

JUNE 2-4

classical series

SEGERSTROM CENTER FOR THE ARTS
RENÉE AND HENRY SEGERSTROM CONCERT HALL



presents

2015-16 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 | **ANDRÉ WATTS** • PIANO

Ludwig van Beethoven (1770-1827)

Concerto No. 4 in G Major for Piano and Orchestra, Op. 58

Allegro moderato
Andante con moto
Rondo: Vivace
André Watts

INTERMISSION

Hector Berlioz (1803-1869)

Symphonie Fantastique, Op. 14

Rêveries, Passions
Un bal (A Ball)
Scène aux champs (Scene in the Country)
Marche au supplice (March to the Scaffold)
Songe d'une nuit du sabbat (Dream of a
Witches' Sabbath)

Uncontrollable Desire
OBSESSION
Post-concert event Saturday only
(see page 3 for details)

2015-16 Piano Soloists are sponsored by **The Michelle F. Rohé Distinguished Pianists Fund.**

These concerts are generously sponsored by the **E. Nakamichi Foundation.**

The Thursday, June 2, concert is generously sponsored by **Ellie and Mike Gordon.**

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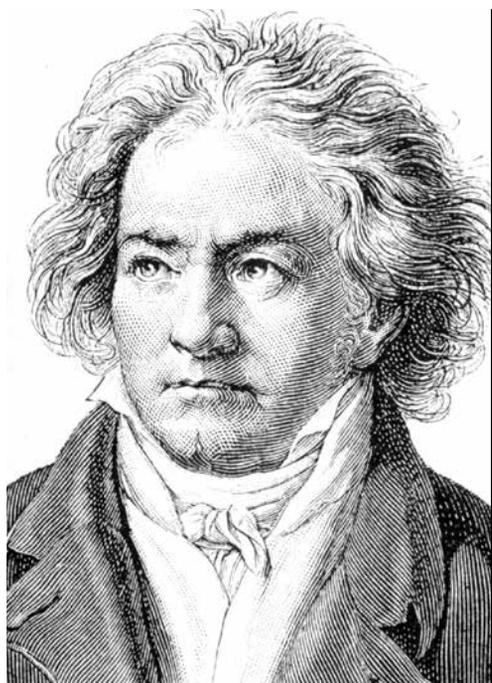
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The Saturday, June 4, concert is being recorded for
broadcast on Sunday, July 31, at 7 p.m. on Classical KUSC.



LUDWIG VAN BEETHOVEN
(1770-1827)

Piano Concerto No. 4

LUDWIG VAN BEETHOVEN (1770-1827)

Instrumentation: 1 flute, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, timpani, strings, solo piano

Performance time: 34 minutes

Background

When he was 22, Beethoven, like Mozart before him, moved to Vienna to further his career. But Beethoven was far less fully formed as a composer at that age than was Mozart, who was composing masterpieces in his late teens. When he transferred to Vienna in 1792, few in Beethoven's circle suspected that he might spend the rest of his days there—or that he would transform the notion of the concerto. His great patron and protector Count Ferdinand von Waldstein had arranged the move so that Beethoven could take instruction from Haydn, who welcomed and valued him as his most talented pupil. But friends and associates in Bonn, who gave him a cordial sendoff, voiced their fond expectations of his return.

Beethoven's writing indicates that he did not reciprocate Haydn's friendly feelings, but he approached his work with music's grand old man with utmost seriousness, cultivating mastery in the Classical style that he would eventually challenge and disrupt. He spent just one year studying with Haydn, but worked his way through the major forms of Classical composition as if following a curriculum of his own meticulous devising that was less attuned to the statesmanlike Haydn than to the bolder Mozart—who, like Beethoven, was a pianist who viewed writing piano concertos as strategically important in building his professional standing.

