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

ANTONIO VIVALDI (1678-1741)

**Concerto in B Minor for 4 Violins, Continuo & Strings, Op. 3, No. 10, RV 580**

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<th>Movement</th>
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<td>Allegro</td>
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<td>Largo</td>
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|          | Raymond Kobler, Paul Manaster  
|          | Jeanne Skrocki, Bridget Dolkas |

PIOTR ILYICH TCHAIKOVSKY (1840-1893)

**Variations on a Rococo Theme, Op. 33**

<table>
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<th>Variation</th>
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<tr>
<td>Sala</td>
<td>Moderato assai quasi Andante—Theme: Moderato semplice</td>
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<td>III</td>
<td>Andante sostenuto</td>
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<td>Andante grazioso</td>
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<td>Allegro moderato</td>
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<td>VI</td>
<td>Andante</td>
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| VII e Coda | Allegro vivo  
|          | Timothy Landauer |

SERGE PROKOFIEV (1891-1953)

**Romeo and Juliet, Op. 64**

An adaptation of Prokofiev’s ballet, incorporating his original “happy ending”

- Montagues and Capulets
- Juliet the Young Girl
- Minuet
- Balcony Scene
- Tybalt’s Death
- Romeo Enters, Looks at Juliet (Laurence Struggles with Romeo)
- Juliet Begins to Breathe
- Laurence Strikes the Gong (Romeo Embraces Juliet)
- People Arrive on the Scene
- Entrance of Romeo and Juliet (Romeo Begins to Dance with the Reviving Juliet)
- Andantino

The Saturday, April 18, concert is generously sponsored by Symphony 100.
Coming next on our program is an offshoot of the Romantic concerto form: Tchaikovsky’s Variations on a Rococo Theme, after the First Piano Concerto and the Violin Concerto, his best-known work for solo instrument with orchestra and a staple of the cello repertoire. Almost invariably (and also tonight), we hear this music in a version that is not entirely composed by Tchaikovsky. Wilhelm Fitzenhagen, the principal cellist of the Orchestra of the Imperial Russian Music Society in Moscow, was the dedicatee of the Rococo Variations and the soloist at its first performance. He revised Tchaikovsky’s score extensively—dropping one of the eight variations, changing the order to the remaining seven, and altering many details in the cello part. Tchaikovsky’s attitude towards Fitzenhagen’s re-composition was the placement of the slow C major variation (andante sostenuto)—the only variation in triple meter. Tchaikovsky had put it next to last—just before the finale; Fitzenhagen repositioned it as the fourth variation. The theme, stated by the soloist after a brief orchestral introduction, is Tchaikovsky’s own. It is invariably followed by a slithery chromatic woodwind epilogue that links each variation to the next, and sometimes penetrates the fabric of the variation itself. Though none of this is literally “rococo,” the Variations on a Rococo Theme eloquently testifies to Tchaikovsky’s well-known affection for the lost innocence of the 18th century.

Concerto for Four Violins, Continuo and Strings
Instrumentation: harpsichord, strings, 4 solo violins
Performance time: 10 minutes

Vivaldi’s Op. 3 “Harmonic Inspirations” is a set of 12 Vivaldi concertos. Tonight’s No. 10, for four violins, cello and strings in B minor, was transcribed by Johann Sebastian Bach for four harpsichords in A minor. In fact, Bach fully transcribed half of Vivaldi’s Op. 3 concertos. The two composers, almost precise contemporaries (born in 1678, Vivaldi was seven years Bach’s senior), are today the two most-performed Baroque composers—and Vivaldi exerted a vital influence on Bach’s instrumental works. Bach’s concertos, in turn, link to the Classical concertos of Haydn, Mozart and Beethoven.

Go Twice as Far With the Zhang Challenge

Twenty-five years ago, Maestro Carl St.Clair took the baton of a young American orchestra and began a journey of illumination that has transformed Pacific Symphony into the world-class orchestra we enjoy today. He has nourished our community with his passion for music and education and his deep belief that we each play an important part in the musical vitality of Pacific Symphony. To celebrate Maestro St.Clair’s anniversary, we are honored to have received a generous challenge grant of $250,000 from Pacific Symphony Board Member and Orange County philanthropist Charlie Zhang, who has offered to match dollar-for-dollar every new or increased gift received before June 30. With your generosity and passion for music, we will all carry the baton for our Pacific Symphony!

