

APR. 7-9

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 event with Alan Chapman, David Prather, William Sharp and Hye-Young Kim begins at 7 p.m.

CARL ST. CLAIR • CONDUCTOR | **SIMONE DINNERSTEIN** • PIANO
WILLIAM SHARP • BARITONE | **HYE-YOUNG KIM** • PIANO | **JOSEPH HOROWITZ** • ARTISTIC ADVISER

Charles Ives (1874-1954)

Symphony No. 2

Andante moderato
Allegro
Adagio cantabile
Lento maestoso
Allegro molto vivace

INTERMISSION

Maurice Ravel (1875-1937)

Concerto in G Major for Piano and Orchestra

Allegramente
Adagio assai
Presto

Simone Dinnerstein

George Gershwin (1898-1937)

Rhapsody in Blue

Simone Dinnerstein

Please join us for a post-concert talk-back from the stage.

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

The Thursday, April 7, concert is generously sponsored by **David and Tara Troob.**

The Friday, April 8, concert is generously sponsored by **Christopher Tower and Robert E. Celio, Jr.**

Support for this concert is provided by



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The Saturday, April 9, performance is broadcast live on KUSC and will also be rebroadcast on Sunday, July 10, 2016 at 7 p.m. The simultaneous streaming of this broadcast over the internet at kusc.org is made possible by the generosity of the musicians of Pacific Symphony.

ABOUT TONIGHT'S CONCERT

Opinions will differ, but a potent case can be made that the two most remarkable American composers of classical music are Charles Ives (1874-1954) and George Gershwin (1898-1937). Both fashioned a distinctive, distinctively "American" musical voice. Both were substantially "self-made."

If Ives and Gershwin were sometimes disparaged as dilettantes by American-born classical musicians, this was not the view abroad. A supreme example is Maurice Ravel (1875-1937), whose jazzy Piano Concerto in G, heard tonight alongside works by Ives and Gershwin, has been called "the greatest compliment ever paid by a European composer to American music."

—Joseph Horowitz

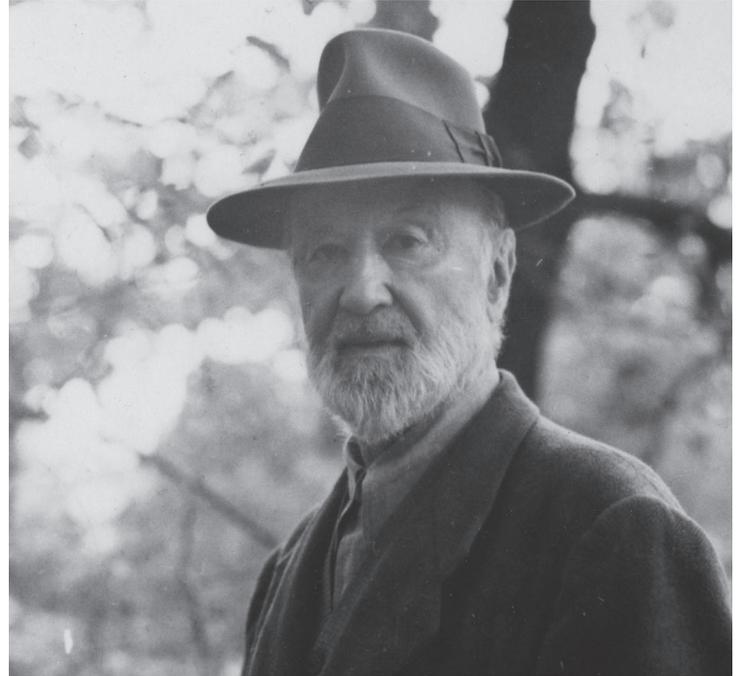
Born in Danbury in 1874, Charles Ives was unknown during his creative years. By 1930 he had stopped composing. But he lived long enough—to 1954—to glimpse his eventual fame as the most formidable of all American composers for the concert hall. He was acclaimed by 20th-century modernists, including Arnold Schoenberg, as a prophet of the new. But he was in fact steeped in the sounds of his Connecticut boyhood, of chapel hymns and corny theater tunes.

