Stravinsky, came to the United States in 1939, became a naturalized



**SERGEI RACHMANINOFF**  
(1873-1943)

U.S. citizen, and spent time living in Los Angeles. But as a composer, Stravinsky already inhabited a very different, more modern era.

Rachmaninoff's hallmarks are dazzling virtuosity and plush melody. Big intervals and big sound were natural parts of his musical vocabulary, and seemed to come naturally to his huge hands and long limbs; in fact, it is now believed that he may have had Marfan's Syndrome, a congenital condition associated with these skeletal proportions, and with heart problems. (Nicolo Paganini may have had it as well.) But if Marfan's contributed to his heroic sound, there was a more delicate aspect to the Rachmaninoff style—fleet passagework, rhythmic pliancy and long, singing lines.

### What to Listen For

Composed between the autumn of 1900 and the spring of 1901, this concerto typifies much that we love in the distinctive Rachmaninoff sound—the deep chill of melancholy (it followed three years of brooding on the dismal reception of his first symphony), the swooning romanticism, and the long, flowing lines. It has earned its place as Rachmaninoff's most popular concerto, and the most critically acclaimed.

In the first movement, marked *moderato* and written in C minor, an opening of intense foreboding builds through a series of powerful chiming chords in the piano. As the tension builds to a breaking point, the piano's simulated chiming rolls into a sweeping main theme that is taken up in the violins but quickly engulfs the entire orchestra. From this moment on—indeed, from the very opening bars, with the piano's lone voice—the concerto announces itself as a hugely scaled musical statement. Throughout the concerto we sense both the chill of Russia and a moody interior landscape. When a rolling theme emerges, its march tempo gives it the quality of an inexorable machine, with only the solo piano to challenge it.

Slow chords in the strings open the second movement, an *adagio* that moves from C minor into E major. While the piano delineates a theme through fleet arpeggios, the overall mood remains melancholy, with a short exchange between orchestra and piano developing the movements' motifs. Yet, balanced by melodic richness, this tinge of

sadness does not overwhelm; in fact, the concerto's melodies gave rise to two Frank Sinatra tunes based on just the first movement (“I think of You” and “Ever and Forever”). The gorgeous third movement, marked *allegro scherzando*, is built around a melody that is like the distilled essence of romance, and that forms the basis of the song “Full Moon and Empty Arms.” Quoted in perhaps a dozen movies, this is the theme that turned *Brief Encounter* into a three-handkerchief weepy, and that prompted Marilyn Monroe (in *The Seven Year Itch*) to exclaim, “Every time I hear it I go to pieces!” It may also have saved Rachmaninoff's life: When he composed it and discussed it with colleagues, it secured his core optimistic outlook on his composing prospects.

The concerto ends in a flourish of virtuosity and optimism. The last movement, an *allegro*, opens with an introduction that moves away from the previous movement's E major, where the music was lush but the emotions lingered to an atmosphere of twilight moodiness. To close, it moves from C minor to C major with ever-increasing tension and energy. The final thematic statements and coda are resolved in C major, in a loud and jubilant finale.

*Michael Clive is a cultural reporter living in the Litchfield Hills of Connecticut. He is program annotator for Pacific Symphony and Louisiana Philharmonic, and editor-in-chief for The Santa Fe Opera.*



### COMING UP NEXT!

#### Tchaikovsky's Violin Concerto

Thursday-Saturday, Jan. 8-10, 2015, at 8 p.m.

Leo Hussein, conductor  
Augustin Hadelich, violin

TAKEMITSU: Requiem  
TCHAIKOVSKY: Violin Concerto  
SIBELIUS: Symphony No. 2

Enjoy Tchaikovsky's sunny violin concerto—always an audience favorite—performed by Augustin Hadelich, hailed as “one of the most distinctive violinists of his generation” by *The New York Times*, which says he has “dazzling technique, a gorgeous tone and penetrating, spontaneous musicality.”

**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.



# Carl St. Clair 25 Years on a Journey of Illumination

## The Concert Hall is Not a Museum: Pacific Symphony and New Music

BY PETER LEFEVRE

What is it that causes us to think that classical music belongs only to the distant past? Aaron Copland was alive when *The Simpsons* debuted. Dmitri Shostakovich could have watched the Watergate hearings. Benjamin Britten passed away the year of the U.S. bicentennial.

