

JAN. 29-31

classical series

SEGERSTROM CENTER FOR THE ARTS
RENÉE AND HENRY SEGERSTROM CONCERT HALL



presents

2014-15 HAL & JEANETTE SEGERSTROM FAMILY FOUNDATION CLASSICAL SERIES

Performance begins at 8 p.m.; Preview talk with Alan Chapman begins at 7 p.m.

CARL ST. CLAIR • CONDUCTOR | **BENJAMIN PASTERNAK** • PIANO | **JAMIE BERNSTEIN** • SPECIAL GUEST HOST
DAWN UPSHAW • SOPRANO | **ERIN THEODORAKIS** • MEZZO-SOPRANO
MARCUS PAIGE • TENOR | **ELLIOTT WULFF** • BARITONE

All pieces by Leonard Bernstein (1918-1990)

Symphony No. 2, *The Age of Anxiety*

The Prologue

The Seven Ages

The Seven Stages

The Dirge

The Masque

The Epilogue

Benjamin Pasternack

Three Dance Episodes from *On the Town* (Selections)

The Great Lover

Lonely Town (pas de deux)

Benjamin Pasternack

INTERMISSION

***Slava!*; A Political Overture**



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

Little Smary from *Arias and Barcarolles*

Dawn Upshaw

Greeting from *Arias and Barcarolles*

Dawn Upshaw

Prelude (Doa Day Trio) from *Trouble in Tahiti*

Erin Theodorakis

Marcus Paige

Elliott Wulff

Scene 6 (What a Movie) from *Trouble in Tahiti*

Dawn Upshaw

A Little Bit in Love from *Wonderful Town*

Dawn Upshaw

Ohio from *Wonderful Town*

Dawn Upshaw, Jamie Bernstein

Somewhere from *West Side Story*

Dawn Upshaw

Overture to *Candide*

This weekend's concerts are underwritten by the **Shanbrom Family Foundation**. The Thursday night performance is sponsored by the **Board of Counselors**. The Friday night performance is sponsored by **Jane and Richard Taylor**.

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The Saturday, Jan. 31, performance is being recorded for broadcast on Sunday, March 15, at 7 p.m. on Classical KUSC.



It's no exaggeration to say that America, and probably the world, has never known anyone quite like Leonard Bernstein, who burst into prominence in November 1943, when he was only 25, leading the New York Philharmonic on a few hours' notice in a concert that made headlines. Bernstein possessed an extraordinary combination of impassioned musical creativity and personal charisma, a restless intellect that looked deeply into other arts as well as music, and a commitment to social justice. He believed that music could improve the world as well as entertain. Byronic good looks certainly didn't hurt Bernstein's musical mission, and he succeeded in bridging the gap between popular and high culture in the U.S. as nobody else has ever done.

Born in Lawrence, Mass., Leonard Bernstein took piano lessons as a boy and attended the Garrison and Boston Latin schools. At Harvard University he studied with Walter Piston, Edward Burlingame-Hill and A. Tillman Merritt, and made an unofficial conducting debut with his own incidental music to *The Birds*—early confirmation of his gift for musical leadership. He had already been appointed assistant conductor at the New York Philharmonic at age 25, shortly before the fateful 1943 concert that launched his fame. Stepping in for the ailing Bruno Walter, he led the orchestra in a galvanic performance that was nationally broadcast on the radio from Carnegie Hall. Soon orchestras worldwide sought him out as a guest conductor. He became music director of the New York Philharmonic in 1958, and the Philharmonic's players—who were known to give some conductors a hard time—were almost fanatically devoted to him. During his tenure as music director, which lasted through 1969, he led more concerts with the orchestra than did any previous conductor.

In spite of all his musical accomplishments, Bernstein still has not found his rightful place as a composer in American classical music—perhaps because his genius spanned so many categories. Critics continue to argue about longer compositions, such as his operas and symphonies. With his theater music the argument is not over their merit, but their place in the catalog: all of Bernstein's compositions for the Broadway stage blaze with an energy, melodic inspiration and sheer theatricality that lift them beyond the level of “show music” and into the concert hall.