Walt Whitman wrote, in *Democratic Vistas*: "I say that democracy can never prove itself beyond cavil until it finds and luxuriantly grows its own forms of art, poems, schools, theology, displacing all that exists, or that has been produced in the past under opposite influence." Whitman's vision of an egalitarian American language, boldly intermingling the classical and vernacular, finds fruition in the voice of Ives—an American Everyman; a vigorous democrat attuned to ordinary people and things; a charismatic philosopher who idealized art and spiritualized everyday experience, whose music is equally prone to plain and extravagant speech.

In 1900—two years after finishing a First Symphony—Ives embarked on the Symphony No. 2 we hear today. He completed it nine years later. If this is "early Ives," it far surpasses any previous American symphony, and remains a pinnacle American symphonic achievement.

In the 1890s, Antonin Dvořák and his American advocates had already pointed American composers to folk and indigenous music: to "Negro melodies" and to Indians. But in fact Dvořák equally adored composed Stephen Foster tunes like "Old Folks at Home." Ives, too, deeply served an unprejudiced breadth of musical speech. As a Danbury Yankee, he shared personal experience not with slaves and Navajos, or even (excepting some handed-down fiddle tunes) with the folk musicians of North America. Rather: via the parlor and salon, he identified with hymns and minstrel tunes; via the organ loft, he identified with Bach; via his father and his Yale composition teacher Horatio Parker, he identified with Beethoven and Brahms. That all of these influences intermingle in the Second Symphony, that all are equally privileged, creates a musical kaleidoscope more multifarious than any by Mahler.

In fact, Ives' strategy is to use not a single wholly original melody. The resulting tune-tapestry infiltrates the Germanic symphony with American vernacular song. Its method parallels Mark Twain's *Adventures of Huckleberry Finn*, in which a hallowed European genre—the novel—is likewise appropriated through recourse to vernacular speech. Huck famously says: "You don't know about me, without



you have read a book by the name of *The Adventures of Tom Sawyer*, but that ain't no matter." Ives' symphony begins with a contrapuntal Andante moderato—"sacred" music ennobling Stephen Foster's "Massa's in de Cold Ground" and the fiddle tune "Pig Town Fling." Movement two is a bright Allegro sonata-form whose tunes include "Bringing in the Sheaves." Movement three is an Adagio centerpiece fixing on the hymn "Beulah Land." Movement four, Largo maestoso, is both an intense recollection of movement one and the set-up for a joke: a riotous dancing finale refracting "Turkey in the Straw" and "Camptown Races."

In a 1943 letter to the conductor Artur Rodziński, Ives added a programmatic twist: he linked his symphony with the "fret and storm and stress for liberty" of the Civil War. Where the marches and dances of the symphony's finale abate for a plaintive horn theme citing Stephen Foster's "Old Black Joe," Ives (according to his letter) finds inspiration in Foster's "sadness for the slaves." The passage in question—a lyric high point—is the second subject of the fifth movement. When the tune returns later on, it is assigned to a solo cello—the horn and cello being instruments that strikingly evoke the male human singing voice. Foster's tune, wordlessly sung by Ives, sets these words (which Ives assumes we know):

Gone are the days when my heart was young and gay
Gone are the toils of the cotton fields away
Gone to the fields of a better land I know
I hear those gentle voices calling, "Old black Joe."
I'm comin', I'm comin'
Though my head is bendin' low
I hear those gentle voices calling, "Old black Joe."

Ultimately, this culminating movement of Ives' Second takes a patriotic "victory" turn, climaxing with "Columbia, the Gem of the Ocean." The closing measures add a bugle call: Reveille. And so Ives' recourse to the vernacular not only secures an American flavor; it enables him to cite specific elements of the American experience.

