2009–2010 HAL AND JEANETTE SEGERSTROM FAM ILY FOUN DA TION CLASSICAL SERIES

POULENC’S ORGAN CONCERTO

DANIEL HEGE, conductor
PAUL JACOBS, organ

— I N T E R M I S S I O N —

S CHUBERT
Symphony in B minor, D. 759 (Unfinished)
(1797–1828)
Allegro moderato
Andante con moto

R. STRAUSS
Till Eulenspiegel’s lustige Streiche (Till Eulenspiegel’s Merry Pranks), TrV 171, Op. 28
(1864–1949)

The Saturday, April 17, performance is broadcast live on KUSC, the official classical radio station of Pacific Symphony.

The Pacific Symphony broadcasts are made possible by a generous grant from U.S. Bank.

SEGERSTROM CENTER FOR THE ARTS
The Sorcerer’s Apprentice (1897)

BY PAUL DUKAS
(PARIS, 1865 – PARIS, 1935)

Instrumentation: piccolo, 2 flutes, 2 oboes, 2 clarinets, bass clarinet, 3 bassoons, contrabassoon, 4 horns, 2 trumpets, 2 cornets, 3 trombones, timpani, percussion, harp, and strings.

Performance time: 9 minutes.

The great German poet Johann Wolfgang Goethe (1749-1832) borrowed the story of his ballad Der Zauberlehrling (“The Sorcerer’s Apprentice”) from the dialogue The Lie-Fancier by the second-century Greek writer Lucian. In the story, the apprentice uses his master’s absence to work some magic of his own. He casts a spell on the broom, which comes alive and starts to bring buckets of water into the house. To his horror, however, the apprentice discovers that he has forgotten how to stop the broom. He chops the broom in two, only to find that both halves turn into brooms working at ever more frantic speed. The excess water threatens to inundate the whole house, and the sorcerer returns just in time to prevent a catastrophe.

Goethe’s ballad inspired Paul Dukas, a contemporary and friend of Debussy, to write what is undoubtedly his best-known work. Dukas and Debussy studied with the same composition teacher at the Paris Conservatoire, but the overly self-critical Dukas completed only about a dozen works in his entire lifetime, including the opera Ariane et Barbe-Blanche and the ballet La Peri. He was also a distinguished teacher (his students included Olivier Messiaen) and a brilliant music critic.

WHAT TO LISTEN FOR

Dukas’ symphonic scherzo begins with a slow introduction depicting the sorcerer and his incantations; the woodwinds, the harp and the harmonics of the strings produce a mysterious ambiance. A strong timpani stroke gives the signal for the novice’s action, and the broom slowly begins to move as the bassoons introduce the scherzo’s main theme (which is none other than the theme of the introduction in a much faster tempo). The orchestration of the melody becomes richer and richer as the broom wreaks havoc in the house. There is a momentary stop when the first four notes are played, haltingly, by the solo contrabassoon. But then the poor apprentice’s nightmare starts all over again, until the slow tempo of the introduction announces the wizard’s return. The first four notes of the theme are also used to end the work, played in a fast tempo and fortissimo by the entire orchestra.

Concerto in G minor for Organ, Timpani & Strings

(1938)

BY FRANCIS POULENC
(PARIS, 1899 - PARIS, 1963)

Instrumentation: solo organ, timpani, and strings.

Performance time: 20 minutes.

If you were an aspiring composer in Paris in the 1920s and the ’30s, one of the most important people you had to know was the Princesse de Polignac. Born in Yonkers, New York as Winnaretta Singer, this remarkable woman, heiress to the Singer sewing-machine fortune, became first a countess and then a princess by her two marriages. She used her exceptional status to play fairy godmother to generations of composers and painters. Her friendships with composers ranged from Gabriel Fauré in the 1890s to the young Benjamin Britten fifty years later. She was particularly close to Stravinsky; Ravel dedicated his Pavane for a Dead Princess to her.

Francis Poulenc started to make a name for himself as a young composer, barely out of his teens, in the years just after World War I. Having studied piano with Ricardo Viñes, the foremost interpreter of Debussy and Ravel, and having befriended Erik Satie and the poet Jean Cocteau, he was naturally admitted to the Polignac circle.

