



**ORANGE COUNTY PERFORMING ARTS CENTER
RENÉE AND HENRY SEGERSTROM CONCERT HALL**

Thursday–Saturday, January 7–9, 2010, at 8:00 p.m.

Preview talk with Alan Chapman at 7:00 p.m.



PRESENTS

**2009–2010 HAL AND JEANETTE SEGERSTROM
FAMILY FOUNDATION CLASSICAL SERIES**

A TCHAIKOVSKY PORTRAIT: “CHILD OF GLASS”

CARL ST. CLAIR, CONDUCTOR

EMILY PULLEY, SOPRANO • SCOTT RAMSAY, TENOR • NICK ULLETT, ACTOR

ALAN CHAPMAN, HOST • PETER BOGDANOFF, VIDEO ARTIST

JOSEPH HOROWITZ, WRITER AND PRODUCER

TCHAIKOVSKY *Swan Lake*, Op. 20a
(1840–1893) Scene and Waltz

TCHAIKOVSKY Andante Funebre from
String Quartet No. 3
(excerpt)

TCHAIKOVSKY *Romeo and Juliet* (duet),
Op. posth.

Arr. TANEYEV EMILY PULLEY
SCOTT RAMSAY

TCHAIKOVSKY Symphony No. 6
 (“Pathétique”) in
B minor, Op. 74

Adagio - Allegro non troppo

Allegro con grazia

Allegro molto vivace

Finale: Adagio lamentoso

– I N T E R M I S S I O N –

You are invited to stay for a post-concert discussion with Carl St. Clair and Joseph Horowitz,
and a performance of Tchaikovsky’s “None but the Lonely Heart” featuring Ms. Pulley.

These performances are underwritten by a major grant from the
Shanbrom Family Foundation

“A Tchaikovsky Portrait” is part of Pacific Symphony’s 2009-2010 “Music Unwound” series, a three-year initiative exploring new concert formats and thematic programming. “Music Unwound” is supported by a generous grant from The Andrew W. Mellon Foundation.

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The Saturday, January 9, performance is broadcast live on **KUSC**, the official classical radio station of Pacific Symphony.
CLASSICAL | fm 91.5

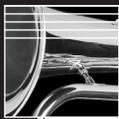
The Pacific Symphony radio broadcasts are made possible by a generous grant from **usbank**.

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SEGERSTROM CENTER FOR THE ARTS

Pacific Symphony P-1





PROGRAM NOTES

BY PETER LAKI, *Program Annotator for Pacific Symphony and the Cleveland Orchestra*

Scene and Waltz from *Swan Lake*, Op. 20a (1877)

BY PIOTR ILYICH TCHAIKOVSKY
(KAMSKO-VOTKINSK, RUSSIA, 1840 - ST.
PETERSBURG, 1893)

Instrumentation: piccolo, 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 2 cornets, 3 trombones, tuba, timpani, percussion, and strings.
Performance time: 10 minutes.

Swan Lake, the first of Tchaikovsky's three ballets (the others being *Sleeping Beauty* and *The Nutcracker*), is about a young prince named Siegfried who falls in love with Odette, an enchanted princess. Odette, having been turned into a swan by an evil spell, is allowed to assume her human form only at night. She will become human permanently if she finds true love. At the same time, Siegfried's mother intends to marry him off to a girl he must choose at a great festivity planned at her palace. The sorcerer who cast a spell on Odette arrives with his daughter Odile, who looks exactly like Odette. The intrigue almost works: Siegfried announces his betrothal to Odile, but then he catches a glimpse of Odette as a swan in the sky and rushes to his beloved's side, realizing he has been deceived. But he has lost his chance to break Odette's spell, and the two lovers can be united only in death.

WHAT TO LISTEN FOR

At tonight's concert we shall hear the scene where Odette and her attendants are about to change from swans into beautiful young women. The main theme of this section, played by the solo oboe, is one of Tchaikovsky's most beautiful and memorable melodies. This will be followed by the great waltz danced at the Prince's ball in Act I, a grandiose movement that shows that dance was in Tchaikovsky's blood.

Andante funebre from String Quartet No. 3 (1876)

BY TCHAIKOVSKY

Instrumentation: 2 violins, viola, cello

Tchaikovsky wrote three string quartets, all between 1871 and 1876. Along with the two quartets of Borodin, these were the first important contributions to the quartet genre in Russia. His first two quartets were premiered by the Moscow String Quartet, led by the Prague-born Ferdinand Laub, the composer's colleague on the faculty of the Moscow Conservatory. After Laub's premature death in 1875, Tchaikovsky wrote his third quartet in his friend's memory.