Ives' older contemporary George Chadwick, in Boston, tweaked Germanic practice in such works as *Jubilee* (1895), quoting "Camptown Races" and the *Melpomene Overture* (1887), which

NOTES

Many are the stories memorably illuminating Charles Ives the man. My favorite was told by Charles Buesing, an employee of the life insurance firm Ives & Myrick that supplied Ives with an ample livelihood to support his composing habit. Buesing remembered Ives as “a very shy, retiring man.” He was “very kindly,” never harsh or angry. He “would talk to anyone.” He “made everyone feel important.”

The first time Buesing entered Ives’ office — which was “out of sight,” “around a corner” — he thought Ives asleep. His eyes were shut, his feet rested on a desk drawer, his desk was a mass of papers. “Come in and sit down,” Ives said, his eyes still closed. He asked Buesing about his family, his work, his future plans. He encouraged him to stick with the life insurance business.

One day, an Ives & Myrick salesman named Charlie came to Buesing with tears in his eyes. Charlie had gone months without a sale: he had no income. Ives had just paid him a visit. “Charlie,” Ives had said, “will you take out your wallet?” Charlie did. “Now, you open it,” said Ives. The wallet was empty. “I thought so,” said Ives. “No one can ever make a sale of anything with an empty wallet. Now, I want you to take this as a business loan. I know you’ll have so much confidence with what I am going to put in that wallet that you will pay me back, and I don’t want an I.O.U. or anything else.” And Ives put fifty dollars in Charlie’s wallet. As Ives left the office, Charlie said to Buesing, “There is a great man.”

—Joseph Horowitz

cites *Tristan and Isolde*. These gentle gestures, in their different ways, explore an emerging dialogue with Europe—a testing of the umbilical cord. Ives, in his Symphony No. 2, is already father to the parent: whatever he appropriates, he makes his own. In movement two, a passage from Brahms’ Third Symphony provokes a chaotic disruption. A subsequent allusion to Brahms’s First is italicized by a snare drum. At the close of movement four, a striding bass line uses Bach as a straight man for slapstick.

Completed in 1909, Ives’ Second was not premiered until Leonard Bernstein exhumed it with the New York Philharmonic in 1951: an epiphany. Ives refused Bernstein’s invitation to come to Carnegie Hall. Rather, he listened to the Philharmonic’s Sunday afternoon broadcast on a neighbor’s kitchen radio. Afterward, he arose, spit in the fireplace, and walked home without a word. Ives’ wife, Harmony, wrote Bernstein a note thanking him on her husband’s behalf. She added that Mr. Ives found some of the tempi too slow.

Echoing modernist conventional wisdom, Bernstein called the composer of Ives’ Second an “authentic primitive”—an observation itself primitive. Ives’ mediation of New World and Old, simple and complex, is knowing, not naïve. The American symphonies directly preceding Ives are to varying degrees imitative, deferent, or tentative. Ives alone brusquely levels the playing field. His paradoxical methodology is to burrow deep within the prevailing “genteel tradition”—its “sacred” Germanic templates; its hymns and parlor songs, remembered from his Danbury home. A fin-de-siècle masterpiece, the Second Symphony is the handwork of a cocky subversive, a master practitioner of the inside job.

After World War I, Europeans embraced jazz as unique, exotic, fascinating and fresh—“American.” An early convert was the

composer Darius Milhaud, who in 1924 observed jazz striking “almost like a start of terror, like a sudden awakening, this shattering storm of rhythm, these tone elements never previously combined and now let loose upon us all at once.” Milhaud also wrote: “In jazz the North Americans have really found expression in an art form that suits them thoroughly, and their great jazz bands achieve a perfection that places them next to our most famous symphony orchestras.” In fact, the most ardent jazz supporters included Europe’s leading composers, who routinely ignored Aaron Copland and his American classical-music colleagues.