Poulenc, who in his early years had focussed on songs, ballets, and chamber music, turned to concertos as a direct result of his contacts with the Princess. It was at the Polignacs’ that he met Wanda Landowska, who revived the harpsichord as a 20th-century instrument, and wrote a concerto for her in 1929 (Concert champêtre). In 1932, the Princess commissioned the Concerto for Two Pianos, in which, as Poulenc’s biographer Benjamin Ivry remarks, he “tried to capture the joyous
conviviality of the Princess’ salon.”

Sadly, times began to change soon after this sparkling piece was written. Hitler came to power in Germany the very next year; France was experiencing a lot of economic and political turmoil, and Poulenc, who had come from a financially comfortable middle-class background, felt his resources diminishing. He approached his old friend to see if she would commission another piece, but the Princess, now in her seventies, replied: “Thanks to Mr. Roosevelt, my musical budget is considerably reduced.” She commissioned Poulenc anyway, for she owned an organ by the prestigious builder Cavallé-Coll, which she wanted to see featured. But she could only offer half of what she had paid Poulenc the first time.

WHAT TO LISTEN FOR

The composer himself had noticeably changed since only a few years earlier. The difficult times, and several deaths in his immediate environment, caused him to become more introspective than he had been before. He rediscovered the Catholic religion, in which he had been raised, after a visit to the shrine of the Black Virgin at Rocamadour, and soon afterwards wrote the first of what would become a whole series of sacred choral works. The Organ Concerto, on which he worked between 1936 and 1938, reflects this shift in Poulenc’s outlook. The neo-classical idiom, which had earlier been a vehicle for carefree and playful feelings, now had to be adapted to carry a much more serious message.

The Organ Concerto is in one continuous movement, divided into several clearly separated sections. The opening measures sound for all the world like a fantasy by J.S. Bach (it was clearly impossible for Poulenc to write for the organ without thinking of Bach). A somewhat tense dialog unfolds between the organ and the orchestra, eventually making way for an “Allegro giocoso” section where Bach begins to recede into the distance and a half-playful, half-agitated theme emerges in the string orchestra. An extended lyrical Andante follows and eventually ends with a huge crescendo that leads directly into the third section. This is a varied recapitulation of the first Allegro, more dramatic and less playful than the first time. After a second “Andante” episode, the fast tempo resumes, in a more light-hearted vein than before. Yet the concerto is not allowed to end this way, which would be the conventional thing to do. Instead, Poulenc brings back the initial Bach-fantasy motif, and appends to it a melancholy theme in which the organ is joined by a solo viola and a solo cello. The final measures are startling in their stark simplicity and the abruptness with which the concluding unison G arrives.

The first soloist to perform the Poulenc Organ Concerto was the famous composer and virtuoso organist Maurice Duruflé, who also assisted Poulenc with the selection of organ registers for the piece.

**Symphony in B minor, D. 759 (Unfinished) (1822)**

*BY FRANZ SCHUBERT
(HIMMELPFORTGRUND, NR. VIENNA (NOW PART OF THE CITY), 1797 – VIENNA, 1828)*

**Instrumentation:** 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, 3 trombones, timpani, and strings. **Performance time:** 25 minutes.

**Behind the first puzzle posed by the “Unfinished” Symphony (why didn’t Schubert finish it?), there is a second and even greater enigma. Schubert’s first six symphonies, written between 1813 and 1818, showed him completely at ease with all aspects of the form. But a few years later, he was leaving fragment after fragment, as if he had no longer felt up to the challenge. The B-minor symphony is not Schubert’s only “Unfinished.” Other projected symphonies were abandoned even earlier in the compositional process: the “Unfinished” was preceded by two symphonic fragments (D.615 from 1818 and D.780A from 1820-21) and a fairly complete sketch of a symphony in E major. All of these abortive projects point to Schubert’s growing dissatisfaction with symphonic form as he had been practicing it. Clearly, he was striving for something on a far larger scale than his previous efforts. Both stimulated and discouraged by Beethoven’s formidable example, he once exclaimed: “Who can do anything after him?” He was searching for his own artistic response to Beethoven’s symphonies—a response that would match Beethoven in scope and dramatic energy, yet be free from any direct stylistic influence. Schubert eventually rose to the challenge in his C-major symphony of 1825; but it was a daunting task that could only be accomplished after several attempts and false starts.