Symphony No. 2, “The Age of Anxiety”

Bernstein reserved the symphonic form for some of his deepest musical explorations of spiritual ideas—“me down here looking up to find Him.” As the musicologist Richard Jackson notes in *The New Grove* (1983), his large orchestral works “are, in general, about the crisis in faith.” In the years after World War II, artists of every classification felt this crisis keenly: Could art improve the horrors of the human condition? Was it even possible to create art in the wake of the atrocities of World War II? Bernstein composed his Symphony No. 2, subtitled “The Age of Anxiety,” in 1948 and 1949, when these questions were especially urgent. The symphony is scored for orchestra and solo piano, and was inspired by W. H. Auden's poem of the same name.

Earlier, during the first days of World War II, Auden had written his premonitory poem “September 1, 1939,” which proved enormously influential in its vision of the social and personal pathology that led to the outbreak of war. The poem's close includes the prophetic line “We must love one another or die.” In the face of this bleak imperative, and with the Atomic Age fully underway but still in its infancy, Auden published *The Age of Anxiety* in 1947. It is a long, serious poem that uses narrative including four characters to develop his thematic confrontation with modernity.

The poem enthralled Bernstein, who was already an ardent admirer of Auden's work. “When I first read the book I was breathless,” he noted, and accounts of his compositional process suggest that he remained breathlessly inspired while he worked on the symphony. Though he considered other forms that might have accommodated a more literal embodiment of the poem's narrative line (ballet or opera), the symphonic form provides the most intensive focus on Bernstein's musical ideas while paralleling the poem's six-part structure.

The symphony's six parts are divided into two halves, and while we do not hear the characters' words, we sense their feelings and the progress of their discourse as they struggle to envision a future built upon humanity's best qualities rather than the destructive traits that threaten its existence. Interestingly, passages of 12-tone serial music are juxtaposed with traditional lyricism, an especially apt combination in a work that explores both tradition and modernity. Though an older, sadder Auden tried to renounce the line “We must love one another or die,” that is how the symphony's radiant ending leaves us.

Three Dance Episodes from *On The Town*

Bernstein's work on Broadway was a series of great collaborations that are now part of the Great White Way's storied history. It all started with *On the Town*, a wartime romantic comedy about three sailors on a 24-hour shore leave in New York City. Composed in 1944, it was Bernstein's first composition for Broadway. “It seems only natural that dance should play a leading role in [it],” Bernstein noted, “since the idea of writing it arose from the success of the ballet *Fancy Free*,” (which he had composed for the brilliant choreographer Jerome Robbins).

Bernstein chose three of the show's dance episodes for use as a concert suite: 1. Dance of the Great Lover (from the Dream Ballet, Act 2); 2. Pas de Deux (from the “Lonely Town” Ballet, Act 1); and 3. Times Square Ballet (Finale, Act 1). All three episodes, like all of Bernstein's dance music for Broadway, rise to a level of orchestral complexity and dynamism that was previously unknown in dance

NOTES

music for Broadway. “That they are, in their way, symphonic pieces rarely occurs to the audience actually attending the show,” Bernstein noted. “Their use...as concert material is rather in the nature of an experiment.” The experiment proved a raging success, and led to the even more symphonic dances of *West Side Story*.

The stories of the dance sketches are familiar from their charming movie adaptation with Gene Kelly. In the first, “The Great Lover,” Kelly’s character Gabey develops a fantasy-crush on the girl in the subway promotion “Miss Turnstiles” and falls asleep on the train while searching for her. During the second episode, “Lonely Town,” the frustrated Gabey watches another sailor flirt with a young girl in Central Park and then ditch her—a melancholy episode lush with strings and laden with feelings of thwarted romance. Finally, in the best-known sketch, we hear the familiar, exuberant strains of the most familiar theme in the show: “New York, New York.”