Among Americans, however, jazz was infinitely debatable. Among music educators, Frank Damrosch of the Institute of Musical Art (later The Juilliard School) denounced the “outrage on beautiful music” perpetrated by musicians “stealing phrases from the classic composers and vulgarizing them.” A typical music appreciation response was a Music Memory Contest in Cleveland aimed to “cultivate a distaste for jazz and other lower forms, and a need for the great compositions.” Meanwhile, Nikolai Sokoloff, music director of the Cleveland Orchestra, denounced jazz as “ugly sounds” and forbade his musicians to play it.

The trans-Atlantic rift over jazz split opinion on George Gershwin. In American classical music circles, Gershwin was dismissed by highbrows as a lower musical species. Gershwin’s first appearance with the New York Symphony in 1925—the premiere of the Concerto in F—furnishes an extreme example. The musicians “hated Gershwin with instinctive loathing,” testified the violinist Winthrop Sargeant (later a music critic of consequence). They “pretended to regard Gershwin’s music humorously, made funny noses, and played it, in general, with a complete lack of understanding of the American idiom.”

Other orchestras were more respectful, but some writers were not. Paul Rosenfeld, who influentially championed Copland in intellectual circles, detected in Gershwin, the Russian Jew, a “weakness of spirit, possibly as a consequence of the circumstance that the new world attracted the less stable types.” This observation appeared in *The New Republic* in 1933. Rosenfeld’s point was the Gershwin was talented but vulgar, “a gifted composer of the lower, unpretentious order.” More politely, Aaron Copland was similarly disposed. He omitted Gershwin from his various surveys of important or promising American composers.

Of Gershwin’s European admirers, none paid him greater homage than Maurice Ravel. In 1928, he told Olin Downes of *The New York*



Times, “I think you have too little realization of yourselves and that you still look too far away over the water. An artist should be international in his judgments and aesthetic appreciations and incorrigibly national when it comes to the province of creative art. I think you know that I greatly admire and value—more, I think, than many American composers—American jazz.”

Ravel’s supreme homage to Gershwin first took the form of a famous comment, then of a famous composition. The comment was an unforgettable note to Nadia Boulanger (March 8, 1928):

There is a musician here endowed with the most brilliant, most enchanting, and perhaps the most profound talent: George Gershwin.

His world-wide success no longer satisfies him, for he is aiming higher. He knows that he lacks the technical means to achieve his goal. In teaching him those means, one might ruin his talent.

Would you have the courage, which I wouldn’t dare have, to undertake this awesome responsibility?

Ravel had been dazzled by Gershwin at a dinner party the night before—and had said no when Gershwin asked for lessons. Boulanger (the teacher of Aaron Copland, Virgil Thomson, and countless other Americans) also declined to teach Gershwin.

A year later, Ravel undertook a jazzy piano concerto—tonight’s **Concerto in G**. It is a work in some ways kindred to Gershwin’s *Rhapsody in Blue* (1924) and Piano Concerto in F (1925). It is equally a distinctive product of Ravel’s genius: a marvel of freshness, originality and refinement. The first movement’s solos (for piccolo, trumpet, clarinet, trombone and bassoon) are themselves a jazz homage. The movement’s slinky second theme, introduced by the solo piano, is “Spanish”—and yet answered by a wailing blues. As in Gershwin’s concerto, there is a toccata finale. The slow movement, in between, is a sublime song infinitely sustained (as Gershwin’s songs, whether vocal or instrumental, are not). David Schiff writes in his admirable *Rhapsody in Blue* (1997): “Ravel’s concerto remains the greatest compliment ever paid by a European composer to American music.”

* * *

Paul Whiteman’s Aeolian Hall concert of February 12, 1924, was titled “An Experiment in Jazz.” The featured work, amid more than a dozen much shorter selections, was the new ***Rhapsody in Blue*** by a young composer/pianist exclusively associated with Broadway, Tin Pan Alley and other playgrounds for popular culture.