The art form is, in fact, active and vibrant. The risk of treating serious music as purely historic is that we turn the concert hall into a museum. Living composers are still producing brilliant works that honor the grand tradition while using new tools and techniques to forge new directions.

If performances of these new works seem hard to find in the current societal glut of entertainment options, don't blame Pacific Symphony. The Symphony's history is one of constant collaboration with composers—commissions, performances, recordings—with some of the most influential modern artists: Philip Glass, William Bolcom, Lucas Foss, Toru Takemitsu, Michael Daugherty, Richard Danielpour and numerous others.

This is not by accident, but by design. Music Director Carl St. Clair is a strong advocate for new work and has made it a centerpiece of his orchestral leadership.

"From the beginning of my directorship I wanted a living composer as a colleague," says St. Clair, "and almost immediately I appointed Frank Ticheli as Pacific Symphony's first composer-in-residence. Since that time, Frank wrote—over the last 25 years—six different pieces for us. I really felt I personally needed the creative forces of a composer around me as music director. That serves to inspire me and allows me to continue to see all music with fresh eyes and also interact with a living breathing person in the music making process.

"Our first CD featured two works by Frank plus John Corigliano's piano concerto. That was our beginning and really helped establish one of the major programs of the orchestra, to perform these virtuosic color pieces, standard repertoire, conduct music education, and also to commission and give birth to new works."

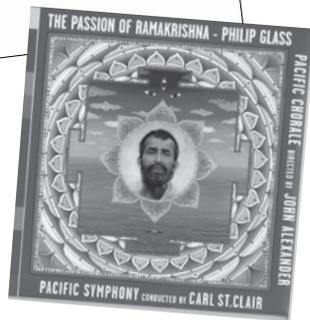
The past few years have been particularly active. The 2013-14 season saw the Symphony release Richard Danielpour's *Toward a Season of Peace*, and in 2012-13, the Symphony released two CDs featuring another two works commissioned by the Symphony from two of today's leading composers: *The Passion of Ramakrishna*, composed by Philip Glass, and *Mount Rushmore*, composed by Michael Daugherty. Two more recordings are planned for release over the next few years, featuring Symphony-commissioned works by William Bolcom (*Songs of Lorca* and *Prometheus*) and James Newton Howard (*I Would Plant a Tree*).

"Right after the Corigliano, as Pacific Symphony was a young orchestra, we thought we should make our mark with music we'd commissioned that was representative of a young orchestra," says St. Clair. "So at no time were we recording music by composers that we or I didn't know, or weren't by our side at the time of our recording. With the exception of Toru Takemitsu—who passed on before the recording—Foss, Danielpour, Goldenthal, Glass, all the composers we've recorded have been in our presence and molded the performances. The CDs represent the composers' intentions to the best of our abilities.

"We might be unique in that, when the Bolcom CD comes out, in a span of 2 1/2 years, we will have released four CDs of music that we commissioned. That's seven pieces, including four major choral works, added to the repertoire. That's a fairly unique thing to say. Four major CDs with seven major works, recorded live. That, to me, is a real distinction of pride that I like to take."

The 2014-15 season is also rich with new works. Symphony favorite Narong Prangcharoen returns with a work celebrating St. Clair's anniversary (and is preparing much longer works for the next two seasons), James Newton Howard has completed a violin concerto for the Symphony, and Laura Karpman is composing a work taking the ocean as a theme.

"New works allow the playing field to be level in a concert experience," says St. Clair. "You're hearing a work no one in the audience will have heard, in which the orchestra musicians themselves have only played it for the first time just days before. New music has been an important part of who we are and how we've made our mark. It's part of our character, our DNA, and part of the audience's experience. We know it's important to offer music they love and cherish, the tried and true favorites, but also to expand their diet. The music of our times adds perspective. For me, conducting with a living composer in the audience is the closest I'll get to premiering the Mahler First or the Beethoven Ninth. I've learned more of how to establish the boundaries of interpretation by working with living composers than by looking at the score."