Slava!: A Political Overture

Bernstein composed *Slava!: A Political Overture* in 1977 as a birthday tribute to his friend and colleague Mstislav Rostropovich. The two became friends in the post-World War II era, when they both used their fame and international standing to promote human values and their music as a means of political expression. Bernstein was known for this brand of artistic activism throughout his career, but as citizens of the USSR, Rostropovich and his wife, soprano Galina Vishnevskaya, faced greater personal risks as they fought for democratic values and freedom of expression through their music. (They later defected to the U.S.)

Though their personal circumstances were far different, the values that Bernstein and Rostropovich shared forged a bond between them at a time when both spoke out on behalf of Soviet Jewry and dissenters such as Aleksandr Solzhenitsyn and Andrei Sakharov. Listeners who know their Russian music or who aced their social studies courses will recognize the word “slava” as both the Russian word for “glory” and as Rostropovich’s nickname—indeed, as the common diminutive for names like Mstislav with the “slav” syllable. There is a traditional Russian folk melody for the word, and in this theme and others it recurs in music by Russian composers and others, notably in Beethoven’s second Razumovsky quartet. But it is most familiar to operagoers from the thrilling coronation scene in Mussorgsky’s *Boris Gudunov*. Small wonder that Rostropovich, a political and musical hero who also happened to be the greatest cellist of the latter half of the 20th century, was called Slava by everyone who knew him.

Bernstein’s commission for this work marked Rostropovich’s first season as music director of the National Symphony Orchestra in 1977, and Slava himself conducted the premiere. The assignment called for a “rousing new overture,” and for it Bernstein borrowed thematic materials from his musical *1600 Pennsylvania Avenue*, which had been introduced in Philadelphia during America’s bicentennial celebrations. Marked “fast and flamboyant,” the overture opens with brass-heavy razzle-dazzle that modulates as if to quicken the pulse of a political crowd. In fact, a canon in 7/8 time merges with a parody of political oratory and eventually with a brief statement of the traditional Russian melody for the word “slava.”



Arias and Barcarolles

Composed for piano four-hands and two voices (soprano or mezzo-soprano and baritone), Bernstein’s song cycle *Arias and Barcarolles*—often affectionately referenced as “As and Bs”—is one of just a few entries in the Bernstein catalogue for piano and voice. Bernstein intended to adapt this witty cycle for full orchestra, a task that was eventually completed by the composer Bright Sheng under Bernstein’s close personal supervision. Carl St.Clair first conducted this piece with the Boston Symphony Orchestra when he stepped in for an ailing Bernstein on what turned out to be his last concert in 1990. This evening, the orchestra performs the arrangement by Bruce Coughlin, which was completed in 1993 after Bernstein’s passing.

While Bernstein’s large-scale works tend to be philosophically weighty and probing, in *Arias and Barcarolles* he shows the humor that we also hear in works such as *Trouble in Tahiti*. There are eight songs in the cycle, ranging from a children’s bedtime story and a wedding present for his daughter to personal tributes for his mother and for a university dean. By all means watch the singer as she interprets the mischievous “Little Smary”; it’s almost impossible to sing this song without acting out a bit.

Trouble in Tahiti

Frothy and light, or cynical and dark? That depends upon the listener. Bernstein’s one-act opera *Trouble in Tahiti* is composed on his own libretto of rhyming couplets that are often archly funny. Its three-voice chorus (the Doa Day Trio) deftly parodies the advertising jingles of the day. If that sounds funny, it is; but beneath the humor, *Trouble in Tahiti* looks at the American dream of the Eisenhower era and finds a life of desolation in the ‘burbs. Both its homemaker heroine, Dinah, and her husband, Sam, have been dehumanized by the good life and have grown estranged. Where Sam is often treated as a comic figure, Dinah’s plight is rendered with insight and sensitivity, and the opera favors her point of view. Bernstein’s full-length opera *A Quiet Place*, with a libretto by the American writer and director Stephen Wadsworth, looks at the same characters in greater depth and with more seriousness. It is variously considered a sequel or a reworking of *Trouble in Tahiti*.