Whiteman had commissioned Gershwin to compose a work for piano and orchestra. As Gershwin had never composed for orchestra, the accompaniment was scored by Whiteman’s ace arranger, Ferde Grofé. The landmark significance of *Rhapsody in Blue* was instantly apparent—not least to Whiteman, who found himself in tears midway through the performance. The program was twice repeated—first at Aeolian, then at Carnegie Hall—after which Whiteman took it on a sold-out national tour. Back in New York, he and Gershwin made the first recording of *Rhapsody in Blue*. It sold a million copies and made Gershwin a rich man. *Rhapsody in Blue* became Whiteman’s theme song. Arranged for piano and full orchestra—the arrangement we hear at these concerts, also by Ferde Grofé—it also entered the symphonic repertoire. As David Schiff observes, the combination of Whiteman’s jazz spices with Gershwin’s Russian Romantic piano style (not to mention the *Rhapsody*’s Russian Romantic Big Tune, so similar to the “love theme” from Tchaikovsky’s *Romeo and Juliet*)

produced “a new cultural sensibility.” Schiff adds, “Had his parents stayed in St. Petersburg, Gershwin might have written many such Eastern European blues.”

In a 1936 essay for *The New Republic*, Paul Rosenfeld called *Rhapsody in Blue* “circus-music, pre-eminent in the sphere of tinsel and fustian. In daylight, nonetheless, it stands vaporous with its second-hand ideas and ecstasies; its old-fashioned Lisztian ornament and brutal, calculated effects, not so much music as jazz dolled up.” He unfavorably compared Gershwin’s “hash derivative” *Rhapsody* to Copland’s Piano Concerto (1926), in which the jazz influence had at last “borne music.”

Rosenfeld was an intelligent critic. He acknowledged that there was “no question” of Gershwin’s talent, of his “individuality and spontaneity,” his “distinctive warmth,” his feeling for “complex rhythm” and “luscious, wistful dissonantly harmonized melodies.” And it is true enough that in all of Gershwin’s concert works (as never in Ravel) the stitching shows. But this is somehow beside the point. In the Copland Piano Concerto so admired by Rosenfeld, the tunes are never special. The conscious sophistication Rosenfeld endorses cancels the illusion of spur-of-the-moment improvisation that Copland strives to sustain. There is every reason that, eight decades after Rosenfeld’s critique, it is *Rhapsody in Blue* that endures. As the pianist Ben Pasternack (a frequent Pacific Symphony guest artist) puts it: “Audiences are simply thrilled and happy whenever they hear the *Rhapsody*. It always has that effect. I think it’s probably the best-loved music in the entire American concert repertoire.”

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 concert season.

David and Tara Troob (Thursday night)

David and Tara Troob have been enthusiastic and generous supporters of the arts in Orange County since moving here from New York in 2001. David previously served on the board of Opera Pacific and currently is a board member of both Pacific Symphony and Segerstrom Center for the Arts. Tara and David are both active with Williams College and the Clark Art Institute in Williamstown, Mass., where they have sponsored a number of touring collections. We salute David and Tara Troob for their commitment to the arts, and, especially, for their generous underwriting of Thursday’s performance.

Christopher Tower and Robert E. Celio, Jr. (Friday night)

Friday’s performance has been made possible by the generous support of dear friends Christopher Tower and Robert E. Celio, Jr. Christopher and Bobby are among the Symphony’s most ardent and enthusiastic supporters. They are tireless advocates, introducing new community leaders to our orchestra at nearly every concert. Christopher’s leadership of the corporate development committee, along with his impactful work as a member of the Board of Directors, provides inspiration for many. Christopher and Bobby, on behalf of all of us at your Symphony family, we thank you!



PACIFIC SYMPHONY MUSICIANS: AN INTEGRAL PART OF THE CULTURAL LANDSCAPE

I love being outdoors!" enthuses Keith Popejoy, horn player for Pacific Symphony and one of three musicians to meet at the Oak Canyon Nature Center in Anaheim for this program's cover photo shoot. "I go hiking in the mountains at least twice a week."

"I absolutely loved the location for our photo shoot!" says Jeanne Skrocki, the Symphony's assistant concertmaster. "It was such a beautiful setting. The oak trees created an unusual and interesting backdrop. It was a sunny Southern California day and such a peaceful place to enjoy with my colleagues! Paul and Keith were a lot of fun—they both have a great sense of humor and we had a good time together."

