

WELCOME

from the board of directors chair



Welcome! Thank you for joining us as we celebrate the opening of Pacific Symphony's 2017-18 season. The beginning of a new fall concert season always feels festive and this one is no different. I'm sure you will all be as delighted as I am with the exceptional season the Symphony has planned.

The Symphony will be stepping onto the national stage this coming season in a number of significant ways. Pacific Symphony will make its debut at the legendary Carnegie Hall, one of the world's greatest concert halls. The Symphony will perform the East Coast premiere of Philip Glass' *The Gospel of Ramakrishna*, which was commissioned for the opening of the Renée and Henry Segerstrom Concert Hall in 2006. Sitarist Anoushka Shankar makes her Pacific Symphony debut in her father Ravi Shankar's Sitar Concerto No. 3. Pacific Symphony concert-goers will have the opportunity to preview this concert on April 12-14, 2018 here before the Symphony performs it at Carnegie Hall on April 21, 2018.

Pacific Symphony also makes its first major national television appearance performing Peter Boyer's *Ellis Island: Dream of America* on PBS Great Performances. Those of you who saw this performance last season will enjoy seeing it on television. Anyone who missed the live performance should be sure to tune in. The Symphony will be only one of two major American ensembles featured during the 2017-18 season of PBS Great Performances and joins the Vienna Philharmonic on this most prestigious cultural program in February of 2018.

The 39th season abounds with wonderful concerts that you will surely want to experience. I'd like to mention just a few of the highlights: The great André Previn in a rare conducting appearance will lead the Symphony in the West Coast premiere of his "Almost an Overture." Carl St.Clair will strike a contemplative mood by continuing the concept he pioneered in 2011 with *Cathedrals of Sound: A Journey of the Spirit*, this time featuring a program with the Norbertine Fathers of St. Michael's Abbey preceding Bruckner's Eighth Symphony. In February, we'll be celebrating Chinese New Year and "The Year of the Dog" with a special concert that is sure to sell out, as it did last year. Hollywood film composer and Pacific Symphony board member James Newton Howard has composed

Two Concert Pieces drawn from his film scores that will be performed by Anne Akiko Meyers. That final program of the season also features Symphonic Dances from *West Side Story* by Leonard Bernstein, Carl St.Clair's mentor. You could consider this final piece of the season a preview of the 2018-19 season, which will not only celebrate the Bernstein centennial, but will also mark the Symphony's 40th anniversary season!

Pacific Symphony's commitment to music education is truly remarkable. I'm particularly proud of the educational programs provided by Pacific Symphony. Between our Class Act program, which brings music into the schools for an entire school year, and *arts-X-press*, a summer intensive program that provides middle-school children the chance to experience music, dance and visual arts in a safe and encouraging environment, we touch the lives of nearly 25,000 children every year.

I would like to finish by expressing my heartfelt respect, admiration and gratitude to our music director, Maestro Carl St.Clair. He leads and inspires everyone, bringing us music that is simply transformative. And, of course, the heart and soul of the orchestra are our musicians. They are deeply committed to artistic excellence in their playing, and we are forever grateful for that commitment. And, on behalf of the Board of Directors, I would like to extend my gratitude to the Hal and Jeanette Segerstrom Family Foundation for sponsoring the Classical Series for more than a decade in this concert hall (and many before that as well)!

Have a wonderful evening! We thank you for your love and support of Pacific Symphony and hope you enjoy the 2017-18 season!

Joann Leatherby

SEPT. 14-16

classical series

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

CARL ST. CLAIR • CONDUCTOR
GREER GRIMSLEY • BASS-BARITONE

BEETHOVEN'S FIFTH

Ludwig van Beethoven (1770-1827)

Symphony No. 5 in C Minor, Op. 67

Allegro con brio
Andante con moto
Scherzo: Allegro
Allegro

INTERMISSION

Richard Strauss (1864-1949)

Don Juan, TrV 156, Op. 20

Richard Wagner (1813-1883)