Wonderful Town

The delightfully witty Broadway musical *Wonderful Town* dates from 1952, and is based on the experiences of author Ruth McKenney as a young woman living on a shoestring and looking for work and love in New York's Greenwich Village, where she moved from Ohio. Just two more facts are needed to perfect the formula: Ruth, a smart girl with glasses, wants to write; her sister Eileen, an aspiring actress, is a bombshell.

The wonderful team of Betty Comden and Adolph Green wrote the lyrics for *Wonderful Town*, and in their Broadway revue *An Evening with Comden and Green*, they told of Bernstein's daunting assignment in writing music for Rosalind Russell, who created the leading role of Ruth Sherwood. "I can sing exactly four notes," Russell reportedly told Bernstein, "so my songs have to be written like this: note-note-note-joke. Note-note-note-joke." Bernstein seems to have coaxed much more than that from her.

West Side Story

The musical *West Side Story* is so deeply ingrained in our national culture that there is very little to say about it that we don't all know already. Bernstein's immortal score is set to the lyrics of Stephen Sondheim with the choreography and direction by Jerome Robbins, and opened on Broadway in 1957; since then it has been the basis of the 1961 film version that won 10 Academy Awards and countless touring versions, revivals and high school productions. But considering the fact that we know the songs of *West Side Story* by heart, it's remarkable how few of us attempt to sing these songs at home; tunes such as "Somewhere" are so musically demanding that they are positively operatic; perhaps they should be called "arias."

Candide

The myths surrounding Leonard Bernstein's *Candide* have more to do with its rarity than its merits. With an abundance of glorious music, hilariously satirical scenes and a book and lyrics by some of the greatest literary talents of its day (including the playwright Lillian Hellmann and the poet Richard Wilbur), why don't we get to hear this 1956 work more often?



THANK YOU TO OUR SPONSORS

The Shanbrom Family Foundation (concert underwriters) Mrs. Helen and Dr. Edward Shanbrom (1924-2012)

Dr. Edward and Mrs. Helen Shanbrom have supported Pacific Symphony since 1989. Over 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 Shanbrom's deep philanthropic commitment to the Symphony and to Orange County's civic and cultural life. Our heartfelt thanks to William Shanbrom, Suzy Krabbe and the Shanbrom Family Foundation for their generous and continued support of Pacific Symphony.

Board of Counselors (Thursday night sponsor)

The Board of Counselors (BOC) is celebrating over a decade of advocacy and financial support for Pacific Symphony. The Board of Counselors is a group of Pacific Symphony subscribers with a passion for great music, who are elected by the Symphony's Board of Directors. The Board of Counselors act as ambassadors on behalf of the Symphony and expand the presence and leadership of Pacific Symphony into Southern California. Members enjoy many insider opportunities, while providing significant financial support for Pacific Symphony. Select members serve on the Governing Board and work closely with the Board of Directors.

Jane and Richard Taylor (Friday night sponsor)

We are deeply grateful to Jane and Richard Taylor for their generous support of Pacific Symphony. The Taylors have been longtime benefactors and dear friends of Pacific Symphony. Jane serves on the Board of Symphony 100 and Richard is a member of the Board of Counselors. We are deeply grateful for their advocacy and friendship. Thank you!

That question is not easy to answer; but then, the work itself is not easy to perform. Various called a musical, an operetta and an opera, it is prodigiously demanding—perhaps most famously in "Glitter and Be Gay," a parody of a coloratura aria that is full of extravagant vocal pyrotechnics capped off by a high E-flat. In the original Broadway production, a young Barbara Cook, who created the role of Cunegonde, had to do that eight times per week—a feat for the *Guinness Book of World Records*.

We hear that famous theme from "Glitter and Be Gay" in the overture to *Candide*, a gleeful curtain-raiser that seems not just to rollick but to careen, reflecting the work's don't-worry, be-happy, best of all possible worlds. The tune seems to laugh and sing at the same time, yet it also sounds dangerously out of control—brilliantly theatrical music that was happily rediscovered when Dick Cavett chose it as the theme song for his talk show. No overture to a Broadway work is more frequently performed in the concert hall.