With the B-minor symphony, Schubert came very close to a solution. As Brian Newbould, a specialist on the Schubert symphonies, has put it, this work is not so much an unfinished symphony as a “finished half-symphony,” the only of the fragments to need no editing whatsoever in order to be performed—as far as it goes. (It must be said that there are some sketches for the third movement, but these are too fragmentary to ever be completed.)

WHAT TO LISTEN FOR

While Beethoven tended to construct his symphonic movements of extremely short melodic or rhythmic gestures, Schubert often started with full-fledged melodic statements that unfolded like...
sings. Yet song soon turns into drama when the second theme is suddenly interrupted by a measure of silence, followed by a few moments of orchestral turbulence after which the previous idyll is restored only with some difficulty (and then temporarily). One particular harmonic turn in the development even uncannily anticipates Wagner’s opera Tristan und Isolde.

The second movement, in E major, combines a peaceful and ethereal melody with a second, more majestic theme with trumpets, trombones, and timpani. A second melody is introduced in a new key (C-sharp minor), again with a dramatic extension. These sharp contrasts in mood persist until the end of the movement, where the “peaceful and ethereal” E major is finally re-established after an exciting tonal journey through a number of distant keys.

The manuscript score of the “Unfinished” Symphony was long in the possession of the minor composer Anselm Hüttenbrenner, who had been a friend of Schubert but who gave no one access to the work for decades, for reasons that are not well understood. Finally, the story goes, conductor Johann Herbeck, who directed the concerts of the Gesellschaft der Musikfreunde (Society of the Friends of Music), bribed Hüttenbrenner by offering to perform one of his (Hüttenbrenner’s) works, obtained the score of the “Unfinished” and premiered it in 1865. Thirty-seven years had to pass after the composer’s death before one of his greatest masterpieces could be revealed to the audience.

Till Eulenspiegel’s Merry Pranks, Op. 28 (1895)

BY RICHARD STRAUSS
(MUNICH, 1864 - GARMISCH-PARTENKIRCHEN, 1949)

Instrumentation: piccolo, 3 flutes, 3 oboes, English horn, small clarinet in D, 2 clarinets, bass clarinet, 3 bassoons, contrabassoon, 4 horns (4 more optional), 3 trumpets (3 more optional), 3 trombones, tuba, percussion, and strings. Performance time: 15 minutes.

When Richard Strauss first contemplated a musical version of the story of Till Eulenspiegel, he was planning a comic opera for which he attempted to write his own libretto. The 30-year-old composer had already written the words and music to an opera, Guntram, a thoroughly Wagnerian music drama. Guntram had been a failure, however; and Strauss was looking for a more popular subject for his second opera.

Till Eulenspiegel is a familiar figure in German folklore, a prankster who lived in the 14th century and who became the hero of a Volksbuch, a sort of popular novel widely disseminated in the 16th century. (It also appeared in an English translation at the time, in which Eulenspiegel’s name was translated as “Howleglas” [Eule = owl; Spiegel = mirror].) Eulenspiegel was a master of practical jokes, a defender of the simple people against the powers that be, whether secular or ecclesiastic. He outwitted the learned, poked fun at the rich and typically beat others at their own games.

However, Strauss soon dropped his plans for an Eulenspiegel opera. Instead, he opted for a purely instrumental treatment of Till and wrote what many regard his orchestral masterpiece. Till Eulenspiegel was his fourth tone poem, preceded by Macbeth, Don Juan, and Death and Transfiguration, works that had established him practically overnight as the leading young German composer.

WHAT TO LISTEN FOR

Strauss chose to give his Till Eulenspiegel tone poem the form of a rondo, in which a recurrent central theme alternates with various episodes. But Strauss varies his rondo theme extensively each time, subjecting it to ingenious transformations that completely alter the theme’s character, preserving only the basic notes. It is through these transformations that Till’s adventures are told. The theme is adapted to many different situations, such as Till quarreling with the market-women, wooing a girl, mocking a priest and so forth. The episodes represent some of the other characters in the story such as the townspeople or the learned professors whom Till confounds.