**ALAIN LEFÈVRE**  
PIANO

Acclaimed as a “hero” (*Los Angeles Times*), a “spectacular pianist” (*Fanfare*) and a “smashing” performer (*Washington Post*), Alain Lefèvre won the 2010 JUNO Award for Best Classical Album of the Year. Saluted by the international press for his “phenomenal technique” (*The Spectator*), Lefèvre is a pianist who “breaks the mold” (*International PIANO*, London), and who “truly stands out from the typical trends and artifices offered on the international scene” (*Classica*). Lefèvre has included, commissioned and battled for the music of our time, performing music by Alexander Brott, Walter Boudreau, John Corigliano, François Dompierre, Pierre-Max Dubois, Henri Dutilleux and Alain Payette. He was music director, composer and pianist for the 2010 motion picture *L’Enfant prodige*, a film based on the life of forgotten genius, composer and pianist André Mathieu, called the “Canadian Mozart.” He pursues an international career and is one of Canada’s foremost virtuosos, performing at prestigious venues in recital and with international orchestras and leading conductors. He has been guest soloist with the Royal Philharmonic Orchestra, London Mozart Players, Orchestre National de France, Monte-Carlo Philharmonic, China Philharmonic, Shanghai Symphony, Malaysian Philharmonic, SWR (Stuttgart), Komische Oper Orchestra (Berlin), Hamburg Symphony, Detroit Symphony Orchestra, National Symphony Orchestra (Washington, D.C.), Houston Symphony Orchestra, National Symphony Orchestra (Mexico), Buenos Aires Philharmonic and Moscow Virtuosi, to name a few.

Thai composer Narong Prangcharoen’s success was recently confirmed by his receiving the prestigious 2013 Guggenheim Fellowship and the Barlow Prize. Other awards include Music Alive, the 20th Annual American Composers Orchestra Underwood New Music Commission, the American Composers Orchestra Audience Choice Award, the Toru Takemitsu Composition Award, the Alexander Zemlinsky International Composition Competition Prize, the 18th ACL Yoshiro IRINO Memorial Composition Award, Pacific Symphony’s American Composers Competition Prize and the Annapolis Charter 300 International Composers Competition Prize. In his native country, Prangcharoen was recipient of the Silapathorn Award, naming him a “Thailand Contemporary National Artist.” Prangcharoen has thus established an international reputation and is recognized as one of Asia’s leading composers. He has received encouragement and praise from a number of important contemporary composers, such as Paul Chihara, Zhou Long, Augusta Read Thomas and Yehudi Wyner. John Corigliano has called Prangcharoen’s music “contemporary and accessible,” and Chen Yi has written that it is “colorful and powerful.” Prangcharoen’s music has been performed in Asia, America, Australia and Europe by many renowned ensembles under many well-known conductors, such as Carl St.Clair, Steven D. Davis, Carlos Kalmer, Jose-Luis Novo, Mikhail Pletnev and Osmo Vänskä. Prangcharoen received his D.M.A. from the University of Missouri-Kansas City, where his primary teacher was Chen Yi. In addition to working as a freelance composer, he is currently teaching at the Community Music and Dance Academy of the Conservatory of Music, University of Missouri in Kansas City. He is the founder of the Thailand International Composition Festival. His works are published exclusively by Theodore Presser Company.



**NARONG PRANGCHAROEN**  
COMPOSER-IN-RESIDENCE

## THANK YOU TO OUR SPONSORS

### The Shanbrom Family Foundation

Dr. Edward and Mrs. Helen Shanbrom have supported Pacific Symphony since 1989. Over the course of the years, they have been two of the Symphony’s most ardent, dedicated and generous supporters; sponsoring concerts, educational programs and community initiatives. Their support is an abiding testament to the Shanbroms’ deep philanthropic commitment to the Symphony and to Orange County’s civic and cultural life. Our heartfelt thanks to William Shanbrom and the Shanbrom Family Foundation for their generous and continued support of Pacific Symphony.

### The Nicholas Family Foundation

We are most grateful to the Nicholas Family Foundation for their underwriting of Alain Lefèvre, our soloist for this weekend’s concerts. Through generous gifts to the Symphony’s endowment, the Nicholas family has established a fund that will sponsor an outstanding guest pianist in each Pacific Symphony season. In addition, the Nicholas endowment provides an annual gift to support the Symphony’s Heartstrings program, purchasing tickets and providing transportation for underserved populations to attend Family Musical Mornings concerts throughout the year. For their continuing support, we are truly grateful to the Nicholas Endowment.