WHAT TO LISTEN FOR

Tchaikovsky chose a most unusual key, E-flat minor, for the main tonality of the quartet; the six flats (lowered notes) of this key produce a dark sound quality throughout most of the work. The funeral march that we shall hear is the third of the quartet's four movements, performed here by the orchestral strings. The stark opening chord progressions, played with mutes, are followed by a chant-like section that suggests a Russian Orthodox funeral service. A second idea, more lyrical in nature, is juxtaposed with the funeral music. A return of the chant-like theme concludes the movement.

Romeo and Juliet—duet

BY TCHAIKOVSKY

COMPLETED BY SERGEI TANEEV
(1856-1915)

Instrumentation: soprano and tenor solos, 2 flutes, 2 oboes, English horn, 2 clarinets, 2 bassoons, 4 horns, harp, strings. *Performance time: 10 minutes.*

Many years had passed since Tchaikovsky completed his first great masterpiece, the fantasy-overture *Romeo and Juliet* (1869), but the subject still haunted him, and he often thought of writing an opera based on Shakespeare's tragedy. The opera was never written, but after Tchaikovsky's death, the unfinished manuscript of a love duet between the star-cross'd lovers was found among his papers. It fell to Tchaikovsky's favorite pupil and successor as professor of composition at the Moscow Conservatory,

Sergei Taneyev, to complete and orchestrate the work. Taneyev also composed an orchestral introduction for the duet.

WHAT TO LISTEN FOR

The duet is the famous balcony scene from the play, in which Romeo and Juliet confirm their love. The lyrics, by A. L. Sokolovsky, are a much simplified version of Shakespeare's text. Two themes from the fantasy-overture appear prominently in the duet, and Taneyev also wove that material into his newly written introduction. Halfway through the piece, the Nurse tries to separate the lovers, who then say goodbye as the duet reaches its most passionate moments—and the highest notes in the vocal lines.

Symphony No. 6 (“Pathétique”) in B minor, Op. 74 (1893)

BY TCHAIKOVSKY

Instrumentation: 3 flutes (third doubling piccolo), 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, tuba, timpani, percussion, and strings.
Performance time: 45 minutes.

On the twenty-eighth of October, in 1893, Tchaikovsky conducted the premiere of his Sixth Symphony in St. Petersburg. Nine days later, he was dead. His death was sudden and unexpected. There is no mistaking the funereal character of this work, which bears witness to what Tchaikovsky biographer David Brown describes as the “deepening inner gloom” of the composer's last years. And still, these were also the years in which Tchaikovsky arrived at the zenith of his international fame; at 53, he was at the height of his powers.

The “Pathétique” (so called by the composer himself) is not only the most intensely emotional of Tchaikovsky's symphonies. It is also the one in which Tchaikovsky reached the pinnacle of his art in terms of compositional technique and sophistication—and it is the combination of these two aspects, exceptional emotional richness and supreme craftsmanship, that makes the “Pathétique” Tchaikovsky's crowning masterpiece.



WHAT TO LISTEN FOR

Technical devices, such as the re-use of the bassoon theme of the opening Adagio as the first theme of the Allegro non troppo main section, produce an immediate dramatic effect, enhanced by the brilliant orchestration with divided violas and cellos answered by a quartet of woodwinds. The gulf between this “active” first theme and the expansive, warmly melodic second idea is maximized by the circumstance that the two themes are separated by a lengthy transition section, and a significantly slower tempo (Andante) for the second theme. The development section carries the tension to a high point through intense contrapuntal activity punctuated by violent syncopated

figures in the woodwinds; then we hear an almost Mahlerian tragic march whose rumbling bass accompaniment is derived from the main theme. The full orchestral sonorities of the recapitulation change the character of the first theme from painful and languid to desperate and dramatic, with the return of the expansive second melody bringing much-needed solace. The subdued, *morendo* (“dying away”) ending of the movement foreshadows the fourth-movement Adagio *lamentoso*.

In between, however, there are two lighter movements: a graceful waltz with a limp (written in 5/4 time, that is, every other 3/4 measure is shortened by a beat), and a lively march whose theme unfolds only

gradually and that seems, at least momentarily, to suggest triumph and happiness.

But in the end, the respite brought by the two middle movements proves to be only temporary. The Finale is one of the most heart-rending Adagios in the history of music. Its doleful B-minor theme (whose notes are played alternately by first and second violins) is followed by a second idea that is no less sad in tone despite being in the major mode. Tchaikovsky marked this D-major theme *con lenezza e devozione* (“softly and with devotion”). Twice, the music rises to triple *fortissimo* in a state of utter despair, only to fall back each time into the *pianissimo* in which the symphony finally dies away.