Wotan's Farewell and Magic Fire Music from *Die Walküre*

Greer Grimsley

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Maestro Carl St. Clair

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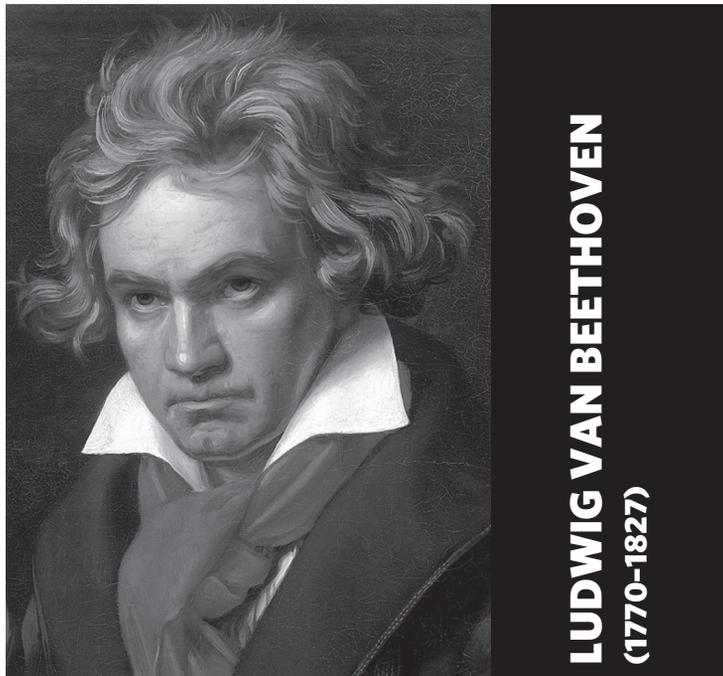
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The Saturday, September 16 concert is being recorded for broadcast
on Sunday, January 28, 2018, at 7 p.m. on Classical KUSC.



Symphony No. 5

LUDWIG VAN BEETHOVEN (1770-1827)

Instrumentation: 2 flutes, piccolo, 2 oboes, 2 clarinets, 2 bassoons, contrabassoon; 2 horns, 2 trumpets, 3 trombones; timpani; strings

Performance time: 31 minutes

Background

Can you remember when you first heard the words “to be or not to be,” or saw an image of the Mona Lisa’s enigmatic smile? The thundering opening bars of Beethoven’s Fifth Symphony are like that: iconic. Those four introductory notes are known everywhere. And, conveniently enough, they conform to the rhythm of the phrase “Beethoven’s Fifth.” According to musicologist Richard E. Rodda, this is “the most famous beginning in all of classical music.” Pounded out once and then repeated a whole step down, this motif really does sound like “fate knocking at the door,” a phrase that has stuck to it ever since Beethoven’s students Anton Schindler and Ferdinand Ries circulated the story.

Rodda, for one, has his doubts about whether this idea really originated with Beethoven. But does it matter? Scholars agree that this symphony is a landmark in music, combining the refinement and formal perfection of the Classical period with the philosophical and emotional urgency of the Romantic age. Beethoven partisans consider him the colossus who fulfilled the promise of one style while defining the challenges of the next—the father of musical Romanticism. His Symphony No. 5 probably makes the strongest case for this idea. He wrote it from 1804 through 1808, a period that also gave us the Fourth and Sixth symphonies, his Piano Concerto No. 4, the Violin Concerto in D, and three major piano sonatas. But not many of his comments regarding the Fifth Symphony survive from these productive years; in one note, he says there “begins in my head the working-out in breadth, height and depth. Since I am aware of what I want, the fundamental idea never leaves me. It mounts, it grows. I see before my mind the picture in its whole extent, as if in a single grasp.” To some listeners, this supports the idea that Beethoven built his magnificent four-movement work on four fateful notes.

What to Listen For

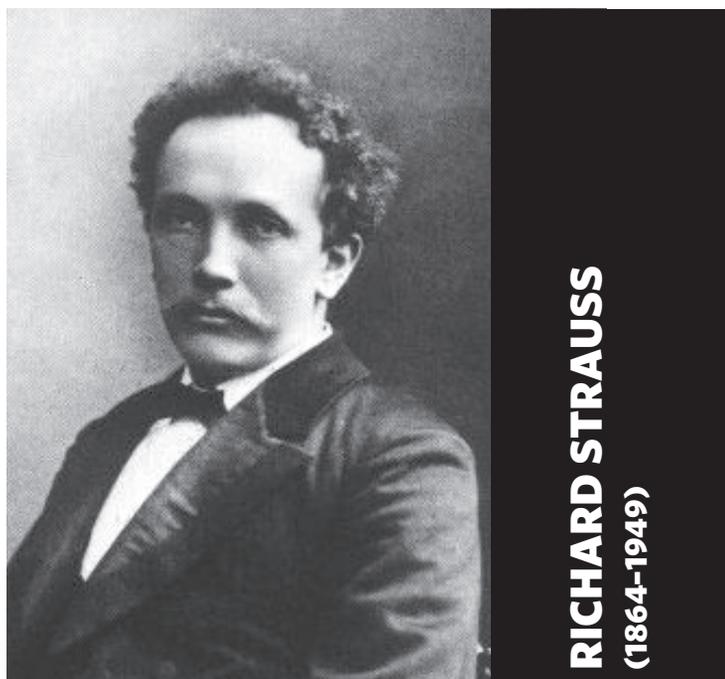
From the first movement, with its remarkable alternation between exclamation and contemplation, we move to a movement marked *andante con moto*, built on two themes that Beethoven develops separately; after the tension of the first movement, the second seems spontaneous and almost meandering. But it leads us to a scherzo—fairly common as a third-movement framework in symphonies, but unusually intense in this one. Soon we realize that the symphony has led us into radiance: rather than ending conventionally, it builds over thundering timpani to resolve in a triumphant finale. It ends in the sun-filled key of C-major, after traversing an unusual route through the symphony’s predominant C-minor key.

