

ORANGE COUNTY PERFORMING ARTS CENTER  
RENÉE AND HENRY SEGERSTROM CONCERT HALL

Saturday, February 5, 2011, at 8:00 p.m.  
Preview talk with Alan Chapman at 7:00 p.m.



PRESENTS

2010–2011 HAL AND JEANETTE SEGERSTROM  
FAMILY FOUNDATION CLASSICAL SERIES

# BEETHOVEN'S PIANO CONCERTOS

CARL ST. CLAIR, CONDUCTOR  
ARNALDO COHEN, PIANO

**BEETHOVEN** Symphony No. 7 in A Major, Op. 92  
**(1770–1827)** Poco sostenuto — Vivace  
Allegretto  
Presto  
Allegro con brio

— I N T E R M I S S I O N —

**BEETHOVEN** Concerto No. 5 in E-flat Major for Piano and Orchestra,  
Op. 73, *Emperor*  
Allegro  
Adagio un poco mosso  
Rondo: Allegro  
ARNALDO COHEN

This performance is generously sponsored by **Ellie and Mike Gordon.**

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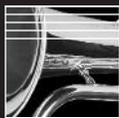
The Saturday, February 5 performance is broadcast live on **KUSC**, the official classical radio station of Pacific Symphony.

The simultaneous streaming of this broadcast over the internet at [kusc.org](http://kusc.org) is made possible by the generosity of the Musicians of Pacific Symphony.

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

SEGERSTROM CENTER FOR THE ARTS

Pacific Symphony P-7



# PROGRAM NOTES

BY MICHAEL CLIVE

## Beethoven's Piano Concertos

**LUDWIG VAN BEETHOVEN**  
(1770–1827)

### Symphony No. 7 in A Major, Op. 92

*Instrumentation: 2 flutes, 2 oboes, 2 clarinets,  
2 bassoons, 2 horns, 2 trumpets, timpani, strings.  
Performance time: 36 minutes.*

Beethoven's nine symphonies are not just a succession of masterpieces at the center of the orchestral repertoire; they are also constantly excerpted in settings far outside the concert hall. So they sound familiar even to those of us who didn't grow up knowing them, and if we can't immediately identify them by number, we can make an educated guess. One hint from the experts: if the sound has even a hint of elegance and classical restraint... if there is a sense of symmetry about the construction... then it's an even-numbered symphony. If it thunders with intense dynamics, broods over heroic themes and sounds as if the fate of the world is at stake... then it's an odd-numbered symphony.

Beethoven's seventh is true to this pattern, and even if you think you don't know it, you can locate it in the canon: not the martial, politically charged *Eroica* (No. 3), or the ever-familiar fifth with fate knocking at its door, or the *Ode to Joy* (No. 9) — but definitely an odd-numbered symphony. The opening sounds important and grave, and it unfolds like a series of first movements, with every bar seeming familiar and somehow emphatic. It could only be No. 7.

In the first movement we hear a tense balance between the urgency of the opening theme and the pastoral melody with which it alternates. But this soon opens onto a lively *vivace* that begins gently and gathers momentum until it threatens to burst with its own exuberance. This level of almost explosive energy is sustained throughout the symphony, with few sustained passages of slowness to offset the sense of vigor; every movement is marked for speed. Richard Wagner, who saw himself as the savior of

musical tradition and the only composer worthy of Beethoven's mantle, dubbed Beethoven's seventh "The Apotheosis of the Dance." As a nickname, the phrase is awkward; as an accurate characterization of a towering symphony, it could hardly be better. We feel our inner selves irresistibly drawn to dance as we listen.

Beethoven began writing his seventh symphony in 1811 and completed it the following year. The huge success of the symphony's premiere suggests that it was immediately recognized as a work of genius. Led by his friend Ignaz Schuppanzigh — the same virtuoso to whom he dedicated his violin romances — the orchestra included Johann Hummel, Giacomo Meyerbeer, Mauro Giuliani and Antonio Salieri, who were among the most prominent composers of the day. The clamorous audience demanded and received an encore of the second movement, an *allegretto* dominated by a gravely intense melody of four beats per measure. In response to popular demand, an additional performance was scheduled.