The music of Till Eulenspiegel quickly became known for the virtuoso treatment of the orchestral instruments. The main theme is presented by a horn solo that is one of the most magnificent (and most difficult) in the entire orchestral literature, and shows Strauss’s special fondness for the instrument. (His father, a member of the Munich Court Orchestra and professor at the Royal School of Music, was one of the greatest horn players of the day. Strauss had written works for the horn when he was fourteen, and wrote a concerto for the instrument in 1883.) Equally famous in Till is the use of the D clarinet, a smaller clarinet with a high-pitched sound that had seldom been used before as a solo instrument.

Unlike the historic Till who died in bed as a victim of an epidemic, Strauss’s hero is put to death for his pranks. The condemnation and the execution are depicted by a sudden interruption of the Till theme, some menacing drumrolls, and a descending major seventh in the bassoons, horns, and trombones that seems to say der Tod (“death”). Till is hanged and his last breath is marked by a final D clarinet solo followed by a loud trill on the flute. The tone-poem concludes with the archaic-sounding “once-upon-a-time” melody with which it began, adding a theatrical touch to the tone poem after all. It is in fact as if the curtain rose and then fell on the story of the great rogue.
ABOUT THE MUSIC DIRECTOR

CARL ST.CLAIR

In 2009–10, Pacific Symphony’s Music Director Carl St.Clair marks the start of his 20th anniversary with the orchestra. 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. St.Clair’s lengthy history with the Symphony 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 40 years—due in large part to St.Clair’s leadership.

St.Clair and the Symphony launch the 2009–10 season surrounded by internationally celebrated artists with whom he has developed close relationships. The season includes inventive, forward-thinking programming, including a new series of concerts, “Music Unwound,” featuring multimedia, varied formats and ancillary events. Other highlights include four world premieres and the critically acclaimed American Composers Festival, in its 10th year under St.Clair, entitled “The Greatest Generation.”

This past season, St.Clair celebrated another milestone—the 30th anniversary of Pacific Symphony. In 2006–07, St.Clair led the orchestra’s historic move into its home in the Renée and Henry Segerstrom Concert Hall at the Orange County Performing Arts Center. 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. The Symphony received rave reviews from Europe’s classical music critics—22 reviews in total.

At the start of 2008–09, St.Clair added to his portfolio the role of general music director of the Komische Oper Berlin, a prestigious opera company located in Berlin, Germany, with a history that dates back to 1892. He recently concluded his tenure as general music director and chief conductor of the German National Theater and Staatskapelle (GNTS) in Weimar, Germany, where he recently led Wagner’s “Ring Cycle” to great critical acclaim. St.Clair 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 orchestras in Europe.

St.Clair’s international career has him conducting abroad numerous 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 successfully 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.

St.Clair’s commitment to the development and performance of new works by American composers is evident in the wealth of commissions and recordings by Pacific Symphony. St.Clair has led the orchestra in numerous critically acclaimed albums including two piano concertos of Lukas Foss on the harmonia mundi label. Under his guidance, the orchestra has commissioned works which later became recordings, including Richard Danielpour’s An American Requiem on Reference Recordings and Elliot Goldenthal’s Fire Water Paper: A Vietnam Oratorio on Sony Classical with cellist Yo-Yo Ma. Other composers commissioned by St.Clair and Pacific Symphony include William Bolcom, Philip Glass, Zhou Long, Tobias Picker, Frank Ticheli and Chen Yi, Curt Ciacoppo, Stephen Scott, Jim Self (the Symphony’s principal tubist), Christopher Theofanidis and James Newton Howard.

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.

Under St.Clair’s dynamic leadership, the Symphony has built a relationship with the Southern California community by understanding and responding to its cultural needs. A strong advocate of music education for all ages, St.Clair has been essential to the creation and implementation of the symphony education programs including Classical Connections, arts-X-press and Class Act.
**Daniel Hege**

Conductor

Currently in his 10th season as Music Director of the Syracuse Symphony Orchestra, Daniel Hege is widely recognized as one of America’s finest young conductors, earning critical acclaim for his fresh interpretations of the standard repertoire and for his commitment to creative programming. In June 2009, Hege was appointed Music Director of the Wichita Symphony and begins his tenure with that orchestra in September 2010.