This symphony quickly took on the reputation of a maverick work that challenged the conventions of symphonic structure. Even so, the opening movement—which opens so unforgettably with its iconic motif, a rhyming pair of four-note bars—is developed in sonata allegro form. But from the beginning it startles us, and we know something different from the usual is happening. Few moments in music have given rise to such controversy and varying interpretations, and the entire movement—indeed, the entire symphony—is based on this aural jolt. It proceeds in the kind of development that listeners grew accustomed to in the symphonies of Haydn and Mozart, taking the theme through a development that modulates through many keys and dynamic patterns to reach its capitulation. It is the novelty of the theme itself that keeps the movement fresh in its sound, with a sense of portentous drama.

In the second movement, marked *andante con moto*, the tension relaxes with a series of lyrical variations on a theme we first hear in the violas and cellos, underlined by the double-basses. A second theme brings other orchestral voices into play, clarinets and bassoons, along with the ever-present violin choir. After a variation on the initial theme is introduced, a third theme offers an unexpectedly dynamic interplay between orchestral forces, leading to a resolution that is somehow louder and more emphatic than we might have expected. The stakes have been raised, reminding us of the symphony’s ominous opening.

In the third movement, built on a scherzo and a trio, we return to the symphony’s opening key of C minor. This movement leads without interruption to the fourth movement, which unites the elements that followed the first movement with the themes of the movements that came later.

Having transitioned to C major, the symphony closes with an unusually long sequence of C major chords—40 by some counts. (It depends upon where you start counting, which is a matter of some controversy among musicologists—as is everything else about this symphony.) But there is no dispute that to Beethoven and his predecessors, the key of C major represented light and order. An especially familiar example comes in the Genesis section of Haydn’s oratorio *The Creation*; Haydn was a teacher of Beethoven’s. Some musicologists cite Beethoven’s high regard for the composer Luigi Cherubini, who ended many compositions in this way, as a possible influence; others believe it’s simply needed as the most emphatic and unmistakable way to confirm the immensity of the dramatic journey that Beethoven has taken us through, or as a kind of release valve for the tension that has built up in it. This is the interpretation of the esteemed musicologists Friedrich Kerst and Henry Krehbiel in translating Beethoven’s own comment on the finale: “Many assert that every minor piece must end in the minor. But I say no! ... Joy follows sorrow, sunshine—rain.” As he does so often, Beethoven has taken us from darkness to light.



RICHARD STRAUSS
(1864–1949)

Don Juan

RICHARD STRAUSS (1864–1949)

Instrumentation: 3 flutes, piccolo, 2 oboes, English horn, 2 clarinets, 2 bassoons, contrabassoon; 4 horns, 3 trumpets, 3 trombones, tuba; timpani, percussion, harp; strings

Performance time: 17 minutes

Background

Strauss' long life in music has divided and conquered his modern-day listeners. In the concert hall, we thrill to his opulently sensual tone poems; in the opera house, he is revered as the foremost 20th-century composer of German-language opera and art song. He was a master of vocal music whose iridescent harmonies and perfumed orchestrations—with more dots per page than there's sand on a beach—brought late Romanticism into early Modernism. But there is more to discover about Strauss, as the 2017 premiere of the ballet *Whipped Cream* here in Costa Mesa reminded us. This brilliant production adapted his long-neglected 1924 ballet *Schlagobers*, for which he surprisingly looked back to Tchaikovsky a decade after Stravinsky's revolutionary *Rite of Spring*. He composed *Don Juan* about 35 years earlier, when he was still in his mid-20s. Both scores demonstrate his gift for colorful narrative that lets us picture episodic action without spelling it out in words, an irresistible quality of all his tone poems.