### Concerto No. 5 in E-flat Major for Piano and Orchestra, Op. 73, *Emperor*

*Instrumentation: 2 flutes, 2 oboes, 2 clarinets,  
2 bassoons, 2 horns, 2 trumpets, timpani, strings,  
solo piano. Performance time: 38 minutes.*

Where to begin discussing Beethoven's Piano Concerto No. 5? The popularity of this concerto with its adoring public is such that its number, though known to all, is rarely mentioned. It is simply "the *Emperor* Concerto," a nickname supplied by Beethoven's friend and publisher Johann Cramer. No other piano concerto is more beloved, and none more powerfully combines nobility of expression with sublime beauty. Beethoven completed it in 1811, around the same time as his Symphony No. 7.

The *Emperor* Concerto bears the hallmarks that have grown familiar through the canon of Beethoven piano concertos: the fast-slow-fast arrangement of move-

ments, the adherence to sonata form, the final rondo with its repeated melodic statements by the soloist. But its consistently noble character is unique. Beethoven's rededication of the *Eroica* symphony (he ripped Napoleon's name out of the autograph score) shows what he thought of emperors, but the *Emperor* Concerto seems aptly named for its elevated expression, which never flags.

Rather than climbing to altitude, the concerto's opening seems already to have arrived at a great height, announcing itself with the gilded quality of a royal fanfare. After an introduction, the splendid opening theme has a sense of firmness, strongly rooted in the concerto's tonic key of E flat. It is balanced by a second theme that is no less noble but far softer, almost whispering its presence until the two themes reconcile. After this high-flying but worldly opening, the second-movement *adagio* seems to ascend still further, perhaps heavenward, stopping time with a sweet but melancholy meditation. After the end of a series of trills, listen for the second phrase of the poetic main theme: in his book *The Rest Is Noise*, the music critic Alex Ross identifies this as a source for Leonard Bernstein's song "Somewhere" from the musical *West Side Story*.

In the final movement, the main theme is really just an arpeggio reassembled. But with each dazzling iteration, Beethoven disassembles it still further, requiring the listener to take part in the performance through active listening — just as variations on a theme may require listeners to bushwhack their way back to the original theme. As in the concerto's opening, the main theme of the final movement has the structure and imposing character of a fanfare.

Beethoven performed his other concertos publicly, but by 1811 his increasing deafness prevented him from doing so. The premiere of the *Emperor* Concerto was played by pianist Friedrich Schneider in Leipzig.

*Michael Clive is a cultural reporter and critic who lives in the Litchfield hills of Connecticut.*



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Chen's upcoming engagements include a performance with the Taipei Symphony at this year's World Expo in Shanghai, a North American orchestral debut with the New Jersey Symphony as well as concerts with the Orchestre National de Lille, Deutsche Symphonie Berlin and Sydney Symphony. Chen will also be the featured soloist of the Rostropovich Festival in Moscow.



# ABOUT PACIFIC SYMPHONY

Pacific Symphony, celebrating its 32nd season in 2010–11, is led by Music Director Carl St.Clair, who marked his 20th anniversary with the orchestra during 2009–2010. The largest orchestra formed in the U.S. in the last 40 years, the Symphony is recognized as an outstanding ensemble making strides on both the national and international scene, as well as in its own burgeoning community of Orange County. Presenting more than 100 concerts a year and a rich array of education and community programs, the Symphony reaches more than 275,000 residents — from school children to senior citizens.

The orchestra paid tribute to St.Clair's milestone in 2009–10 with a celebratory season featuring inventive, forward-thinking projects. These included the launch of a new series of multimedia concerts called "Music Unwound," featuring new visual elements, varied formats and more to high-light great masterworks.

The Symphony also offers a popular Pops season led by Principal Pops Conductor Richard Kaufman, celebrating 20 years with the orchestra in 2010–11. The Pops series stars some of the world's leading entertainers and is enhanced by state-of-the-art video and sound. Each Pacific Symphony season also includes Café Ludwig, a three-concert chamber music series, and "Classical Connections," an orchestral series on Sunday afternoons offering rich explorations of selected works led by St.Clair. Assistant Conductor Maxim Eshkenazy brings a passionate commitment to building the next generation of audience and performer through his leadership of the Pacific Symphony Youth Orchestra as well as the highly regarded Family Musical Mornings series.