"I enjoyed the setting in nature," concurs Paul Zibits, who plays double-bass, then adds with a chuckle, "but didn't quite enjoy having to schlepp my bass through the woods."

Pacific Symphony musicians recognize the value of being out in and a part of the Orange County community. Whether they are performing or hanging out, they enjoy the beauty and diversity of Orange County.

"It's important for everyone to realize that we are real, normal people doing everyday things in the community," says Jeanne. "It should be inspiring for young people to see us and realize it's possible to come from all sorts of backgrounds and have a career playing music. Some of my favorite concerts of the year are our free outdoor concerts."

"We really hope the community realizes we're committed to being an integral part of the cultural landscape," agrees Paul, who's been a member of Pacific Symphony since the opening of Segerstrom Hall (then the Orange County Performing Arts Center) in 1986. "I'd decided it was going to be my last audition. Winning a spot changed my life. I'm proud and honored to perform with the world-class musicians in our orchestra."

"I auditioned for Pacific Symphony in September 2004 at the suggestion of Principal Trumpet Barry Perkins," recalls Keith. "After winning the audition, I was extremely happy with the level of playing and friendliness of the other musicians. I feel a part of a family here."

"It's always gratifying to see full houses at our concert hall," adds Paul. "It's very much like being at a sports event—the more we feel the support from our audiences, the better we perform!"

As a boy, Paul was strongly influenced by an aunt who took him to a variety of arts events and played music for him at her house. His

first experience hearing a live concert was the Chicago Symphony Orchestra. After that, he decided his goal was to pursue a career as a professional musician.

Paul has been on UCLA's faculty for 20 years, as well as at Chapman University and the Bob Cole Conservatory of Music at California State University, Long Beach. He's also the CEO and managing partner of Mouse King Media, an app development company. "The Nutcracker Musical Storybook" has been rated a top seasonal app by Apple for numerous years. A storybook app for "The Carnival of Animals" is currently under development.

Music often runs in a family's veins. Both of Keith's parents and two grandparents played in the San Diego Symphony; classical music was always playing in his house as a kid. "My father picked the horn for me because he said I had 'the face of a horn player.' To this day I'm not sure exactly what that meant," he laughs. "In high school, my horn-section leader and band director inspired me to play my best. I've wanted to play professionally ever since."

With a violinist for a mother, Jeanne has been exposed to music since the womb. Her mom recognized her interest and began teaching her when she was 5 years old. "I loved the violin then and still do now," she says. "I knew I wanted it to be my career when I gave my first solo concerto performance at 10. Now my daughter is a third generation violinist, graduating with a performance degree from college this spring!"

Like most musicians, there is another side to Keith—he's been a high school and college soccer referee for more than 40 years. "I have the joy of a long commute every day. With that amount of time sitting (not to mention when I play with the orchestra), I try to get outdoors as much as possible. I also hike and go to the beach."

"My great passion outside of music has been as a semi-professional poker player," says Paul, who competes at The World Series of Poker and on the World Poker Tour. He's been in the plus column from his poker endeavors for 19 consecutive years.

Jeanne plays music with different groups and people. She also teaches at Redlands University, so it's a fine balancing act. "Much of my personal life revolves around music—practicing, listening and sharing great recordings, taking family and friends to concerts. I have to protect a certain amount of down time to enjoy at home or out doing something completely different. Music is a fantastic career, but it can be emotionally draining, so it's necessary to recharge on a regular basis in order to continue to give 100 percent."

Like taking a walk in the woods, for instance.