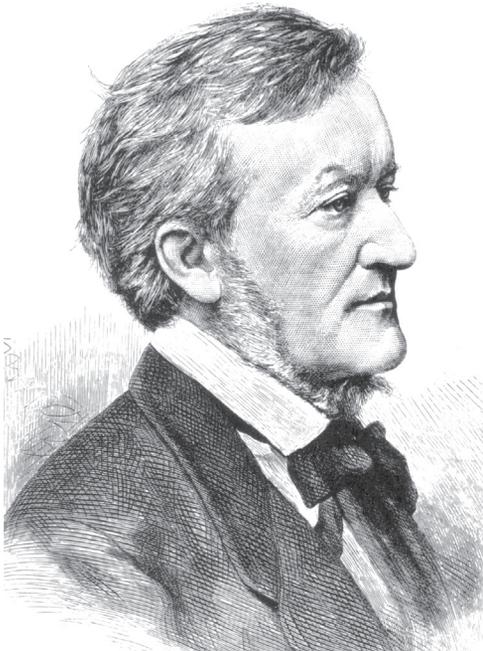
Strauss' keyboard and orchestral works were extravagantly complex and chromatic, extending late-Romantic harmonies beyond previous limits. But he had to demonstrate more than just flash in Vienna, where classical music composition was a revered profession. He husbanded his career with acumen and patience, intent upon achieving the stature of a great man of music even as the Viennese fretted that the era of greats such as Mozart, Beethoven and Schubert might be gone forever—indeed, that classical music was near a dead end, its harmonies exhausted and atonality waiting in the wings. In the 1880s and the 1890s, the period when Strauss composed *Don Juan*, the finicky Viennese felt he was not yet fulfilling his promise of greatness. But he produced many of his great tone poems during this

period, extending his mastery of orchestral color and post-Wagnerian harmonics. When he began work on *Don Juan*, he was only 24.

What to Listen for

A sense of narrative is present in all of Strauss' tone poems. Each creates its own formal coherence with a strong opening statement and an episodic structure that invites us to visualize action without getting too specific about it. He published *Don Juan* with a long excerpt from the version by Austrian poet Nikolaus Lenau that is frequently cited as the source for Strauss' treatment—especially the onrushing flourish of its opening, which gleams with the blare of four horns. Their sweeping gesture seems to correspond to Lenau's swashbuckling "Out and away to new conquests, as long as the pulse continues to beat." It's a sentiment befitting a young composer, especially Strauss, whose later tone poems were sometimes explicitly autobiographical and who was not shy about depicting himself as a romantic hero. Of course, we also hear tender love themes suggestive of the more intimate passages in Lenau's poetic version. But we must also remember that Strauss revered Mozart and was no less mindful of his fellow-Austrian's *Don Giovanni*. Without that opera, no one—not Lenau, not Strauss, not today's listeners—might know about the character invented by the Spanish monk and playwright Tirso de Molina, who lived three centuries earlier. In Mozart's designation of *Don Giovanni* as a *dramma giocoso*, sublimely balancing the jocundity of comedy and the seriousness of drama, he provided Strauss with an ideal model for the exploits of his Don.

Strauss' works sound traditional to us now, but were once criticized with a wide range of complaints. The severe critic Eduard Hanslick covered the premiere of *Don Juan* and famously attacked it for its virtues, including "the creation of sound effects beyond which it is impossible to go. Color is everything, musical thought nothing..." It seems likely he would also have objected to talking pictures and CGI.



RICHARD WAGNER
(1813–1883)

Selections from *Die Walküre*

RICHARD WAGNER (1813–1883)

Instrumentation: 2 flutes, piccolo, 2 oboes, 2 clarinets, D clarinet, 2 bassoons; 4 horns, 2 trumpets, 3 trombones, tuba; timpani, percussion, harp; strings

Performance time: 18 minutes

Background

Wagner's impact was transformative not just in opera or in classical music, but throughout the arts. Not even Beethoven had so great an impact on our conception of art; it is said that modern painters might not paint as they do today had Wagner not composed as he did yesterday. Both a great composer and a rebellious aesthetic philosopher, Wagner published his revolutionary ideas about artistic and musical expression in impassioned essays long before his operas themselves began to sound revolutionary. It was not until he embarked on composing *Tristan und Isolde* and his huge operatic tetralogy, *Der Ring des Nibelungen*, that these ideas fully took root in his music.

Die Walküre is the second of the four operas in Wagner's *Ring* cycle, but that does not mean that its composition came early in the cycle's conception, and certainly not in Wagner's career. As with some other sweeping and intricate stories—mystery novels, for example—Wagner began work on the *Ring* knowing how things would turn out, and began crafting it from the narrative's endpoint. The character of Wotan, whom we meet in this opera, is one of the most important recurring figures in the cycle, in whose name we recognize Zeus, Jupiter and especially Odin, Thor's father in Norse mythology. The Valkyrie of the title is Wotan's favorite daughter, Brünnhilde. As the father-figure among the gods of Valhalla, the role of Odin poses extreme demands that can be summed up in one word: heroism. His portrayer must command our emotions with both the power of his deep baritone voice and authority of his stage presence. The *Ring* cycle ends with the literal destruction of the world and the creation of a new natural order, but for many, the drama's most emotionally intense moments are more intimate: Wotan's heartbroken punishment of Brünnhilde, rendering her mortal with the words "leb wohl!"—live well.