Beethoven's first two piano concertos were important not only as compositional milestones, but also as demonstrations of his virtuosity at the keyboard, as Mozart's had been before him. However, Beethoven was his own harshest critic, doubting his own compositional ability. Mozart's apparent ease confounded Beethoven, who agonized over every note. Though Beethoven's reputation as one of music's boldest innovators is fully deserved, he did not

publish a piano concerto until years after Mozart's death despite his own considerable abilities on the instrument. (Mozart and Cramer were the only pianists he seems to have praised unreservedly.) In Beethoven's first three concertos, Mozart's influence is unmistakable. But with his fourth, everything changes.

In the Piano Concerto No. 4 we hear the work of a more confident composer – one who has fully found his voice. This concerto's themes have a nobility that is distinctly Beethoven's own, and he develops them in ways that previous composers had never dared. Mozart's 20-something piano concertos had brought the form to a new level of beauty, expressiveness and formal refinement, representing the culmination of the Classical era; Beethoven built on this legacy, expanding the old forms beyond the breaking point and then creating new ones. His fourth piano concerto was a crucial leap in this process, and it opened the way for the great concertos of the Romantic era.

What to Listen For

Did our modern conception of the Romantic concerto start here? Certainly, a case can be made for this idea. The concerto form was especially well suited to Beethoven's approach to composition. His preoccupation with the great ideas of his time, especially the questions of human freedom and the individual's relation to the state, were never far from his music. As with his symphonies, Beethoven's piano concertos pushed the scope and heft of the form as he worked his way through musical ideas. Beethoven greatly admired Mozart's piano concertos, with their constant sense of spontaneity and delight, but did not pursue these qualities in his own concertos. Instead, they get progressively weightier starting with this one and reaching an extreme in the fifth, which can be heard as an inquiry into freedom and tyranny.

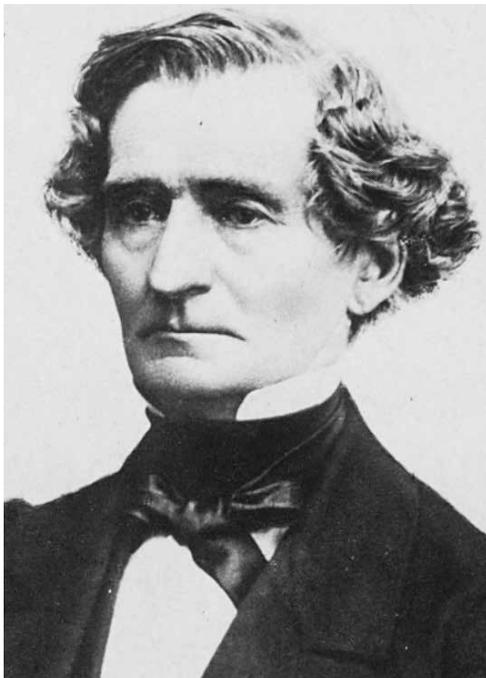
In the fourth, the concerto's freshness is apparent from its opening. The piano introduces a simple theme in G major with a few simple chords while the orchestra is at rest. Then the orchestra enters with the same theme, but in a key that bears little relation to the piano's statement, introducing a competitive tension between solo instrument and ensemble that would become a mainstay of Romantic concertos, and sustaining it with bold harmonic modulations. The second movement is rhapsodic and almost agonizingly slow, setting up a contemplative mood; Franz Liszt, the most admired pianist of his generation, described this movement as a depiction of Orpheus taming the furies.

In the sublime third movement, the piano keeps returning to the dramatic main theme despite the allure of one sub-theme after another. The structure is a traditional rondo form—A-B-A-C-A-D-A—but it builds with a sense of joyful drama. Hearing it, we can put a different twist on Liszt's description: Apollo, in his chariot of light, triumphantly bringing music to the world.

After Saturday night's concert!
RENÉE AND HENRY SEGERSTROM CONCERT HALL LOBBY

Uncontrollable Desire
OBSESSION

Further explore Berlioz's themes of passion, desire and losing control with an immersive performance experience by Pacific Symphony musicians, led by violinist Bridget Dolkas, with special guest DJ VFresh.