## Pacific Symphony Supporters Endow Two Principal Chairs



"I've always wanted to be a Stahr," a beaming Bridget Dolkas proclaimed when she heard the news. Dolkas, Pacific Symphony's Principal Second Violinist since 1998, had just learned that her Principal Second Violin Chair has been endowed by Elizabeth and John Stahr, long-time supporters of Pacific Symphony.

The Stahr Chair is one of two new principal chair endowments received by the Symphony this fall. Joining the Stahrs with a similar, exemplary gift are Catherine and James Emmi, who have been subscribers and donors to Pacific Symphony since 1987. The Emmis have endowed the Symphony's Principal Cello Chair, held for the past 22 years by Timothy Landauer. Landauer's chair is actually the second chair endowed by the Emmis, who have also underwritten Robert Becker's Principal Viola Chair with a generous gift in 2001. Speaking to the Emmis, but relating a sentiment of other principal musicians, Landauer said, "The chair endowment is a trust and honor bestowed on us by wonderfully generous donors. It challenges us to make more beautiful music to show our gratitude and appreciation."

"Endowing a principal chair in the orchestra is like naming a building at a university," said Mike Gordon, one of the Symphony's most generous volunteers and co-leader of an effort to build the Symphony's endowment over the next several years. "The Symphony depends on a strong endowment to keep ticket prices affordable and to assure a dependable revenue stream that supports the orchestra's artistic leadership. Because we are a relatively young orchestra, we must play 'catch up' in building our endowment. Other major orchestras of similar budget size (\$20 million) have endowments three or four times the size of their budget. Pacific Symphony's endowment is just shy of the \$20 million threshold, and we plan to double that over the next three years."



*Pictured from top: Bridget Dolkas, Elizabeth and John Stahr, and Carl St.Clair; Bridget Dolkas; James and Catherine Emmi; Timothy Landauer*

Mike, along with his wife, Ellie, practices what he speaks. The Gordons have endowed Raymond Kobler's Concertmaster Chair in perpetuity. In total, seven of Pacific Symphony's 24 principal chairs have been endowed.

John Forsythe, Pacific Symphony president, thanked the Emmi and Stahr families at the Symphony's recent annual meeting. "Pacific Symphony is unique in many ways," he said. "As the orchestra matures and further diversifies its commitment to the Orange County community, it must have a healthy and growing endowment to support our services, especially our education and community outreach programs, which have no dedicated revenues. And our growing number of endowed chairs sends a strong signal of commitment to our musicians and to those around the country."

The Symphony's endowment also includes funds that have been given over the years to support specific programs. Arts-X-press, a summer arts immersion program for middle school students, is entirely endowed by contributions in memory of Cole St.Clair, including a \$1,000,000 gift from the late Mary and Peter Muth."

Pacific Symphony's endowment is governed by investment policies with oversight by the Symphony's Board of Directors, assuring that the endowment's permanency is protected, and that donors' commitment to the long-term financial stability of the Symphony is assured. In addition to the Pacific Symphony endowment, a separate endowment restricted to use by the Symphony has been established at the Orange County Community Foundation, providing an alternative depository for residents who may not be closely aware of the Symphony's endowment.

"Nothing during this 25th anniversary season would please me more than to provide for the long-term security of this great orchestra," Music Director Carl St.Clair said recently. Key to that objective is a substantial endowment that can provide this long-term financial stability. Symphony leadership is dedicated to this goal, and—with the community's help—it will be achieved.





**P**acific Symphony, celebrating its 36th season in 2014-15, is led by Music Director Carl St.Clair, who marks his 25th anniversary season with the orchestra. The largest orchestra formed in the U.S. in the last 50 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.