Continue the journey with a gift that can go twice as far by visiting PacificSymphony.org/donate or calling the Development Office at (714) 876-2362.
Russia produced four 20th century composer/pianists of genius whose different responses to the Revolution, and to Stalinist terror, are fascinating and disturbing in equal measure. Serge Rachmaninoff, born in 1873, and Igor Stravinsky, born in 1882, fled the Bolsheviks and wound up settling in the United States. Dmitri Shostakovich, born in 1906, never left the Soviet Union. Sergei Prokofiev, born in 1891, left—and, singularly, in 1936 elected to return to a totalitarian state intent upon imposing patriotism and ideology on its creative artists. Why did he do it? What were the consequences? This riddle—which can never be solved—lies at the heart of the present "Romeo and Juliet" project, which restores the original "happy ending" of this famous ballet.

Each of our four Russian composers was formidably harmed or empowered—or both—by political events. Not so long ago, the case of Stravinsky was simplistically understood in the West as a rescue operation: in Paris, in Los Angeles, he escaped the suffocations suffered by Shostakovich and Prokofiev. Today, we are not so sure. In retrospect, who can say that the "neo-classical" symphonies and concertos of Stravinsky’s exile eclipse the overtly "Russian" ballets of his youth? Rachmaninoff, in the West, became a famous and popular concert pianist: an American trophy. But his creative output plummeled. He remained a permanent stranger in New York City and California. Shostakovich, in Leningrad, suffered world war and domestic terror. His mood blackened, his health declined. He was viciously patronized in Europe and America as a victim of ideological persecution. No one patronizes Shostakovich today.

What was Prokofiev thinking when he repatriated his family to Soviet Russia—foreseeing (as he confided to his émigré friend Vernon Duke) that he would never be permitted to travel abroad with his wife and two children? If there is a conventional wisdom, it is that he had tired of “competing” with Stravinsky’s peerless Western reputation. Back in Russia, Soviet aesthetic strictures sweetened and softened Prokofiev’s acerbic idiom. He was even forced to compose “by committee.” His life was unquestionably shortened by illness and anxiety. And—no less than with Shostakovich—the Soviet pressure-cooker catalyzed his most famous music: the Fifth Symphony, the Seventh Piano Sonata, and Romeo and Juliet.

A central participant in the Pacific Symphony’s Shostakovich festival last season was the pianist Alexander Toradze, whose own Russian/American odyssey is anything but simple. Toradze was born in Tbilisi in 1952. He graduated from the Moscow Conservatory. He defected to the United States. Some years ago when I asked Toradze to assess Prokofiev’s fate, he paused a long minute before answering:

“The impact of politics on Prokofiev and Shostakovich—on their music—is so obvious any idiot can hear the difference. After interference from Stalin, a person changes entirely. OK, maybe you can say that the lesser the genius, the more drastic the change. Take the case of Khatchaturian, whose music is so sugary. His early music, as it turns out, is confrontational: avant-garde, constructivist, futurist, intent on demolishing everything. With Prokofiev and Shostakovich, the transformation is more organic. Even so, early Prokofiev works like Sarcasms, early Shostakovich works like the First Piano Sonata are enfant terrible explosions. But do we want a different Prokofiev, a different Shostakovich than what we have? Do we want Prokofiev without the Fifth Symphony and War and Peace and Romeo and Juliet? Yes, you can argue that both Shostakovich and Prokofiev produced their best work under Stalin. This music comprises a rather sizable part of 20th century music. Unfortunately, that’s the conclusion you have to make.”