Following a nationwide search, Hege was named Music Director of the Syracuse Symphony Orchestra in April, 1999. In June 2001, he completed a five-year tenure with the Baltimore Symphony where he held the titles of assistant, associate and resident conductor and led the orchestra in subscription, family and run-out concerts. Hege has also served as music director of the Haddonfield (NJ) Symphony, associate conductor of the Kansas City Symphony, music director of the Encore Chamber Orchestra in Chicago and music director of the Chicago Youth Symphony where he was twice honored by the League of American Orchestras for innovative programming.

Hege has guest conducted the Houston, Detroit, Seattle, Indianapolis, Oregon, Colorado, San Diego, Columbus and Phoenix symphonies; the Rochester, Buffalo and Calgary philharmonics; and at the Grand Teton and Aspen Music Festivals. International engagements include leading the Singapore Symphony and the St. Petersburg Symphony at the Winter Nights Festival. In addition, Hege regularly works with the Syracuse Opera where he has conducted productions of Madame Butterfly, La Traviata, Tosca and Don Pasquale.

In April 2003, Hege led the Syracuse Symphony in a critically acclaimed concert at a sold-out Carnegie Hall. He has also made two recordings—a disc with the Baltimore Symphony and the Morgan State University Choir featuring works by Adolphus Hailstork, and a CD with the Syracuse Symphony with works by Verdi, Barber, Debussy, Respighi and James Johnson. Recent and upcoming guest conducting engagements include appearances with the Louisiana Philharmonic, Rochester and Orlando Philharmonics, Louisville Orchestra and the Pacific, Grand Rapids, Madison, Tulsa and Santa Rosa symphonies.

Hege received his bachelor of arts degree in 1987 from Bethel College, Kansas, where he majored in music and history. He continued his studies at the University of Utah, receiving a master of music degree in orchestra conducting and also founding the University Chamber Orchestra and serving as assistant conductor of the Utah Orchestra and music director of the Utah Singers. He subsequently studied with Paul Vermel at the Aspen Music Festival and in Los Angeles with noted conductor and pedagogue Daniel Lewis.

In May 2004, Mr. Hege was awarded an honorary degree of doctor of humane letters from Le Moyne College in Syracuse for his contributions to the cultural life in central New York State. Born in Colorado, Hege currently resides in Syracuse with his wife, Katarina Oladottir Hege, a violinist, and their three daughters.

**Paul Jacobs**

Organ

Paul Jacobs made musical history at the age of 23 when, on the 250th anniversary of the death of J.S. Bach, in 2000, he played the composer’s complete organ music in an 18-hour non-stop marathon in Pittsburgh. In 2003, Jacobs was invited to join the faculty of The Juilliard School, and the following year, he was named chairman of the organ department, one of the youngest faculty appointments in Juilliard’s history.

Jacobs has mastered a vast repertoire spanning from the 16th century through contemporary times, including several works written for him by Samuel Adler and Christopher Theofanidis, among others. He has performed the complete organ works of Olivier Messiaen in a series of nine-hour marathons in Atlanta, Los Angeles, Minneapolis, San Francisco, Seattle, Washington, D.C. and Chicago.

Jacobs opened his 2009–2010 season with a performance in New York City of J.S. Bach’s Six Trio Sonatas for Organ. In other highlights, he will be presented once again by the San Francisco Symphony and will return to Philadelphia for a recital at the Kimmel Center. Last season Jacobs gave the modern-day premiere in Philadelphia of an unpublished prelude and fugue by Samuel Barber, was presented by the San Francisco Symphony both in concert and in recital as part of their celebrations of the 25th anniversary of the orchestra’s Ruffatti organ, and recorded the Messiaen masterwork, Livre du Saint Sacrement, which is scheduled for release by Naxos in September of 2010.

Jacobs studied at The Curtis Institute of Music, where he double-majored in organ with John Weaver and harpsichord with Lionel Party. At Yale University, where Jacobs subsequently studied organ with Thomas Murray, he received a master of music degree and artist diploma and was awarded several honors, including Yale School of Music’s Distinguished Alumni Award.