HECTOR BERLIOZ
(1803–1869)

Symphonie Fantastique

HECTOR BERLIOZ (1803–1869)

Instrumentation: 2 flutes (second doubling on piccolo), 2 oboes (second doubling on English horn), 2 clarinets (first doubling on E-flat clarinet), 4 bassoons, 4 horns, two trumpets, 2 coronets, 2 trombones, bass trombone, 2 tubas, 2 timpani, 2 percussion, 2 harps, strings

Performance time: 49 minutes

Background

The life of French composer Hector Berlioz encompassed contradictory extremes. He was a perceptive critic and writer who championed younger composers such as Charles Gounod. As an advocate for music, especially French music, he let logic be his guide. But his personal life was wildly passionate and reckless, and his *Symphonie Fantastique* is a product of his passions—an expression not only of his burning infatuation with a seemingly unattainable woman, but also of opium-induced fantasies.

Borne out by those who knew him, Berlioz's account of the night in 1827 when he attended a performance of *Romeo and Juliet* in Paris shows him helplessly in the grip of overwhelming experience. He found himself on his knees, almost unable to breathe, consumed by the power of the acting and the sound of Shakespeare's language. He did not understand a word of it, but it became an obsession—as did Miss Smithson, the Juliet whom he pursued for years and eventually married. "The impression her outstanding talent made on my mind is only comparable to the upset which I suffered from the poet whose worthy interpreter she was," he later wrote.

More relevant to us—though perhaps apocryphal—is another purported remark from Berlioz: "I shall marry Juliet and write my biggest symphony on the play." His reference was to his *Romeo and Juliet* symphony of 1839, but the *Symphonie Fantastique*, composed nine years earlier, is also focused on his burning passion for Miss Smithson. Berlioz wrote numerous love letters to the charismatic Irish actress when she was in Paris, but they went unanswered, and she left that city without having met him. He composed the *Symphonie Fantastique* as a declaration of love, but it is also an expression of

frantic despair in which he envisions his own death. Few works of art have so successfully and vividly captured feelings so fevered that they seem to embody the paradigm of the American beat poets of the 1950s: life lived at a pitch that was next to madness. And like many of the beat poets, Berlioz was more than likely under the influence of his drug of choice—opium—when he composed much of the *Symphonie Fantastique*. Leonard Bernstein put it bluntly and brilliantly when he observed, "Berlioz tells it like it is. You take a trip, you wind up screaming at your own funeral."

When Harriet Smithson finally heard the *Symphonie Fantastique* in performance, in 1832, she glimpsed the extent of his genius—and his passion. Six years after he had first seen her on stage, Hector Berlioz succeeded in making her his wife, though they did not share a common language. (Perhaps few husbands and wives actually do.) Their marriage was a disaster.

What to Listen For

Yes, Berlioz's life embodied the clichés of flaming Romanticism. But our impressions of him as a firebrand spring not only from his eventful love life, but from his visionary music, which was early in its use of modern, overlapping rhythms and surprising harmonies. Perhaps most important of all, Berlioz found ways to make orchestral music brilliantly dramatic, seeming to delineate incidents without words. Wagner, who attended the premiere of the *Romeo and Juliet* Symphony, shared Berlioz' concern with the relationship of music to drama, and we can hear traces of this symphony in *Tristan und Isolde*, which came to the public 20 years later.

Berlioz's spirit of innovation came at a crucial time for the symphony. Anyone who attempted the form after 1827 did so in the shadow of Beethoven, who had redefined the possibilities of symphonic form with his Choral Symphony, the Ninth. Through the end of the 19th century, most Germanic composers were still incorporating the familiar, decorative conventions of the late Romantic era in their symphonies—Dvořák, Saint-Saëns, Brahms and Tchaikovsky, to name a few. Though Brahms was also haunted by the specter of Beethoven, he worked as an apprentice might with a master's tools and traditions. Berlioz wrote the *Symphonie Fantastique* in 1830, just three years after Beethoven's death. Though the symphonic stakes were not quite so high in France, the desire for new formal directions was still to be reckoned with.