ABOUT THE GUEST ARTISTS

EMILY PULLEY SOPRANO



A frequent presence at the Metropolitan Opera, Emily Pulley's roles in the legendary house include Marguerite in *Faust*, Nedda in *I pagliacci*, Blanche in *Dialogues of the Carmelites*,

Gretel in *Hänsel und Gretel*, Anne Trulove in *The Rake's Progress*, Musetta in *La bohème*, Valencienne in *The Merry Widow*, Thérèse in *Les Mamelles de Tirésias*, and First Lady in a new production of *Die Zauberflöte* directed by Julie Taymor. She made her debut at the Royal Opera House, Covent Garden as Mimi in *La bohème*.

Pulley has delighted audiences across the country on the stages of New York City Opera, Los Angeles Opera, Dallas Opera, Minnesota Opera, Glimmerglass Opera, Seattle Opera, Opera Colorado, and Central City Opera in such roles as Tatyana in *Eugene Onegin*, Countess in *Le nozze di Figaro*, Fiordiligi in *Così fan tutte*, Minnie in *La fanciulla del West*, and Rosalinda in *Die Fledermaus*. A champion of new repertoire, she created the role of Lysia in the world premiere of Mark Adamo's new opera *Lysistrata* in her Houston Grand Opera

debut, which she then reprised for New York City Opera. She made her New York City Opera debut as Lavinia Mannon in *Mourning Becomes Electra* for which she won the New York City Opera Richard F. Gold Debut Artist Award.

In 2009–10 Pulley sings the Governess in *The Turn of the Screw* with Boston Lyric Opera, Beatrice in Heggie's *Three Decembers* with Central City Opera, in scenes from *Eugene Onegin* and *The Queen of Spades* with Sacramento Opera, sings as featured soloist in an evening of opera highlights with Kentucky Symphony Orchestra, and in a gala concert with New York's Collegiate Chorale.

SCOTT RAMSAY TENOR



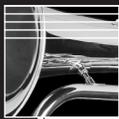
Scott Ramsay's 2009-10 season features three role debuts: his return to Opera New Jersey as Belmonte in *Die Entführung aus dem Serail*; Faust in a new production of Gounod's *Faust* at Eugene

Opera; and his return to Opera Boston as Fritz in Offenbach's *La Grande-Duchesse de Gérolstein*, opposite Stephanie Blythe. Additional opera engagements this season include Rodolfo in *La bohème* at Duluth

Festival Opera and his return to Arizona Opera as Ferrando in *Così fan tutte*. On the concert stage, Ramsay appears as soloist in *Songs*, by Edward T. Cone, at Princeton University; Beethoven's Symphony No. 9 with Duluth Superior Symphony Orchestra; Handel's *Messiah* with the Nashville Symphony; Verdi's *Requiem* with both the Louisville Orchestra and Milwaukee's Bel Canto Chorus and Mozart's *Requiem* with Chicago's Music of the Baroque.

Notable stage debuts and engagements from recent seasons include his Edgardo opposite Natalie Dessay, and the leading character of Mark in Tippet's *The Midsummer Marriage*, with Sir Andrew Davis, both at the Lyric Opera of Chicago; Jupiter in *Semele* at Opera Boston; Tamino in *Die Zauberflöte* and Jupiter in *Semele* at Arizona Opera; Roméo in *Roméo et Juliette* at Opera New Jersey; Don Ottavio in *Don Giovanni* with Austin Lyric Opera and Dayton Opera; Ferrando in *Così fan tutte* with Opera Naples; Pong in *Turandot* at Lyric Opera of Chicago; and joining the roster of the San Francisco Opera.

Ramsay's numerous symphonic engagements have included solo appearances with the Chicago Symphony Orchestra, the Toronto Symphony Orchestra, the American Symphony Orchestra at Avery Fisher Hall, and Saint Louis Symphony Orchestra.



ABOUT THE GUEST ARTISTS *(continued)*

NICK ULLETT ACTOR



Actor Nick Ullett was last seen in Orange County in South Coast Repertory's productions of *Saturn Returns* and *Noises Off*. Broadway credits include

Me and My Girl, *Loot* and Cole Porter's *Gay Divorcé*. Additional theatre credits include *The Tempest* and *Endgame* at Shakespeare Santa Cruz; *Zhivago* and *Loot* at La Jolla Playhouse; *Pygmalion*, *Man for All Seasons*, *Woman in Black* and *A Funny Thing Happened on the Way to the Forum* at Bristol Riverside Theatre; *Tooth and Claw* at Ensemble Studio Theatre in New York; *Major Barbara* and *The School for Scandal* at Mark Taper Forum; *Many Happy Returns* at Laguna Playhouse; and *Fields of Ambrosia* at George Street Playhouse. Film and television credits include *Hook*, *Down and Out in Beverly Hills*, "Yes, Dear," "The Practice," "Home Improvement," "Golden Girls" and "As the World Turns." He is a proud member of the Ensemble Studio Theatre and Actors' Equity. www.nickullett.com.