Jacobs captured first prize in numerous competitions, including the 1998 Albert Schweitzer National Organ Competition and was the first organist ever to be honored with the Harvard Musical Association’s Arthur W. Foote Award. Among his other honors, Jacobs was named the recipient of Juilliard’s 2007 William Schuman Scholar’s Chair.

In addition to concert appearances and teaching, Jacobs has been a featured performer at national and regional conventions of the American Guild of Organists and performs frequently at festivals throughout the United States and abroad. He has appeared on American Public Media’s Pipedreams, Performance Today; and Saint Paul Sunday, Bavarian Radio, Brazilian Arts Television, ABC-TV’s World News Tonight, Australian Broadcasting Corporation, NPR’s Morning Edition, CBC Radio, and was recently featured on Robert Schuller’s Hour of Power from the Crystal Cathedral.
ABOUT PACIFIC SYMPHONY

Pacific Symphony, which celebrated its 30th anniversary in 2008-09, is the largest orchestra formed in the United States in the last 40 years. Recognized as an outstanding ensemble making strides on both the national and international scene as well as in its own burgeoning cultural community of Orange County, the orchestra launched a significant and celebratory season in 2009-2010. The season—a milestone year for Music Director Carl St. Clair, who marks his 20th anniversary with the orchestra—includes inventive, forward-thinking projects including the launch of a new series of multimedia concerts called “Music Unwound,” featuring new visual elements, varied formats and more to highlight great masterworks.

In addition to classical music, Principal Pops Conductor Richard Kaufman leads a spectacular Pops season in 2009-10—one of the most elaborate ever, starring some of the world’s leading entertainers and enhanced by a state-of-the-art high-definition video and sound system. Each season also includes a three-concert chamber music series and “Classical Connections,” which offers an intimate exploration of selected works hosted by St. Clair. And rising star Assistant Conductor Maxim Shkhenzaya brings a new energy to the highly popular Family series —featuring holiday favorites and a number of new concert programs designed for families—as well as the Pacific Symphony Youth Orchestra.

It was at the start of the 2006-07 season that the orchestra first moved into the Renée and Henry Segerstrom Concert Hall, an acoustical gem designed by architect Cesar Pelli with acoustics by the late Russell Johnson. “Pacific Symphony is rising to meet the ambitions of its new home”—The New York Times. In September 2008, the Symphony debuted the hall’s stunning new 4,322-pipe William J. Gillespie Concert Organ.

In 2005-06, the Symphony not only made its debut appearance in Walt Disney Concert Hall in Los Angeles by special invitation from the League of American Orchestra’s 2006 National Conference, but also embarked on its first European tour. Performing in nine cities in three countries, the Symphony received rave reviews—22 in all—expanding its reach to an international level.

Performing in nine cities in three countries, the Symphony received rave reviews—22 in all—expanding its reach to an international level. Timothy Mangan, classical music critic for The Orange County Register, who accompanied the orchestra on tour, said at the conclusion, “The tour has ended in something very close, or maybe even right on the nose, to triumph. All that happened on tour… showed that this band can really impress.”

“Pacific Symphony clearly wanted to be measured against Europe’s greatest. And they can be!”—Neue Rhein Zeitung, Dusseldorf, Germany.

The Symphony offers moving musical experiences with repertoire ranging from the great orchestral masterworks to music from today’s most prominent composers, highlighted by the annual American Composers Festival. The Wall Street Journal said, “Carl St. Clair, the Pacific Symphony’s dynamic music director, has devoted 19 years to building not only the orchestra’s skills but also the audience’s trust and musical sophistication—so successfully that they can now present some of the most innovative programming in American classical music to its fast-growing, rapidly diversifying community.”

With a vision for the future, the Symphony is dedicated to developing and promoting today’s young and established composers and expanding the orchestral repertoire. This commitment to new works is illustrated through the Symphony’s commissions and recordings, in-depth explorations of American artists and themes at the American Composers Festival.