Berlioz met this challenge with symphonies that were programmatic in nature, providing a story line that sometimes eclipsed the usual architecture of sonata allegro form. Though the technical elements of thematic introduction and exposition are still present, we are more compelled by drama than by form as we listen; the result is a symphony perched on the edge of the more freewheeling tone-poem. The *Symphony Fantastique* is perhaps the single most famous example of a programmatic symphony, with its story line providing a way to push beyond historic boundaries of symphonic form.

Part of the almost hallucinatory vividness of this symphony's effects comes from the fact that it tells a story that Berlioz lived; it is almost a literary memoir in music.

No other description of the emotional turmoil underlying the *Symphonie Fantastique* is as valuable as Berlioz's own account, from his original program notes written in 1845, 15 years after the symphony's premiere:

Movement one (Reveries – Passions)

The author imagines that a young musician... sees for the first time a woman who unites all the charms of the ideal person his imagination was dreaming of, and falls desperately in love with her. By a strange anomaly, the beloved image never presents itself to the artist's mind without being associated with a musical idea, in which he recognises a certain quality of passion, but endowed with the nobility and shyness which he credits to the object of his love. [We hear this musical idea as the "idée fixe" that threads itself through this movement and, indeed, through the entire symphony, like the glimpse of an elusive love-object.]

Movement two (A Ball)

The artist finds himself...amid the tumult of a festive party, in the peaceful contemplation of the beautiful sights of nature, yet everywhere, whether in town or in the countryside, the beloved image keeps haunting him and throws his spirit into confusion.

Movement three (Scene in the Country)

One evening in the countryside [the artist] hears two shepherds in the distance...this pastoral duet, the setting, the gentle rustling of the trees...gives rise to some hope... that he will soon no longer be on his own...But what if she betrayed him!

Movement four (March to the Scaffold)

Convinced that his love is unappreciated, the artist poisons himself with opium. The dose of narcotic, while too weak to cause his death, plunges him into a heavy sleep accompanied by the strangest of visions. He dreams that he has killed his beloved, that he is condemned, led to the scaffold and is witnessing his own execution. As he cries for forgiveness, the effects of the narcotic set in. He wants to hide but cannot, so he watches as an onlooker as he dies. The procession advances to the sound of a march that is sometimes somber and wild, and sometimes brilliant and solemn, in which a dull sound of heavy footsteps follows without transition the loudest outbursts. At the end of the march, the first four bars of the *idée fixe* reappear like a final thought of love interrupted by the fatal blow when his head bounced down the steps.

Movement five (Witches' Sabbath)

[The artist] sees himself at a witches' sabbath in the midst of a hideous gathering of shades, sorcerers and monsters of every kind who have come together for his funeral. Strange sounds, groans, outbursts of laughter [are heard]; distant shouts which seem to be answered by more shouts. The beloved melody appears once more, but has now lost its noble and shy character; it is now no more than a vulgar dance tune, trivial and grotesque: it is she who is coming to the sabbath ... Roar of delight at her arrival ... She joins the diabolical orgy ... The funeral knell tolls, a burlesque parody of the *Dies irae*, the dance of the witches...

To this day, the *Symphonie Fantastique* retains its power to shock, and no moment is more shocking than Berlioz's introduction of the sacred melody of the *Dies Irae* distorted into the eerie profanity of a witches' dance. A final wisp of the beloved *idée fixe* is snuffed forever amid the

corruption, a sublime motif twisted into a vulgar jig—a sad outcome rendered into glorious music.

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.

INSIDE AND OUT: PLAZACAST AND COMMUNITY FESTIVAL Saturday, June 4, at 5 p.m.

This year's Community Festival activities are inspired by the themes and motifs in Hector Berlioz's *Symphonie Fantastique*, a musical wonder filled with vivid descriptions of obsession, dreams and altered reality.