Since 2006–07, the Symphony has performed in the Renée and Henry Segerstrom Concert Hall, with striking architecture by Cesar Pelli and acoustics by the late Russell Johnson. In September 2008, the Symphony debuted the hall's critically acclaimed 4,322-pipe William J. Gillespie Concert Organ.

In 2006, the Symphony embarked on its first European tour, performing in nine cities (including Vienna, Munich and Lucerne) in three countries — receiving an unprecedented 22 highly favorable reviews.



Later that same season, the Symphony also performed, by special invitation from the League of American Orchestras, at its 2006 National Conference in Walt Disney Concert Hall in Los Angeles.

Founded in 1979 by Keith Clark with a \$2,000 grant, the Symphony made its debut in December 1979 at the Plummer Auditorium in Fullerton, with Clark conducting. By 1983, the orchestra had moved its concerts to the Santa Ana High School auditorium, made its first recording and begun to build a subscriber base. Through Clark's leadership, the Symphony took residency at the new Orange County Performing Arts Center in 1986, which greatly expanded its audience. Clark served in his role of music director until 1990.

Today, 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."

The Symphony is dedicated to developing and promoting today's composers and expanding the orchestral repertoire through commissions, recordings, and in-depth explorations of American artists and themes at its American Composers Festival. For this work, the Symphony received the prestigious ASCAP Award for Adventuresome Programming in 2005 and 2010. 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 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, and Elliot Goldenthal's *Fire Water Paper: A Vietnam Oratorio* with Yo-Yo Ma.

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 instrumental training initiatives since the 2007–08 season are Pacific Symphony Youth Wind Ensemble and Pacific Symphony Santiago Strings.

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.

**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*

**MAXIM ESHKENAZY**, ASSISTANT CONDUCTOR  
*Mary E. Moore Family Assistant Conductor Chair*

**FIRST VIOLIN**

Raymond Kobler  
*Concertmaster,  
 Eleanor and Michael Gordon  
 Chair*  
 Paul Manaster  
*Associate Concertmaster*  
 Jeanne Skrocki  
*Assistant Concertmaster*  
 Nancy Coade Eldridge  
 Christine Frank  
 Kimiyo Takeya  
 Ayako Sugaya  
 Ann Shiao Tenney  
 Maia Jasper  
 Robert Schumitzky  
 Agnes Gottschewski  
 Dana Freeman  
 Grace Oh  
 Jean Kim  
 Angel Liu  
 Shalini Vijayan

**SECOND VIOLIN**

Bridget Dolkas\*  
 Jessica Guideri\*\*  
 Yen-Ping Lai  
 Yu-Tong Sharp  
 Ako Kojian  
 Ovsep Ketendjian  
 Linda Owen  
 Phil Luna  
 MarlaJoy Weisshaar  
 Robin Sandusky  
 Alice Miller-Wrate  
 Xiaowei Shi

**VIOLA**

Robert Becker,\*  
*Catherine and James Emmi  
 Chair*  
 Carolyn Riley  
 John Acevedo  
 Meredith Crawford  
 Luke Maurer  
 Julia Staudhammer  
 Joseph Wen-Xiang Zhang  
 Pamela Jacobson  
 Cheryl Gates  
 Erik Rynearson  
 Margaret Henken

**CELLO**

Timothy Landauer\*  
 Kevin Plunkett\*\*  
 John Acosta  
 Robert Vos  
 László Mezö  
 Ian McKinnell  
 M. Andrew Honea  
 Waldemar de Almeida  
 Jennifer Goss  
 Rudolph Stein