Prokofiev’s copious diaries, published in 2002, have enhanced understanding of Prokofiev the man—as has Simon Morrison’s massive 2009 study The People’s Artist: Prokofiev’s Soviet Years. But the gain in information and nuance has not furnished clarity: in real life, decisions are rarely reducible to lists of reasons. Prokofiev remains an elusive personality, not especially prone to self-reflection or self-disclosure. Addressing the central topic of his book Morrison summarizes:

Though valued by the regime and supported by its institutions, [Prokofiev] suffered correction and censorship, the eventual result being a gradual sapping of his creative energies. He sought to influence Soviet cultural policy, but instead it influenced him. Prokofiev revised and re-revised his late ballets and operas in an effort to see them staged, but, more often than not, his labors went to waste.

Morrison reports that Prokofiev never intended to stay put in the Soviet Union. He was lured back by a government in need of international celebrities. He imagined, Morrison writes, “that Moscow would simply replace Paris as the center of his operations.” World War II and Stalinist repression intervened.

Should Prokofiev have known better? Visiting Russian in 1927, he learned of detentions, disappearances and suicides. And yet following a second such trip two years later, he wrote in his diary: “It’s a shame to part from the USSR. The goal of the trip was obtained: I have certainly, definitely become stronger.” Like Shostakovich (or, for that matter, Aaron Copland in the U.S.), Prokofiev was far from immune to the goal of a simplified and patriotic people’s art. A 1933 diary entry reads: “Several hints that my music is too complicated for the masses gave me the idea that what is needed now is to create for the masses in a manner that allows the music to remain good. My previous melodic pieces and my search for a ‘new simplicity’ have prepared me well for this task.”
The diaries also document that in 1924, while in the West, Prokofiev converted to Christian Science. Its emphasis on positive thought serendipitously resonated with Soviet aesthetics. Prokofiev absorbed a mission to elevate Russian musical culture in service to the Russian people. In wartime works such as the Fifth Symphony and Seventh Piano Sonata, he memorably succeeded.

* * *

Of all the new information percolating from the previously sealed Prokofiev files in the Russian State Archives, the most startling elaborate his intention to furnish a “happy ending” for his Romeo and Juliet ballet. As reported by Morrison, a draft of the scenario dated May 16, 1935, terminates as follows:

Juliet lies in her bedchamber, having taken the sleeping potion prepared for her by Friar Laurence. “Romeo enters,” “dispatches the servant,” and “pulls back the cover,” but he is unable . . . to rouse Juliet; Romeo concludes that she has died and, grief-stricken, resolves to commit suicide. The arrival of Friar Laurence prevents him from pulling out his dagger . . . . “Juliet begins to breathe.” Friar Laurence “strikes a gong”; Romeo clutches Juliet and bears her from the room “into a grove.” The people gather, and Friar Laurence directs their attention to the lovers. “Juliet slowly comes to herself.” She and Romeo express their feelings of relief and joy in a final dance.” A quiet musical apotheosis comes last.

Morrison’s account of the ballet’s history, and of its intended ending, is a case study in Soviet art and politics. The ballet was originally scheduled to be presented by the Bolshoi in 1936. But a 1935 piano audition was poorly received. The style seemed insufficiently Romantic. But the biggest sticking point was the ending. In collaboration with Prokofiev and the dramatist Adrian Piotrovsky, the director Sergey Radlov had decided to update Shakespeare’s story as “a play about the struggle for love, about the struggle for the right to love by young, strong, and progressive people battling against feudal traditions and feudal outlooks on marriage and family.” Then the Bolshoi premiere was cancelled as part of a Soviet-style cultural overhaul during which the theater’s administrative director, Vladimir Mutnikh, was arrested and executed as an “enemy of the people.”

In a series of ensuing revisions to the ballet, Prokofiev restored Shakespeare’s tragic ending. He was pressured into numerous other changes. Still others were undertaken behind his back. The premiere, in 1938, occurred in Brno, Czech Republic. The first Russian performance finally took place in Leningrad in 1940, choreographed by Leonid Lavrovsky with Galina Ulanova as Juliet. In 1940, Stalin approved a Moscow performance. Within a decade, the ballet was an international success—and so it remains. In Morrison’s opinion, however, “the issue of the ending aside, the 1935 version . . . makes more dramatic sense than the 1940 revision, which sounds in places like an exploratory draft.” Morrison also believes that the first and second concert suites extracted from the ballet in 1936 “provide a better sense of Prokofiev’s intended orchestration of the ballet than the actual score.”