5:00 p.m. Food trucks open

5:00-7:00 p.m. Mobile Mural Lab

What is your *idée fixe*? Berlioz used a special theme, which he called his *idée fixe*, to represent his muse, Harriet Smithson, throughout *Symphonie Fantastique*. Contribute to our public chalk mural and tell us about a central theme or inspiration in your life that keeps you doing what you do!

5:00-5:30 p.m. V&T Dance

Orange County's premier classical ballet and dance academy kicks off the Community Festival with their highly-acclaimed "Unusual Proportions," which sweeps the audience away into another reality. The performance includes classical ballet and contemporary pieces that bring various forms of creativity and artistic expression to life. See how age-old themes of imagination, passion and movement, which can also be found in Berlioz's composition, are interpreted by dancers today.

5:40-6:00 p.m. The Axe Duo

An electric guitar duo uses music to explore the themes of dreams and imagination—inspired by *Symphonie Fantastique*—through a wide array of familiar melodies and rhythmic tunes that will surely enchant the crowd!

6:10-6:30 p.m. The Story of *Symphonie Fantastique*

Actor David Prather brings the story of *Symphonie Fantastique* dramatically to life as he explores the themes and origins behind Berlioz's creation of *Symphonie Fantastique* and what this work brought to the world when it was debuted in France in 1830.

6:45-7:15 p.m. Shoreline Symphonic Winds

This fantastic community ensemble, led by Greg Flores, performs a wind arrangement of "March to the Scaffold" and "Dream of a Witches' Sabbath," which are the fourth and fifth movements of Berlioz's *Symphonie Fantastique*. Closing with "Bacchanale" from *Samson and Delilah* by Camille Saint-Saëns, this group ties up the festival with another tune from a French composer.

7:30-8:00 p.m. Outdoor Preview Talk with Rich Capparella

8:00 p.m. "André Watts Plays Beethoven" concert begins

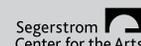
Turn to page 1 for concert information.

Post-concert event, OBSESSION, in concert hall lobby.

This event is generously supported by



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CARL ST. CLAIR
WILLIAM J. GILLESPIE
MUSIC DIRECTOR CHAIR

In 2015-16, Music Director Carl St. Clair celebrates his 26th 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," which continues for the fifth season in 2015-16 with Puccini's *Turandot*, following the concert-opera productions of *La Bohème*, *Tosca*, *La Traviata* and *Carmen* in previous seasons; the creation six years ago of a series of multimedia concerts featuring inventive formats called "Music Unwound"; and the highly acclaimed American Composers Festival, which highlights the splendor of the William J. Gillespie Concert Organ in 2015-16 with music by Stephen Paulus, Wayne Oquin and Morten Lauridsen.

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 2015-16 season continues a slate of recordings of works commissioned and performed by the Symphony in recent years with the release of William Bolcom's *Songs of Lorca* and *Prometheus*. These join Elliot Goldenthal's *Symphony in G-sharp Minor*, released in 2014-15; 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. St. Clair has led the orchestra in other critically acclaimed albums including two piano concertos of Lukas Foss; Danielpour's *An American Requiem* and Goldenthal's *Fire Water Paper: A Vietnam Oratorio* with cellist Yo-Yo Ma. Other commissioned composers include James Newton Howard, Zhou Long, Tobias Picker, Frank Ticheli and Chen Yi, Curt Cacioppo, Stephen Scott, Jim Self (Pacific Symphony's principal tubist) and Christopher Theofanidis.

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

From 2008-10, 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 became the 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 and community engagement programs including Pacific Symphony Youth Ensembles, Heartstrings, Sunday Casual Connections, OC Can You Play With Us?, arts-X-press and Class Act.



ANDRÉ WATTS
PIANO

André Watts burst upon the music world at the age of 16 when Leonard Bernstein chose him to make his debut with the New York Philharmonic in their Young People's Concerts, broadcast nationwide on CBS-TV. Only two weeks later, Bernstein asked him to substitute at the last minute for the ailing Glenn Gould in performances of Liszt's E-flat Concerto with the New York Philharmonic, thus launching his career in storybook fashion. More than 50 years later, André Watts remains one of today's most celebrated and beloved superstars.