The Symphony’s innovative approaches to introducing new works to audiences received the prestigious ASCAP Award for Adventurous Programming in 2005. In 2009, the League of American Orchestras named the Symphony as one of five innovative orchestras to be profiled in an in-depth study.

The orchestra has commissioned such leading composers as Michael Daugherty, James Newton Howard, Paul Chihara, Philip Glass, William Bolcom, Daniel Catán, William Kraft, Tobias Picker, Frank Ticheli and Chen Yi, who composed a cello concerto in 2004 for Yo-Yo Ma. The Symphony has also commissioned and recorded An American Requiem, by Richard Danielpour, on the Reference Recordings label in 2002, and Elliot Goldenthal’s Fire Water Paper: A Vietnam Oratorio with Yo-Yo Ma for SONY Classical.

The Symphony’s award-winning education programs are designed to integrate the Symphony and its music into the community in ways that stimulate all ages and form meaningful connections between students and the organization. St. Clair actively participates in the development and execution of these programs. The orchestra’s Class Act residency program has been honored as one of nine exemplary orchestra education programs in the nation by the National Endowment for the Arts and the League of American Orchestras. Added to Pacific Symphony Youth Orchestra on the list of programs in 2007-08 were Pacific Symphony Youth Wind Ensemble and Pacific Symphony Santiago Strings.

The Symphony has played a central role in the phenomenal growth of the performing arts in Orange County. Presenting more than 100 concerts a year and a rich array of education and community programs, the Symphony touches more than 275,000 Orange County residents—from school children to senior citizens. In addition to its winter home, the Symphony presents a summer outdoor series at Irvine’s Verizon Wireless Amphitheater, the organization’s summer residence since 1987.
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<td>BASS CLARINET</td>
<td>Joshua Ranz,</td>
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<td>BASSOON</td>
<td>Rose Corrigan, Elliott Moreau, Allen Savedoff</td>
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<td>CONTRABASSOON</td>
<td>Allen Savedoff,</td>
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<td>BASS TROMBONE</td>
<td>Robert Sanders,</td>
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<td>TROMBONE</td>
<td>Michael Hoffman, David Stetson</td>
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<td>TRUMPET</td>
<td>Barry Perkins, Tony Ellis, David Wailes,</td>
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<td>HARP</td>
<td>Mindy Ball, Michelle Temple,</td>
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<td>PIANO/CELESTE</td>
<td>Sandra Matthews,</td>
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<tr>
<td>LIBRARIANS</td>
<td>Russell Dicey, Brent Anderson</td>
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<tr>
<td>PRODUCTION/STAGE MANAGER</td>
<td>Libby Farley</td>
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<tr>
<td>ASSISTANT STAGE MANAGER</td>
<td>Will Hunter</td>
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* Principal ** Assistant Principal

The musicians of Pacific Symphony are members of the American Federation of Musicians, Local 7.
CELEBRATING CARL’S 20 YEARS

BY JOHN EVANS

I have been on the Pacific Symphony board for 23 years. I have experienced a few things. And I have known Carl for 20 years. How does one describe a 20-year experience? The impact on lives, the conversations, the memories, the exchanged notes and e-mail, much of it recorded in a journal I faithfully maintain.

I have a Leonard Bernstein Mont Blanc Fountain Pen that Carl used in signing one of his early Symphony contracts. Fitting, since Leonard Bernstein was his mentor. And I also have a “stick” (his baton — he used to whittle them from a chopstick — I can’t think it was for budget reasons) given to me for the Pacific Symphony’s 20th anniversary season along with a signed program — again with the Bernstein pen. Early in 1998 I asked Carl if I might have a baton he actually used in a performance. I was hesitant to impose upon him in this way, so I didn’t bring it up again. To my amazement, months later, immediately after the concert which opened the 20th anniversary season, he approached me and handed me the baton he had used that night. He signed the program with my Mont Blanc Leonard Bernstein pen, the same one he used earlier to sign his symphony contract renewal.

I was on that committee over 20 years ago — beginning with a field of 200, narrowing to 11, most of whom auditioned. When Carl conducted Pacific Symphony the first time, I still recall this strong, confident, young, almost boyish long-haired conductor energetically coming out on stage January 30 — 20 years ago — to conduct the Tchaikovsky 6th. In my journal I wrote: “I like him a lot. No contest.” We offered him the job, begged him to join us.