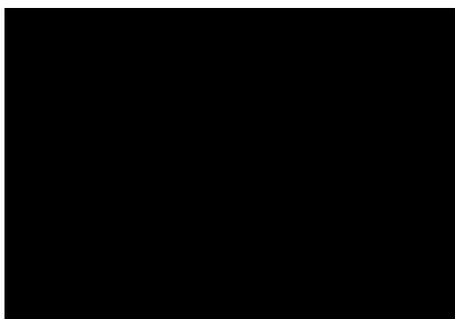
The Symphony offers repertoire ranging from the great orchestral masterworks to music from today's most prominent composers, highlighted by the annual American Composers Festival and a series of multimedia concerts called "Music Unwound." Three seasons ago, the Symphony launched the highly successful 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 24 years with the orchestra in 2014-15. Each Symphony season also includes Café Ludwig, a chamber music series, and Sunday Casual Connections, an orchestral matinee series offering rich explorations of selected works led by St.Clair. Assistant Conductor Alejandro Gutiérrez is music director of Pacific Symphony Youth Orchestra and also leads Family and Youth Concerts.

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.

In 2013-14, Pacific Symphony released a new CD of Richard Danielpour's *Toward a Season of Peace*, which continued the 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 two 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* and James Newton Howard's *I Would Plant a Tree*. The Symphony has also commissioned and recorded Danielpour's *An American Requiem* 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 Adventurous 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 celebrates its 20th anniversary this season and 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.

## PACIFIC SYMPHONY



**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***NARONG PRANGCHAROEN • COMPOSER-IN-RESIDENCE****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 <sup>30</sup>

Ayako Sugaya

Ann Shiau Tenney <sup>20</sup>

Maia Jasper

Robert Schumitzky

Agnes Gottschewski

Dana Freeman

Grace Oh

Jean Kim <sup>10</sup>

Angel Liu

Marisa Sorajja

**SECOND VIOLIN**Bridget Dolkas\*  
*Elizabeth and John Stahr Chair*

Jessica Guideri\*\*†

Yen-Ping Lai

Yu-Tong Sharp <sup>20</sup>

Ako Kojian

Ovsep Ketendjian

Linda Owen

Phil Luna

MarlaJoy Weisshaar

Alice Miller-Wrate

Shelly Shi

**VIOLA**Robert Becker\*  
*Catherine and James Emmi  
Chair*

Meredith Crawford\*\*

Carolyn Riley

John Acevedo

Erik Rynearson

Luke Maurer

Julia Staudhammer

Joseph Wen-Xiang Zhang <sup>20</sup>

Pamela Jacobson

Adam Neeley

Cheryl Gates

Margaret Henken <sup>20</sup>**CELLO**Timothy Landauer\*  
*Catherine and James Emmi  
Chair*

Kevin Plunkett\*\*

John Acosta

Robert Vos

László Mezö

Ian McKinnell

M. Andrew Honea

Waldemar de Almeida

Jennifer Goss

Rudolph Stein

**BASS**

Steven Edelman\*

Douglas Basye\*\* <sup>20</sup>

Christian Kollgaard

David Parmeter <sup>20</sup>

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*

Ted Sugata

**ENGLISH HORN**

Lelie Resnick

**CLARINET**Benjamin Lulich\*†  
*The Hanson Family  
Foundation Chair*

David Chang

**BASS CLARINET**

Joshua Ranz

**BASSOON**

Rose Corrigan\*

Elliott Moreau <sup>10</sup>Andrew Klein <sup>30</sup>

Allen Savedoff

**CONTRABASSOON**

Allen Savedoff

**FRENCH HORN**Keith Popejoy\* <sup>10</sup>

Mark Adams

James Taylor\*\* <sup>20</sup>

Russell Dicey

**TRUMPET**

Barry Perkins\*

Tony Ellis

David Wailes

**TROMBONE**

Michael Hoffman\*

David Stetson

**BASS TROMBONE**

Kyle Mendiguchia

**TUBA**

James Self\*

**TIMPANI**

Todd Miller\*

**PERCUSSION**

Robert A. Slack\*

Cliff Hulling

**HARP**

Mindy Ball\*

Michelle Temple <sup>20</sup>**PIANO•CELESTE**

Sandra Matthews\*

**PERSONNEL MANAGER**

Paul Zibits

**LIBRARIANS**

Russell Dicey

Brent Anderson

**PRODUCTION****STAGE MANAGER**

Will Hunter

**ASSISTANT****STAGE MANAGER**

William Pruett

\* Principal

\*\* Assistant Principal

† On Leave