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.



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.

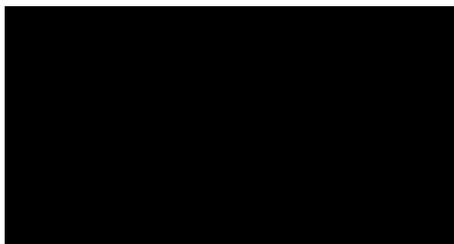
In 2006-07, St. Clair led the orchestra's historic move into its home in the Renée and Henry Segerstrom Concert Hall at Segerstrom Center for the Arts. The move came on the heels of the landmark 2005-06 season that included St. Clair leading the Symphony on its first European tour—nine cities in three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





Lessons from Mr. B. Carl St.Clair and the Legacy of Leonard Bernstein

BY PETER LEFEVRE

If you're an American classical music listener, in some way you've been shaped by the work of Leonard Bernstein. It's hard to think of anyone who has had a deeper influence on how we listen to and understand music. As composer, conductor and teacher, he was classical music's dominant champion for generations, the first native-born American conductor who rightly claimed international stature.

Some of us became entranced with the art form watching his Young People's Concerts in front of black-and-white TVs (yes, children, such things existed), some through his passionate, inimitable style on the podium, some through *West Side Story*, one of Broadway's high-water marks.

A very few, however, were fortunate enough to gain his insights firsthand. Pacific Symphony Music Director Carl St.Clair was just such a one, mentored and guided by the man himself at a critical juncture in St.Clair's own development.

"In the summer of 1985, I was selected to be a conducting fellow at Tanglewood," says St.Clair. "To be included in this group was a huge honor. Bernstein himself was a fellow, Seiji Ozawa was a fellow, Claudio Abbado, Michael Tilson Thomas as well. It's a fairly illustrious group of people, and it was a distinction and honor to be asked.

"Bernstein hadn't been at Tanglewood for the previous two summers, and 1985 marked his return. It was exciting for all of us. It starts in July, and he was coming in August, so we were waiting with anticipation all summer. I will never forget the day he walked in. I expected a 10-foot tall conductor, a great maestro of incredible stature, and one of the first things he said was, 'Where's my cowboy from Texas?' He had read our bios and was very happy to meet me because he hadn't met a conductor from Texas. That's how he coined the pet name of 'Cowboy' for me. That was the beginning."

One of the hallmarks of a great teacher is that they can helpfully reveal to you just how much you don't know. So it was with Bernstein and St.Clair.



"The first day we worked on the second symphony of Beethoven," he says. "I thought I really knew it and three hours later we had gotten as far as measure five. You were completely and totally spellbound by his knowledge and his positive attitude, how he helped people.

"He never wanted people to look like him on the podium, so he never demonstrated how to conduct, but he got people to do what they would do as individuals. To see music through his eyes really changed my vision about the world of classical music. It was a great gift and set me out on a whole different path. My musical journey changed immediately."

St.Clair pays tribute to his mentor Jan. 29 - Feb. 1 with an all-Bernstein concert, filled with works that have a deep personal meaning.



"The program starts with the *Age of Anxiety* symphony, where we will be joined by [pianist] Ben Pasternack. Both Ben and I won't really do the symphony with anyone else. He and I worked with Bernstein so closely, if I work with anyone else but Ben, I feel like I'm cheating.

"The *Age of Anxiety*, I feel, and Ben feels, and Mr. Bernstein felt, didn't get the attention it deserved. Like everything else of his, it's complicated, autobiographical, poetic. Bernstein wrote poetry every day. It's crucial that it's on the program.