This tale of resistance and revision partly documents a conflict with traditional grand balletic notions and genres: Lavrovsky and Ulanova wanted more “ballet music”; Prokofiev intended a more original, more progressive dance/theater piece. Ulanova herself (whose Juliet is indelibly documented by the famous 1955 Soviet film of the ballet) reminisced:

To tell the truth we were not accustomed to such music, in fact we were a little afraid of it. It seemed to us that in rehearsing the Adagio from Act I, for example, we were following some melodic pattern of our own, something nearer to our own conception of how the love of Romeo and Juliet should be expressed than that contained in Prokofiev’s “strange” music. For I must confess that we did not hear that love in his music then.

As for the discarded happy ending, Prokofiev in 1941 had this to say for official consumption:

There was quite a fuss at the time about our attempts to give Romeo and Juliet a happy ending . . . . The reasons for this bit of barbarism were purely choreographic: living people can dance, the dying cannot . . . . What caused me to change my mind was a remark someone made to me about the ballet: “Strictly speaking your music does not express any real joy at the end.” That was quite true. After several conferences with the choreographers it was found that the tragic ending could be expressed in dance and in due course the music for that ending was written.

Morrison comments: “Prokofiev and Radlov perhaps wanted to believe that the two lovers had merely gone to sleep, that the fantastic energies in their relationship remained unaffected by potions and daggers. This formulation elaborates a central precept of Christian Science, whose teachings Prokofiev esteemed: ‘No form or physical combination is adequate to represent infinite Love.’”

For our performances, Carl St.Clair has created a suite drawing on the complete ballet and the two suites extracted by Prokofiev. He has restored the original ending, as conceived by Radlov, Piotrovsky and Prokofiev. And he has added two actors, representing Romeo and Juliet in old age. The resulting script, combining Shakespeare and faux Shakespeare, is my contribution.

Thank you to our concert sponsors

Symphony 100

Symphony 100 is an exclusive membership group that offers adult music education opportunities and several unique events or field trips available only to members. Membership is limited to 100 women, who support special projects of the Symphony through an annual contribution of $1,000.
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 advisor for the annual Schubertiade at New York’s 92nd Street Y. He is most recently the author of On My Way—The Untold Story of Rouben Mamoulian, George Gershwin, and “Porgy and Bess.” As executive director of the Brooklyn Philharmonic Orchestra, he received national attention for “The Russian Stravinsky,” “Dvořák and America,” “American Transcendentalists,” “Flamenco” and other festivals that explored the folk roots of concert works and the quest for national identity through the arts. Now an artistic adviser to various American orchestras, he has created more than three dozen interdisciplinary music festivals since 1985.

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.

Timothy Landauer was hailed “a cellist of extraordinary gifts” by The New York Times when he won the coveted Concert Artists Guild International Award in 1983 in New York. Landauer is the winner of numerous prestigious prizes and awards, among them the Young Musicians Foundation’s National Gregor Piatigorsky Memorial Cello Award, the Samuel Applebaum Grand Prize of the National Solo Competition of the American String Teacher’s Association and the 1984 Hammer-Rostropovich Scholarship Award.

Landauer’s extensive engagements include his highly acclaimed recitals at Carnegie Recital Hall, the Ambassador Auditorium in Los Angeles, the Orford Arts Center in Montreal, the City Hall Theatre in Hong Kong and in Hannover, Germany. He has performed as a soloist with orchestras across three continents: they include the Russian Philharmonic Orchestra, the Gulbenkian Orchestra in Lisbon, the Hong Kong Philharmonic, the Taiwan National Symphony, the Beijing Symphony, and the Shanghai Symphony Orchestra. In the United States, Landauer has also appeared with the Maryland Symphony, the Grand Teton Festival Orchestra and Pacific Symphony.

Landauer was the recipient of “The Outstanding Individual Artist Award 2004” presented by Arts Orange County. He holds the Catherine and James Emmi Chair.