**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*.

**SIMONE DINNERSTEIN**

PIANO

American pianist Simone Dinnerstein is a searching and inventive artist who is motivated by a desire to find the musical core of every work she approaches. NPR reports, “She compels the listener to follow her in a journey of discovery filled with unscheduled detours... She’s actively listening to every note she plays, and the result is a wonderfully expressive interpretation.” The New York-based pianist gained an international following because of the remarkable success of her recording of Bach’s *Goldberg Variations*, which she raised the funds to record. Released in 2007 on Telarc, it ranked No. 1 on the U.S. Billboard Classical Chart in its first week of sales and was named to many “Best of 2007” lists including those of *The New York Times*, the *Los Angeles Times* and *The New Yorker*.

The four solo albums Dinnerstein has released since then—*The Berlin Concert* (Telarc), *Bach: A Strange Beauty* (Sony), *Something Almost Being Said* (Sony) and *Bach: Inventions & Sinfonias* (Sony)—have also topped the classical charts. Dinnerstein was the bestselling instrumentalist of 2011 on the U.S. Billboard Classical Chart and was included in NPR’s 2011 “100 Favorite Songs” from all genres. In spring 2013, Dinnerstein and singer-songwriter Tift Merritt released an album together on Sony called *Night*, a unique collaboration uniting classical, folk and rock worlds, exploring common terrain and uncovering new musical landscapes. Dinnerstein was among the top ten bestselling artists of 2014 on the Billboard Classical Chart.

In February 2015, Sony Classical released Dinnerstein’s newest album *Broadway-Lafayette*, which celebrates the time-honored transatlantic link between France and America and includes Ravel’s Piano Concerto in G Major, Gershwin’s *Rhapsody in Blue* and Philip Lasser’s *The Circle and the Child: Concerto for Piano and Orchestra*, written for Dinnerstein. The album was recorded with conductor Kristjan Järvi and the MDR Leipzig Radio Symphony Orchestra by Grammy-winning producer Adam Abeshouse.

Dinnerstein’s performance schedule has taken her around the world since her triumphant New York recital debut at Carnegie Hall’s Weill Recital Hall in 2005 to venues including the Kennedy Center for the Performing Arts, Vienna Konzerthaus, Berlin Philharmonie, Metropolitan Museum of Art and London’s Wigmore Hall; festivals that include the Lincoln Center Mostly Mozart Festival, the Aspen, Verbier and Ravinia festivals, and the Stuttgart Bach Festival; and performances with the Frankfurt Radio Symphony Orchestra, Vienna Symphony Orchestra, Dresden Philharmonic, Staatskapelle Berlin, Royal Scottish National Orchestra, Czech Philharmonic, New York Philharmonic, Minnesota Orchestra, Atlanta Symphony, Baltimore Symphony, Orchestra of St. Luke’s, Kristjan Järvi’s Absolute Ensemble, Montreal Symphony Orchestra, Calgary Philharmonic Orchestra, Danish National Symphony Orchestra and the Tokyo Symphony.

Dinnerstein has played concerts throughout the U.S. for the Piatigorsky Foundation, an organization dedicated to bringing classical music to non-traditional venues. She gave the first classical music performance in the Louisiana state prison system when she played at the Avoyelles Correctional Center, and performed at the Maryland Correctional Institution for Women in a concert organized by the Baltimore Symphony Orchestra. Dedicated to her community, in 2009 Dinnerstein founded Neighborhood Classics, a concert series open to the public hosted by New York public schools which raises funds for the schools.

Dinnerstein is a graduate of The Juilliard School where she was a student of Peter Serkin. She also studied with Solomon Mikowsky at the Manhattan School of Music and in London with Maria Curcio. She lives in Brooklyn, N.Y. with her husband and son and has recently joined the faculty of New York City’s Mannes School of Music. Simone Dinnerstein is represented worldwide by Andrea Troolin/Ekonomisk Mgmt and is a Sony Classical artist. For more information please visit www.simonedinnerstein.com.





WILLIAM SHARP
BARITONE

Baritone William Sharp is a consummate artist possessing the rare combination of vocal beauty, sensitivity and charisma. He is praised by *The New York Times* as a “sensitive and subtle singer” who is able to evoke “the special character of every song that he sings.” Sharp has earned a reputation as a singer of great versatility, and continues to garner critical acclaim for his work in concerts, recitals, operas and recordings.