"The second half features two selections from *Arias and Barcarolles*, featuring Dawn Upshaw, who is not only a great soprano, but sang many of his songs. I conducted the premiere of that work on the same program which ended up being Bernstein's last concert. One of the selections, "Little Smary," is particularly important to me. During that concert, when Bernstein was on stage, I was in the green room with his mom. I said to her, 'Mr. B. told me one of the songs was a story you used to tell him, can you remember that?' She was in her 90s then, and she tossed her head high, gave a reflective look, remembering something from long ago, and then she said, 'One day, Little Smary went out to take a walk with her little Wuddit,' and she told me the whole story without a hiccup of any kind."

The concert also features Bernstein's daughter Jamie as emcee, providing personal insight into his life, and what was going on when he was writing the works being performed. The evening should prove to be a thrilling and moving tribute to someone whose echo can be heard in every concert hall in the world.

**BENJAMIN PASTERNAK**

PIANO

Among the most experienced and versatile musicians today, American pianist Benjamin Pasternack has performed as soloist, recitalist and chamber musician on four continents. His orchestral engagements have included appearances as soloist with the Boston Symphony Orchestra, the Philadelphia Orchestra, the Orchestre Symphonique de Québec, the Tonhalle Orchestra of Zurich, the New Japan Philharmonic, Pacific Symphony, the New Jersey Symphony, the Orchestre National de France, the SWR Orchestra of Stuttgart, the Bamberg Symphony and the Düsseldorf Symphony Orchestra.

Among the many illustrious conductors with whom he has collaborated are Seiji Ozawa, Erich Leinsdorf, David Zinman, Gunther Schuller, Leon Fleisher and Carl St.Clair. He has performed as soloist with the Boston Symphony on more than a score of occasions, at concerts in Carnegie Hall, the Kennedy Center, in Athens, Salzburg and Paris on their European tour of 1991, and in São Paulo, Buenos Aires and Caracas on their South American tour of 1992. He has been guest artist at the Tanglewood Music Center, the Festival of Two Worlds in Spoleto, Italy, the Seattle Chamber Music Festival, the Minnesota Orchestra Sommerfest, the Festival de Capuchos in Portugal, the Festival de Menton in France and has been featured as soloist twice on National Public Radio's "SymphonyCast." A native of Philadelphia, Pasternack entered the Curtis Institute of Music at the age of 13, studying with pianists Mieczyslaw Horszowski and Rudolf Serkin. He was the Grand Prize winner of the inaugural World Music Masters Piano Competition held in Paris and Nice in July 1989. Bestowed by the unanimous vote of a distinguished panel of judges, the honor carried with it a \$30,000 award and engagements in Portugal, France, Canada, Switzerland and the United States. An earlier competition victory came in August 1988 when he won the highest prize awarded at the 40th Busoni International Piano Competition. After 14 years on the piano faculty of Boston University, he joined the piano faculty of the Peabody Conservatory of Music in September 1997.

**JAMIE BERNSTEIN**

SPECIAL GUEST HOST

Jamie Bernstein is a narrator, writer and broadcaster who has transformed a lifetime of loving music into a career of sharing her knowledge and excitement with others.

Bernstein grew up in an atmosphere bursting with music, theater and literature. Her father, composer-conductor Leonard Bernstein, together with her mother, the pianist and actress Felicia Montealegre, created a spontaneous, ebullient household that turned Jamie into a lifelong cultural enthusiast.

Replicating her father's compulsion to share and teach, she has devised several ways of communicating her own excitement about classical music. In addition to "The Bernstein Beat," a family concert about her father modeled after his own groundbreaking Young People's Concerts, she has also written and narrated concerts about Mozart and Aaron Copland, among others.

Bernstein travels the world as a concert narrator, appearing everywhere from Beijing to Caracas to Vancouver. In addition to her own scripted narrations, Bernstein also performs standard concert narrations, such as Walton's *Facade*, Copland's *A Lincoln Portrait* and her father's Symphony No. 3, *Kaddish*. She is a frequent speaker on musical topics, including in-depth discussions of her father's works.

In her role as a broadcaster, she has produced and hosted numerous shows for radio stations in the United States as well as for BBC Radio 3 in Great Britain. In addition to hosting several seasons of the New York Philharmonic's live national radio broadcasts, Bernstein has presented various series for New York's classical station, 96.3 WQXR-FM, including annual live broadcasts from Tanglewood.