A perennial favorite with orchestras throughout the U.S., Watts is also a regular guest at the major summer music festivals including Ravinia, the Hollywood Bowl, Saratoga and Tanglewood. Recent and upcoming engagements include appearances with the Philadelphia Orchestra and on tour, the New York and Los Angeles Philharmonics, the Minnesota Orchestra and the St. Louis, Atlanta, Detroit, Cincinnati, Dallas, Houston, Baltimore, Indianapolis, Seattle and National symphonies among others. In celebration of the Liszt anniversary in 2011, Watts played all-Liszt recitals throughout the U.S., while recent and upcoming international engagements include concerto and recital appearances in Japan, Hong Kong, Germany and Spain.

Watts has had a long and frequent association with television, having appeared on numerous programs produced by PBS, the BBC and the Arts and Entertainment Network, performing with the New York Philharmonic, Boston Symphony, Philadelphia Orchestra, Mostly Mozart Festival Orchestra and the Chamber Music Society of Lincoln Center among others. His 1976 New York recital, aired on the program "Live from Lincoln Center," was the first full-length recital broadcast in the history of television, and his performance at the 38th Casals Festival in Puerto Rico was nominated for an Emmy Award in the category of Outstanding Individual Achievement in Cultural Programming. Watts' most recent television appearances are with the Philadelphia Orchestra on the occasion of the orchestra's 100th Anniversary Gala and a performance of the Brahms Concerto No. 2 with the Seattle Symphony, Gerard Schwarz conducting, for PBS.

Watts' extensive discography includes recordings of works by Gershwin, Chopin, Liszt and Tchaikovsky for CBS Masterworks; recital CD's of works by Beethoven, Schubert, Liszt and Chopin for Angel/EMI; and recordings featuring the concertos of Liszt, MacDowell, Tchaikovsky and Saint-Saëns on the Telarc label. He is also included in the Great Pianists of the 20th Century series for Philips.

A much-honored artist who has played before royalty in Europe and heads of government in nations all over the world, Watts received a 2011 National Medal of Arts, given by the president of the United States to individuals who are deserving of special recognition for their outstanding contributions to the excellence, growth, support and availability of the arts in the United States. In June 2006, he was inducted into the Hollywood Bowl of Fame to celebrate the 50th anniversary of his debut (with the Philadelphia Orchestra) and he is also the recipient of the 1988 Avery Fisher Prize. At age 26, Watts was the youngest person ever to receive an honorary doctorate from Yale University and he has since received numerous honors from highly respected schools including the University of Pennsylvania, Brandeis University, The Juilliard School of Music and his alma mater, the Peabody Conservatory of Johns Hopkins University. Previously artist-in-residence at the University of Maryland, Watts was appointed to the newly created Jack I. and Dora B. Hamlin Endowed Chair in Music at Indiana University in May, 2004.

André Watts' Hamburg Steinway is provided by Mary Schwendeman Concert Service. Recordings available on the SONY Classical, Philips, Angel/EMI and Telarc labels. André Watts appears by arrangement with CM Artists.

THANK YOU TO OUR SPONSORS

The Michelle Rohé Distinguished Pianists Fund

Michelle Rohé is one of the great patrons of the arts in Orange County. She has invested in Pacific Symphony's artistic excellence and has a particular love of great pianists. Her kind spirit and willingness to support the arts make much of what we do possible. We are grateful to The Michelle Rohé Distinguished Pianists Fund for sponsoring our piano soloists this season.

Mike and Ellie Gordon (Thursday night)

Pacific Symphony is deeply indebted to Mike and Ellie Gordon, who have been generous and loyal supporters of the Symphony for more than 20 years. They have provided exemplary leadership—Mike as Board Chair from 2002-2004, and Ellie as the chair of several of our Symphony Galas and other major fundraising events. The Gordons have endowed the Symphony's Concertmaster Chair in perpetuity, and annually support one of our classical concerts. They have our most sincere gratitude!