PETER BOGDANOFF VIDEO ARTIST



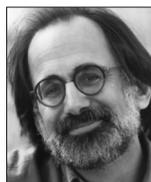
Media Artist Peter Bogdanoff is passionate about the exploration of the arts using traditional and emerging digital technology. He works in the field of video, audio, and computer-based media to bring the arts to new audiences. In collaboration with Joseph Horowitz, he has created visual presentations for live performances of Antonín Dvořák's "New World" Symphony (for the Brooklyn Philharmonic) and Igor Stravinsky's "Symphony in Three Movements" (for Pacific Symphony), and created the visuals for "Inside the Music: Tchaikovsky Symphony No. 6," presented by the New York Philharmonic Orchestra.

Bogdanoff also has done extensive work in the field of computer-based arts explorations. He designed, produced, and programmed a series of computer programs on music that explore works by Bartók, Beethoven, Stravinsky, Mozart, and others.

He also helped develop *The Concert Companion*, a hand-held personal digital assistant (PDA)-based project that provides real-time text commentary during music concerts.

As a video artist, his installations have been exhibited at Stanford University, the University of Illinois at Urbana-Champaign, UCLA, and ChambersProjects/La Finestra gallery in Los Angeles. Bogdanoff studied music composition at Indiana University and California State University, Los Angeles, and is a digital media specialist in the UCLA School of the Arts and Architecture.

JOSEPH HOROWITZ WRITER AND PRODUCER



Joseph Horowitz has served as artistic advisor to Pacific Symphony since the inception of the critically acclaimed American Composers Festival in 2000. A distinguished cultural historian, he is the author of eight books, most recently *Artists in Exile: How Refugees from War and Revolution Transformed the American Performing Arts* (HarperCollins); like *Classical Music in America: A History* (2005), it was named one of the best books of the year by *The Economist*. As executive director of the Brooklyn Philharmonic Orchestra in the 1990s, Horowitz was a pioneer in the exploration of new symphonic concert formats. He has since curated more than three dozen interdisciplinary festivals throughout the United States. Two seasons ago, he inaugurated the New York Philharmonic's new "Inside the Music" series, producing, writing, and hosting a presentation on Tchaikovsky's *Pathétique Symphony*. Last season, he returned to the Philharmonic to produce two programs on Dvořák in America.

Horowitz's many honors and awards include a Guggenheim Fellowship, two fellowships from the National Endowment for the Humanities, and a certificate of appreciation from the Czech Parliament for his many celebrations of Dvořák's historic sojourn in America (including Pacific Symphony's American Composers Festival of 2002). He is the author of the entry on "classical music" for both the *Oxford Encyclopedia of American History* and the

Encyclopedia of New York State. He is co-founder and artistic director of Post-Classical Ensemble, a chamber orchestra based in Washington, D.C.; his "Post-Classical Productions" also produces events in New York City and Chicago.

Tonight's "Music Unwound" program originated, in another form, as a New York Philharmonic "Inside the Music" program written and produced by Joseph Horowitz.

ALAN CHAPMAN HOST



In addition to his weekday morning program on Classical KUSC (91.5 FM), Alan Chapman is also the host and producer of two weekend programs: Modern Times and Thornton

Center Stage. After receiving his undergraduate degree from the Massachusetts Institute of Technology, Chapman earned a Ph.D. in music theory from Yale University. He is currently a member of the music theory faculty of the Colburn Conservatory. He was a longtime member of the music faculty at Occidental College and has also been a visiting professor at UCLA and UC Santa Barbara. His analytical work has appeared in the *Journal of Music Theory* and in *The New Orpheus: Essays on Kurt Weill*, winner of the Deems Taylor Award for excellence in writing on music. Well known as a pre-concert lecturer, Chapman has been a regular speaker on the L.A. Philharmonic's "Upbeat Live" series since its inception in 1984. He also works closely with the Los Angeles Master Chorale and Los Angeles Opera and is especially proud of his association with Pacific Symphony. He is heard globally as programmer and host of the inflight classical channel on Delta Air lines. Chapman is also active as a composer and lyricist. His songs have been performed and recorded by many artists around the world and have been honored by ASCAP, the Johnny Mercer Foundation, and the Manhattan Association of Cabarets. His children's opera, *Les Moose: The Operatic Adventures of Rocky and Bullwinkle*, was commissioned by L.A. Opera for its 1997-98 season. Chapman is host for Pacific Symphony's free concert preview lectures, which take place before each Pacific Symphony Classical performance.