Dawn Upshaw has achieved worldwide celebrity as a singer of opera and concert repertoire ranging from the sacred works of Bach to the freshest sounds of today. Her ability to reach to the heart of music has earned her both the devotion of an exceptionally diverse audience, and the awards and distinctions accorded to only the most distinguished of artists. In 2007, she was named a fellow of the MacArthur Foundation, the first vocalist to be awarded the five-year "genius" prize, and in 2008 she was named a fellow of the American Academy of Arts and Sciences.

Her acclaimed performances on the opera stage include the great Mozart roles (Pamina, Ilia, Susanna, Despina) as well as modern works by Stravinsky, Poulenc and Messiaen. She has performed across the globe from Salzburg, Paris and Glyndebourne to the Metropolitan Opera, where she began her career in 1984 and has since made nearly 300 appearances. Upshaw has championed numerous new works created for her including *The Great Gatsby* by John Harbison; the Grawemeyer Award-winning opera, *L'Amour de Loïn*; Kaija Saariaho's oratorio *La Passion de*

**DAWN UPSHAW**

SOPRANO



ERIN THEODORAKIS
MEZZO-SOPRANO

Simone; John Adams' Nativity oratorio *El Niño*; and Osvaldo Golijov's chamber opera *Ainadamar* and song cycle *Ayre*.

Upshaw is a favored partner of many leading musicians, including Richard Goode, the Kronos Quartet, James Levine and Esa-Pekka Salonen. She has premiered more than 25 works in the past decade and furthers this work in master classes and workshops at major music festivals, conservatories and liberal arts colleges. She is artistic director of the Vocal Arts Program at the Bard College Conservatory of Music and a faculty member of the Tanglewood Music Center.

A four-time Grammy Award winner, Upshaw is featured on more than 50 recordings, including the million-selling *Symphony No. 3* by Henryk Gorecki. Her discography also includes full-length opera recordings of Mozart's *Le Nozze di Figaro*; Messiaen's *St. Francois d'Assise*; Stravinsky's *The Rake's Progress*; John Adams' *El Niño*; two volumes of Canteloube's "Songs of the Auvergne" and a dozen recital recordings. Her most recent release on Deutsche Grammophon is "Three Songs for Soprano and Orchestra," the third in a series of acclaimed recordings of Osvaldo Golijov's music.

Erin Theodorakis, mezzo-soprano, is from Mission Viejo. She attends the Hall-Musco Conservatory at Chapman University where she is pursuing a double major in music education and vocal performance. She has performed leading roles in productions of *Me and My Girl* and *Legally Blonde: The Musical* as well as partial roles in *Romeo et Juliette* and *Carmen* with Opera Chapman.



MARCUS PAIGE
TENOR

Marcus Paige, senior vocal performance major, hails from Southern California and is currently studying at the Hall-Musco Conservatory at Chapman University in Orange. He has been a featured chorus member in multiple Long Beach Opera productions, including *The Difficulty of Crossing a Field* and *Camelia La Tejana: Only the Truth*. Under the private instruction of Peter Atherton, Paige has been featured in numerous Opera Chapman scenes productions as Hoffmann (*Les Contes d'Hoffmann*), Nadir (*Les Pêcheurs de Perles*) and the title role of *Faust*. He was recently a guest artist with the University of California Irvine, where he sang the role of Nate in William Grant Still's *Highway 1*, and he also performed as Don Basilio in Opera Chapman's production of Mozart's *Le Nozze di Figaro*.

Elliott Wulff, baritone, performed the title role in *Le Nozze di Figaro* with Opera Chapman last spring. Wulff is an accomplished pianist and is pursuing a double major in vocal performance and keyboard collaborative arts. Elliott will perform Doctor Dulcamara in Opera Chapman's production of *L'Elisir d'Amore* in April 2015.



ELLIOTT WULFF
BARITONE