February 26, 1990 he signed his first contract, and then came to his first board meeting. I was there. I will never forget it. Before he spoke, he asked everyone (about 40 of us) their name and affiliation. After he spoke for about one and a half hours, he said there was one more thing he would like to do. He then went around the room naming all board members, telling us he felt like the most fortunate musician he knew, while all the while, as I said then in 1990, then again at a presentation for his 10th anniversary in 2000, and I now repeat at his 20th, I have considered us the most fortunate patrons I know. A week or two later, after meeting Ruth Ann just once in a group setting, he saw her from behind at Fashion Island near the pond. He called her by name to say hello and visit. Again, a surprise that he would remember her after a brief introduction.

Ten years later (2000), I wrote this to Carl: “You have never taken anyone for granted. You value those around you. And you [give] far more than you receive.”

I saw him court Susan. Saw him in triumph and in anguish, quietly observing, seeing that in him, through his art, he knows what it is to be a human being.

Here is the type of entry I often find in my journal. This one is September 19, 1999. And this is how Carl affects our Orange County and me as a person:

“There is something extremely enriching about great music by great composers, played and conducted by people I know. There was nothing I did not like about the season. There were old favorites, and there were works to bring me along on a grand adventure. It added a wonderful dimension to my life this year. The best thing is that Ruth Ann loves it, too, and we enjoy it together, mostly holding hands.”

October 20, 1999: It was definitely a change of 180 degrees from the opening
Mahler 8th a few weeks ago. Tim Mangan, the Orange County Register critic, wrote, “Few orchestras can rival the [Pacific Symphony] in its idiomatic performance of American jazz...[the evening] fairly cooked.” That was an understatement. I loved the evening’s program — and we have an upcoming concert of jazz to anticipate. It, too, will fairly cook with Carl. Completely absorbing. It made me think how addicted I am to live symphonic music. Oftentimes I do not want an evening at the Center to end.

Friday, June 4, 2004. We went to the Center to hear Carl St.Clair and John Williams direct the final concert of the Pacific Symphony’s 25th Anniversary Year. Carl signed my program book, with a very kind sentiment. Pacific Symphony musicians soloed. Jim Kantor on clarinet played a Mozart adagio that he played at his father’s funeral five years earlier. It was a pure, clear, honest, plain sound with little or no vibrato. It was piercing in its understatement. The concluding work was Williams’ “Stronger, Higher, Faster, Clearer” he composed for the 2002 Salt Lake City Olympics. And here is the effect this concert this night in 2004 had on me: “After the [tough] week I had had, and sitting there in the hall with good friends, I felt an overpowering affection for everyone I knew anywhere. I felt really good. I don’t know how else to say it. I reveled in this rich life I have led with Ruth Ann.”

From comments Carl made at an Executive Committee Meeting in 2006: “What we do [as musicians supersedes] entertainment. You cannot change the history of music. It’s not written for entertainment. Entertainment is not the inspiration. That’s not why it has come into our being. Composers are a unique group of people that tend to have the ability to reach into the ethos, and pull down notes and put them on paper so that we can carnally understand them and partake of their genius, and partake of their sipping of the divine. Beethoven’s 9th wasn’t written for entertainment. Schubert’s 9th was not written for entertainment. We do receive enrichment. We are rewarded. We are moved. We are touched. We are challenged. We are intellectually stimulated. And sometimes we find that entertainment. But its purpose for existence is not entertainment.”

So, if there is any message today beyond my comments and appreciation for Carl and Susan, it is that through his art, Carl has taught us all here what it is to be a human being, to feel deeply, to live richly, and to be true friends to one another. And friends stand by each other proudly, in appreciation, in devotion, in our times of trials to lift and encourage, and in our times of greatest joy to rejoice in triumph. Through art we see what is good, not only in others, but even in ourselves.

Carl and Susan, to quote Swiss Radio, Lucerne during the European Tour: “Sold-out house...bravos and standing ovations!” Thank you for your 20 years.

John Evans is a member of the Pacific Symphony Board of Directors, and a former Chairman of the Board.