Work on the *Ring* occupied a large part of Wagner's life. He was in his 40s when he worked on its libretto; by the time of *Die Walküre*'s premiere in Munich, he was 63. He would have preferred waiting until the rest of the cycle was completed for a comprehensive premiere at his Festspielhaus in Bayreuth, but could not refuse the will of his most important patron, "mad" King Ludwig II of Bavaria.

What to Listen For

The magnificence of Wagner's music is well-suited to immense thematic materials, but brief prose summaries are not. Still, even a scant description can provide a starting point. "The Ride of the Valkyries" is probably the most famous motif not just in *Die Walküre*, but in the entire *Ring*. While this is thrilling music, other excerpts better illustrate the Wagner that stunned the world with complex harmonies that seem to progress without origin or resolution, suspended in time as they reflect deep emotions, almost as if they are coming from deep within us, rather than from the orchestra pit.

Of all great classical composers, Wagner is the household name whose music we rarely get to hear outside the opera house. "It's difficult to excerpt Wagner," the soprano Deborah Voigt, an acclaimed Brünnhilde noted in conversation with Pacific Symphony. For one thing, the operas are constructed with a continuous musical flow, rather than as a series of discrete arias and orchestral passages. Then there's the matter of sheer scale: in addition to their length, these operas require a big stage and a huge orchestra—sometimes upward of 100 players or even more. That's beyond the scope of most ensembles, though it has helped shape the modern orchestral sound everywhere. The term "Wagner orchestra" is synonymous with the big sound that Wagner brought to fruition.

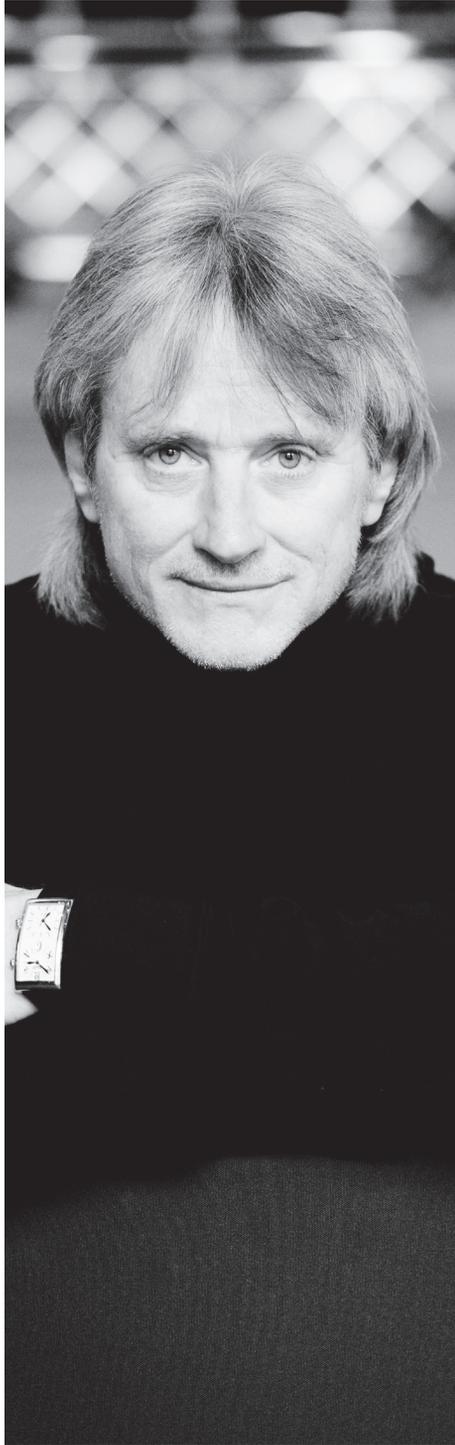
Endless scholarship has been devoted to the meaning and interplay of Wagner's motifs (*Leitmotiven*), but he did not expect us to track them as we listen. We sense their meaning and feel their impact more deeply through rapt listening than we could through conscious analysis. In expressing the deepest emotions of mythic characters such as Wotan, they express universally human emotions in a sonic world that is ecstatic and flowing, nullifying the external sense of time with its own timeless pulse.