In the United States, Sharp has appeared as soloist with New York Festival of Song, Bethlehem Bach Festival, Baltimore Symphony Orchestra, Boston Early Music Festival, Los Angeles Philharmonic, San Francisco Symphony, Caramoor Festival, New York Philharmonic, Aspen Music Festival, Chamber Music Society of Lincoln Center, Boston Symphony Chamber Players, Mark Morris Dance Group and at the Washington National Cathedral. Internationally, Sharp has performed with Deutsches Symphonie Orchester Berlin and with Radio Filharmonisch Orkest (at Amsterdam’s Concertgebouw). Sharp’s Carnegie Hall performances include Britten’s War Requiem with Cincinnati Symphony Orchestra (James Conlon conducting), and in solo recital.

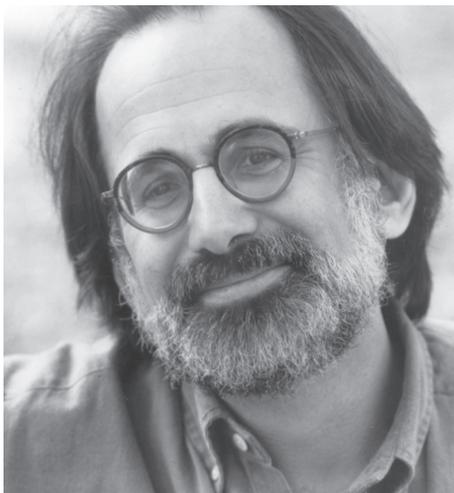
Nominated for a Grammy award for Best Classical Vocal Performance for his recording featuring the works of American composers (New World Records), Sharp can also be heard on the Grammy award-winning, world-premiere recording of Bernstein’s *Arias and Barcarolles* (Koch International). Other recordings include the songs of Marc Blitzstein with New York Festival of Song (Koch), and Bach solo cantatas with American Bach Soloists (Koch). He has also recorded for Vox-Turnabout, Newport Classics, Columbia Records, Nonesuch and CRI.



HYE-YOUNG KIM
PIANO

Hye-Young Kim is a highly sought-after collaborative pianist and coach with an expertise in an eclectic body of repertoire and ensemble performance experiences including chamber music, opera, and large instrumental and vocal ensembles. Kim received her master of music and doctor of musical arts degrees in keyboard collaborative arts from the Thornton School of Music at USC where she was awarded a graduate teaching fellowship. Under the tutelage of Alan L. Smith while at USC, she received the Gwendolyn Koldofsky Award in Keyboard Collaborative Arts for five consecutive years and worked closely with such renowned conductors as Carl St.Clair, William Dehning, Yehuda Gilad and Brent McMunn. Her initial collaborations with Maestro St.Clair of Pacific Symphony led to numerous other performance projects including semi-staged opera productions at the Segerstrom Center for the Arts. Kim currently teaches at Chapman University.

Kim’s performances as a collaborative pianist, coach and harpsichordist have been broadcast on radio and television and include international appearances in South Korea, Taiwan, Japan, Austria, Italy and Cuba, as well as the United States. Selected engagements include those with the American Institute of Musical Studies (Austria) and the Pilgrim Mission Choir of South Korea. In Southern California, she has performed with the USC Chamber Choir and USC Opera, UCLA Opera and Songfest, the United States’ premier art song festival.



JOSEPH HOROWITZ
ARTISTIC ADVISER

Joseph Horowitz has been Pacific Symphony’s artistic adviser since 1999. Long a pioneer in creating interdisciplinary classical music programming, he served as executive director of the Brooklyn Philharmonic Orchestra, winning 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. He is also the founding artistic director of Washington, D.C.’s path-breaking chamber orchestra, PostClassical 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 10 books that address the 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*. *Moral Fire: Music Portraits from America’s Fin-de-Siècle* (2012) deals extensively with Charles Ives as an iconic American. His forthcoming book is *Understanding Wagner*.