In April 2014, Decca issued a 13-CD Collector’s Edition of the “Complete Tone Poems and Concertos of Richard Strauss,” in celebration of the 150th anniversary of his birth. Raymond Kobler, as concertmaster of the San Francisco Symphony (1980-1998), is featured as solo violin in Ein Heldenleben and Zarathustra, which were chosen for this honor along with four other tone poems conducted by Herbert Blomstedt (Don Juan, Alpine Symphony, Death and Transfiguration, Metamorphosen). This collection includes the Vienna Philharmonic, Berlin Philharmonic, the Cleveland Orchestra and many more. It is available on Arkivmusic and Amazon.

In Stereo Review (August 1994), David Hall wrote of this recording of Ein Heldenleben: “The closing ‘Escape from the world and fulfillment’ is as movingly played as I have ever heard it: Compliments not only to Kobler but also to the horn soloist... I haven’t heard the final bars so gloriously executed... since the Mengelberg/New York Philharmonic reading of hallowed memory.”

Important premieres in which Kobler has been featured include the United States premiere of Sir Michael Tippett’s Triple Concerto in 1981, the North American premiere of the Violin Concerto by Janacek in 1989, and the United States premiere of the orchestral version of Lutoslawski’s Partita in 1991 with the composer conducting.

Kobler has been concertmaster of Pacific Symphony since 1999 and currently occupies the Eleanor and Michael Gordon Chair.
Paul Manaster has been the associate concertmaster of Pacific Symphony since 1998. He is almost a native Californian, having grown up in San Diego from a young age. Manaster has performed with a variety of groups in the Southern California area, including the San Diego Symphony and the Los Angeles Philharmonic. He has performed as concertmaster of the Riverside Philharmonic and the San Diego Chamber Orchestra.

Prior to his move to Orange County, Manaster lived in Texas for eight years, playing with the San Antonio Symphony. He received a Bachelor of Music degree from Northwestern University. In addition to performing, Manaster teaches violin privately and has served on the faculty of Trinity University and other institutions. Manaster lives in Irvine with his actress/oboist wife Dianne, their daughter Stephanie and three cats.

Jeanne Skrocki is the assistant concertmaster of Pacific Symphony and concertmaster of the Redlands Symphony Orchestra. She was concertmaster of the Opera Pacific orchestra for 12 years. A native of Los Angeles, she began her training with her mother, Bonnie Bell, and then studied with Manuel Compinsky of the famed Compinsky Trio. Skrocki made her solo debut with the Los Angeles Philharmonic at age 14 and, at only 17 years old, was awarded a full scholarship to study with legendary violinist Jascha Heifetz in his master class at USC. Skrocki is a member of the prestigious faculty at the Jascha Heifetz Symposium held at Connecticut College each June. Locally, Skrocki frequently performs at the La Jolla Summerfest, as a member of the California Quartet and in collaboration with local jazz guitarist Peter Sprague. Skrocki has recorded with Pacific Symphony, numerous chamber ensemble groups and on hundreds of motion picture soundtracks. Highlights include working with Itzhak Perlman and Yo-Yo Ma on John Williams’ score for the movie Memoirs of a Geisha and with Hilary Hahn on James Newton Howard’s score for The Village. Skrocki is an enthusiastic teacher and is an artist in residence at the University of Redlands with a full violin studio and responsibility for the strings chamber music program. Skrocki has a bachelor’s degree in aeronautical engineering from California Polytechnic State University, San Luis Obispo.

Bridget Dolkas is the principal second violin of Pacific Symphony and holds the Elizabeth and John Stahr Chair. She is a passionate and vibrant member of the Southern California musical community. As first violinist and founding member of the California Quartet, she co-founded the Connections Chamber Music Series (connectionsmusic.com), of which Tim Mangan of the Orange County Register wrote, “a worthy series.” Since 2000, the California Quartet has performed in Europe and the United States to great acclaim.