The excerpt of *Die Walküre* that we hear this evening comes at the end of the opera. Wotan's favorite daughter Brünnhilde, the Valkyrie of the title, has disobeyed him by assisting Siegmund in a fight (in which he is nevertheless killed). As punishment for this disobedience, Wotan turns Brünnhilde into a mortal and sentences her to sleep atop a mountain until she becomes the wife of the first man who finds her. Before she is put to sleep, though, Brünnhilde persuades Wotan to surround her with a ring of fire so that only a hero may rescue her (which happens in the next opera in the cycle, *Siegfried*).

First, Wotan sings his moving farewell to Brünnhilde, beginning with the words, "Farewell you wonderful child! You, my heart's holiest pride!"

Then he calls upon Loge the god of fire to encircle her with flames, marvelously captured in Wagner's flickering "Magic Fire Music," one of the most famous orchestral highlights in the entire *Ring* cycle.

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

**CARL ST. CLAIR**

WILLIAM J. GILLESPIE
MUSIC DIRECTOR CHAIR

The 2017-18 season marks Music Director Carl St. Clair's 28th year leading 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. In April 2018, St. Clair will lead Pacific Symphony in its Carnegie Hall debut, as the finale to a yearlong celebration of pre-eminent composer Philip Glass' 80th birthday. Among St. Clair's many creative endeavors are the highly acclaimed American Composers Festival, which began in 2010; and the opera initiative, "Symphonic Voices," which continues for the seventh season in 2017-18 with Mozart's *The Magic Flute*, following the concert-opera productions of *Aida*, *Turandot*, *Carmen*, *La Traviata*, *Tosca* and *La Bohème* in previous seasons.

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 2016-17 season featured commissions by pianist/composer Conrad Tao and composer-in-residence Narong Prangcharoen, a follow-up to the recent slate of recordings of works commissioned and performed by the Symphony in recent years. These include William Bolcom's *Songs of Lorca* and *Prometheus* (2015-16), Elliot Goldenthal's *Symphony in G-sharp Minor* (2014-15), Richard Danielpour's *Toward a Season of Peace* (2013-14), Philip Glass' *The Passion of Ramakrishna* (2012-13), and Michael Daugherty's *Mount Rushmore* and *The Gospel According to Sister Aimee* (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, 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*.



Internationally recognized as an outstanding singing actor and one of the most prominent Wagnerian singers of our day, Greer Grimsley continues his reign as a leading interpreter of the god Wotan. He sang the eminent role for the Metropolitan Opera's *Der Ring des Nibelungen* in Robert Lepage's landmark production, directly followed by Stephen Wadsworth's production for Seattle Opera, his third complete Cycle for the company in the last decade. His interpretation of Wotan has also brought him to multiple esteemed international opera houses; some highlights of this include his portrayal of the role in the entirety of *Der Ring des Nibelungen* with Deutsche Oper Berlin; Teatro Comunale di Bologna; Gran Teatre del Liceu in Barcelona, and the Nikiikai Opera Foundation in Tokyo.

His treatments of some of Wagner's other greatest characters earned him critical acclaim both domestically and internationally. Including the title role of *The Flying Dutchman* with Seattle Opera and Ravinia Festival, under the baton of Maestro James Conlon in his final performance with the company; Telramund in *Lohengrin* with the Metropolitan Opera, Royal Danish Opera, Lyric Opera of Chicago, and Seattle Opera; Kurwenal in *Tristan und Isolde* with Prague National Theatre, Royal Danish Opera, the Ópera de Bellas Artes in Mexico, Lyric Opera of Chicago, and Seattle Opera; and Amfortas in *Parsifal* with the Metropolitan Opera.

This season, Grimsley will reprise the role of Wotan in *Das Rheingold* with Minnesota Opera and in *Die Walküre* with New National Theatre Tokyo, where he will later return for Siegfried; Don Pizarro in *Fidelio* and Jokanaan in *Salome* with the Metropolitan Opera; and the title role of Sondheim's *Sweeney Todd* with New Orleans Opera and the Glimmerglass Festival. Future engagements through 2018 include returns to Houston Grand Opera, Dallas Opera, San Francisco Opera and Gran Teatre del Liceu in Barcelona.

Grimsley has enjoyed quite a fruitful career in highly esteemed opera houses around the world. Some highlights of his previous international engagements include Scarpia in *Tosca* in Germany with Deutsche Oper Berlin and Oper der Stadt Köln, in Oslo with Den Norske Opera, with the Stadttheater Basel in Switzerland and in Japan at the Hyogo Performing Arts Center; Don Pizarro in *Fidelio* with The Scottish Opera and Teatro Nacional de São Carlos in Portugal; the title role of *Don Giovanni* with the Stadttheater Basel in Switzerland; New Israeli Opera as the Villains in *Les Contes d'Hoffmann*; Royal Danish Opera as Mandryka in *Arabella*; Ópera de Caracas in Venezuela as Amonsaro in *Aïda*; and the role of Mephistopheles in *Faust* in Oviedo, Spain. Grimsley first came to international attention as Escamillo in the Peter Brook production of *La Tragédie de Carmen*, which he has sung in in over 15 productions around the world, including his Italian debuts at the Festival dei Due Mondi in Spoleto and the Teatro Comunale di Bologna.

An active concert artist, some favorite concert engagements include Verdi's *Requiem* with the Atlanta Symphony at Carnegie Hall; Beethoven's Symphony No. 9 with the Seattle Symphony and San Antonio Symphony; the High Priest in *Samson et Dalila* with Washington Concert Opera and Atlanta Symphony; Scarpia in *Tosca* with Deborah Voigt and the Minnesota Orchestra; and Don Pizarro in *Fidelio* with the Saint Louis Symphony and in his New York Philharmonic debut with conductor Kurt Masur at the inaugural season of the Lincoln Center Festival.

GREER GRIMSLEY

BASS-BARITONE





Pacific Symphony, led by Music Director Carl St.Clair for the last 28 years, has been the resident orchestra of the Renée and Henry Segerstrom Concert Hall for over a decade. Currently in its 39th season, the Symphony is the largest orchestra formed in the U.S. in the last 50 years and is recognized as an outstanding ensemble making strides on both the national and international scene, as well as in its own community of Orange County. In April 2018, Pacific Symphony will make its debut at Carnegie Hall as one of two orchestras invited to perform for a yearlong celebration of composer Philip Glass' 80th birthday. Presenting more than 100 concerts and events a year and a rich array of education and community engagement programs, the Symphony reaches more than 300,000 residents—from school children to senior citizens.

The Symphony offers repertoire ranging from the great orchestral masterworks to music from today's most prominent composers, highlighted by the annual American Composers Festival. Seven seasons ago, the Symphony launched the highly successful opera initiative, "Symphonic Voices," which continues in February 2018 with Mozart's *The Magic Flute*. It also offers a popular Pops season, enhanced by state-of-the-art video and sound, led by Principal Pops Conductor Richard Kaufman. Each Symphony season also includes Café Ludwig, a chamber music series; an educational Family Musical Mornings series; and Sunday Casual Connections, an orchestral matinee series offering rich explorations of selected works led by St.Clair.

Founded in 1978 as a collaboration between California State University, Fullerton (CSUF), and North Orange County community leaders led by Marcy Mulville, the Symphony performed its first concerts at Fullerton's Plummer Auditorium as the Pacific Chamber Orchestra, under the baton of then-CSUF orchestra conductor Keith Clark. Two seasons later, the Symphony expanded its size and changed its name to Pacific Symphony Orchestra. Then in 1981-82, the orchestra moved to Knott's Berry Farm for one year. The subsequent four seasons, led by Clark, took place at Santa Ana High School auditorium where the Symphony also made its first six acclaimed recordings. In September 1986, the Symphony moved to the new Orange County Performing Arts Center, and from 1987-2016, the orchestra additionally presented a Summer Festival at Irvine Meadows Amphitheatre. In 2006, the Symphony moved into the Renée and Henry Segerstrom Concert Hall, with striking architecture by Cesar Pelli and acoustics by Russell Johnson—and in 2008, inaugurated the hall's critically acclaimed 4,322-pipe William J. Gillespie Concert Organ. The orchestra embarked on its first European tour in 2006, performing in nine cities in three countries.

The 2016-17 season continued St.Clair's commitment to new music with commissions by pianist/composer Conrad Tao and composer-in-residence Narong Prangcharoen. Recordings commissioned and performed by the Symphony include the release of William Bolcom's *Songs of Lorca* and *Prometheus* in 2015-16, Richard Danielpour's *Toward a Season of Peace* and Philip Glass' *The Passion of Ramakrishna* in 2013-14; and Michael Daugherty's *Mount Rushmore* and *The Gospel According to Sister Aimee* in 2012-13. In 2014-15, Elliot Goldenthal released a recording of his *Symphony in G-sharp Minor*, written for and performed by the Symphony. The Symphony has also commissioned and recorded *An American Requiem* by Danielpour and *Fire Water Paper: A Vietnam Oratorio* by Goldenthal featuring Yo-Yo Ma. Other recordings have included collaborations with such composers as Lukas Foss and Toru Takemitsu. Other leading composers commissioned by the Symphony include Paul Chihara, Daniel Catán, James Newton Howard, William Kraft, Ana Lara, Tobias Picker, Christopher Theofanidis, Frank Ticheli and Chen Yi.