Dolkas has performed worldwide since the age of 10. In recent years, she has performed as soloist with South Coast Chamber Orchestra and Poway Symphony. She performed for eight years in the San Diego Symphony and the San Diego Opera Orchestra. Studying chamber music under such masters as Joseph Silverstein, Kim Kashkashian, Fred Sherry, Toby Appel, as well as the Juilliard, Alexander and Miro Quartets, has made a tremendous musical impact on Dolkas. As a student of Alice Schoenfeld, she earned her Bachelor of Music degree at the University of Southern California, continuing her studies with Isaac Malkin and completing a Master of Music degree from the Manhattan School of Music. She is near completion of a Doctor of Musical Arts degree from UCLA, where she studied with Mark Kaplan. Dolkas resides in the beautiful town of Carlsbad with her husband Sean (a trombonist) and two wonderful children, Miles and Ruby.

Rich Wordes is pleased to return to Pacific Symphony after playing Sherlock Holmes in Pacific Symphony’s Family Musical Mornings concert of Sherlock Holmes and the Mystery of the Haunted Violin. Word’s other favorite stage credits include Gypsy (Herbie), Annie Warbucks (Daddy Warbucks), Into the Woods (Narrator/Mysterious Man), 42nd Street (Bert Barry), Fiddler on the Roof (Lazar Wolf), Meet Me in St. Louis (Alonzo Smith); Sordid Lives (GW Nethercutt), the concert version of South Pacific (Luther Billis/Narrator), Little Shop of Horrors (Mushnik), The Retreat from Moscow (Edward), Cabaret (Herr Schultz), Hello Dolly (Horace Vandergelder), The 1940’s Radio Hour (Johnny Cantone), Scared Money (Sonny); Boomers: The Musical Revue of a Generation (Miles); Xanadu, The Musical (Danny McGuire), Titanic, The Musical (Capt. Smith), Brooklyn Boy (Manny Weiss) and Lucky Stiff (Luigi/Tony).
Amy Hitchcock has performed in *Nunsense*, *Guys & Dolls*, *Sordid Lives*, *Meet Me in St. Louis*, *Quilters*, *42nd Street*, *Follies*, *Anything Goes*, *Steel Magnolias*, *Macbeth*, *Never In My Lifetime*, *Blood Wedding* and *I Love You, You’re Perfect, Now Change.*

She teaches the after-school drama program at the elementary schools in the Laguna Beach Unified School District during the school year. She also works with children in theater at Broadway Bound OC.

David Tai Kim was born in Seoul, South Korea but considers Long Beach to be his hometown. Kim’s professional career began in 2002 when he joined the Dance Theatre of Harlem under the direction of the Arthur Mitchell. In 2006, Kim performed Mitchell’s pas de deux “the Greatest” at the White House for President George W. Bush. Kim also performed with Ballet Met Columbus and Ballet West as well as the Metropolitan Opera. His career has returned him to Southern California, and he recently performed Nicolo Fonte’s *Left Un-Said* with Barak Ballet. Kim is currently involved in projects with Clairobscure Dance Company, Nouveau Chamber Ballet and Southern California Dance Theater.

Keira Schwartz studied under the careful eyes of Josephine Jason and Allan Cross before heading overseas to Mannheim, Germany on full scholarship to “Die Akademie des Tanzes.” Upon completing her training, Schwartz remained in Europe, dancing for Staatstheater Meiningen Ballett and the Anhaltisches Theater Dessau Ballet. With new shores in sight, she then moved to England to dance for Northern Ballet. Since arriving in America, Schwartz has danced for the Sarasota Ballet, Atlantic City Ballet, Ballet San Jose, Company C, Rawson project, Ballet Red and Barak Ballet.

Lorin Johnson performed with the San Francisco Ballet and American Ballet Theatre under the directorship of Mikhail Baryshnikov. Recently, he served as ballet master for Alexei Ratmansky’s *The Sleeping Beauty* with American Ballet Theatre at Segerstrom Center for the Arts. His choreography has been presented internationally at such festivals as the Fabbrica Europa (Florence, Italy) and at the Garage Museum (Moscow, Russia), as well as nationally at such venues at the Ford Amphitheatre and Los Angeles Theater Center. Johnson is an associate professor of dance at California State University, Long Beach.
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.