In both 2005 and 2010, the Symphony received the prestigious ASCAP Award for Adventurous Programming. Also in 2010, a study by the League of American Orchestras, "Fearless Journeys," included the Symphony as one of the country's five most innovative orchestras.

The Symphony's award-winning education and community engagement programs benefit from the vision of St.Clair and are designed to integrate the orchestra and its music into the community in ways that stimulate all ages. The Symphony's Class Act program has been honored as one of nine exemplary orchestra education programs by the National Endowment for the Arts and the League of American Orchestras. The list of instrumental training initiatives includes Pacific Symphony Youth Orchestra, Pacific Symphony Youth Wind Ensemble and Pacific Symphony Santiago Strings. The Symphony also spreads the joy of music through *arts-X-press*, Class Act, Heartstrings, OC Can You Play With Us?, Santa Ana Strings, Strings for Generations and Symphony in the Cities.

PACIFIC SYMPHONY



CARL ST. CLAIR • MUSIC DIRECTOR

William J. Gillespie Music Director Chair

RICHARD KAUFMAN • PRINCIPAL POPS CONDUCTOR

Hal and Jeanette Segerstrom Family Foundation Principal Pops Conductor Chair

ROGER KALIA • ASSISTANT CONDUCTOR

Mary E. Moore Family Assistant Conductor Chair

FIRST VIOLIN

Vacant
Concertmaster; Eleanor and Michael Gordon Chair
Paul Manaster
Associate Concertmaster
Jeanne Skrocki
Assistant Concertmaster
Nancy Coade Eldridge
Christine Frank
Kimiyo Takeya
Ayako Sugaya ²⁰
Ann Shiau Tenney
Robert Schumitzky
Agnes Gottschewski
Dana Freeman
Angel Liu
Marisa Sorajja

SECOND VIOLIN

Bridget Dolkas* ²⁰
Elizabeth and John Stahr Chair
Yen Ping Lai
Yu-Tong Sharp
Ako Kojian
Ovsep Ketendjian
Linda Owen
MarlaJoy Weisshaar
Alice Miller-Wrate
Shelly Shi

VIOLA

Vacant
Catherine and James Emmi Chair
Meredith Crawford**
Carolyn Riley† ²⁰
John Acevedo
Julia Staudhammer
Joseph Wen-Xiang Zhang
Pamela Jacobson†
Adam Neeley
Cheryl Gates
Margaret Henken

CELLO

Timothy Landauer*
Catherine and James Emmi Chair
Kevin Plunkett**³⁰
John Acosta
Robert Vos
László Mezö
Ian McKinnell
M. Andrew Honea
Waldemar de Almeida
Jennifer Goss
Rudolph Stein ³⁰

BASS

Steven Edelman*
Douglas Basye**
Christian Kollgaard
David Parmeter
Paul Zibits
David Black
Andrew Bumatay
Constance Deeter

FLUTE

Benjamin Smolen*
Valerie and Hans Imhof Chair
Sharon O'Connor
Cynthia Ellis

PICCOLO

Cynthia Ellis

OBOE

Jessica Pearlman Fields*
Suzanne R. Chonette Chair
Ted Sugata

ENGLISH HORN

Lelie Resnick ²⁰

CLARINET

Joseph Morris*
The Hanson Family Foundation Chair
David Chang

BASS CLARINET

Joshua Ranz ²⁰

BASSOON

Rose Corrigan*
Elliott Moreau
Andrew Klein
Allen Savedoff

CONTRABASSOON

Allen Savedoff

FRENCH HORN

Keith Popejoy*

TRUMPET

Barry Perkins*
Susie and Steve Perry Chair
Tony Ellis
David Wailes

TROMBONE

Michael Hoffman*
David Stetson

BASS TROMBONE

Kyle Mendiguchia

TUBA

James Self*

TIMPANI

Todd Miller*

PERCUSSION

Robert A. Slack*

HARP

Mindy Ball*
Michelle Temple

PIANO • CELESTE

Sandra Matthews*

PERSONNEL MANAGER

Paul Zibits

LIBRARIANS

Russell Dicey
Brent Anderson

PRODUCTION STAGE MANAGER

Will Hunter

STAGE MANAGER & CONCERT VIDEO TECHNICIAN

William Pruettt

* Principal

** Assistant Principal

† On Leave

The musicians of Pacific Symphony are members of the American Federation of Musicians, Local 7.

Celebrating ³⁰ or ²⁰ years with Pacific Symphony this season.