**BASS**

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

**FLUTE**

Mercedes Smith\*  
 Sharon O'Connor  
 Cynthia Ellis

**PICCOLO**

Cynthia Ellis

**OBOE**

Jessica Pearlman,\*  
*Sue Radford Chair*  
 Deborah Shidler<sup>+</sup>

**ENGLISH HORN**

Lelie Resnick

**CLARINET**

Benjamin Lulich,\*  
*The Hanson Family  
 Foundation Chair*  
 David Chang

**BASS CLARINET**

Joshua Ranz

**BASSOON**

Rose Corrigan\*  
 Elliott Moreau  
 Andrew Klein  
 Allen Savedoff

**CONTRABASSOON**

Allen Savedoff

**FRENCH HORN**

Keith Popejoy\*  
 Mark Adams  
 James Taylor\*\*  
 Russell Dicey

**TRUMPET**

Barry Perkins\*  
 Tony Ellis  
 David Wailes

**TROMBONE**

Michael Hoffman\*  
 David Stetson

**BASS TROMBONE**

Robert Sanders

**TUBA**

James Self\*

**TIMPANI**

Todd Miller\*

**PERCUSSION**

Robert A. Slack\*  
 Cliff Hulling

**HARP**

Mindy Ball\*  
 Michelle Temple

**PIANO/CELESTE**

Sandra Matthews\*

**PERSONNEL MANAGER**

Paul Zibits

**LIBRARIANS**

Russell Dicey  
 Brent Anderson

**PRODUCTION/STAGE MANAGER**

Libby Farley

**ASSISTANT  
 STAGE MANAGER**

Will Hunter

\* Principal  
 \*\* Assistant Principal  
 + On Leave

*The musicians of Pacific  
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 the American Federation of  
 Musicians, Local 7.*



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Chen's upcoming engagements include a performance with the Taipei Symphony at this year's World Expo in Shanghai, a North American orchestral debut with the New Jersey Symphony as well as concerts with the Orchestre National de Lille, Deutsche Symphonie Berlin and Sydney Symphony. Chen will also be the featured soloist of the Rostropovich Festival in Moscow.



# ABOUT PACIFIC SYMPHONY

Pacific Symphony, celebrating its 32nd season in 2010–11, is led by Music Director Carl St.Clair, who marked his 20th anniversary with the orchestra during 2009–2010. The largest orchestra formed in the U.S. in the last 40 years, the Symphony is recognized as an outstanding ensemble making strides on both the national and international scene, as well as in its own burgeoning community of Orange County. Presenting more than 100 concerts a year and a rich array of education and community programs, the Symphony reaches more than 275,000 residents — from school children to senior citizens.

The orchestra paid tribute to St.Clair's milestone in 2009–10 with a celebratory season featuring inventive, forward-thinking projects. These included the launch of a new series of multimedia concerts called "Music Unwound," featuring new visual elements, varied formats and more to high-light great masterworks.

The Symphony also offers a popular Pops season led by Principal Pops Conductor Richard Kaufman, celebrating 20 years with the orchestra in 2010–11. The Pops series stars some of the world's leading entertainers and is enhanced by state-of-the-art video and sound. Each Pacific Symphony season also includes Café Ludwig, a three-concert chamber music series, and "Classical Connections," an orchestral series on Sunday afternoons offering rich explorations of selected works led by St.Clair. Assistant Conductor Maxim Eshkenazy brings a passionate commitment to building the next generation of audience and performer through his leadership of the Pacific Symphony Youth Orchestra as well as the highly regarded Family Musical Mornings series.

Since 2006–07, the Symphony has performed in the Renée and Henry Segerstrom Concert Hall, with striking architecture by Cesar Pelli and acoustics by the late Russell Johnson. In September 2008, the Symphony debuted the hall's critically acclaimed 4,322-pipe William J. Gillespie Concert Organ.

In 2006, the Symphony embarked on its first European tour, performing in nine cities (including Vienna, Munich and Lucerne) in three countries — receiving an unprecedented 22 highly favorable reviews.



Later that same season, the Symphony also performed, by special invitation from the League of American Orchestras, at its 2006 National Conference in Walt Disney Concert Hall in Los Angeles.

Founded in 1979 by Keith Clark with a \$2,000 grant, the Symphony made its debut in December 1979 at the Plummer Auditorium in Fullerton, with Clark conducting. By 1983, the orchestra had moved its concerts to the Santa Ana High School auditorium, made its first recording and begun to build a subscriber base. Through Clark's leadership, the Symphony took residency at the new Orange County Performing Arts Center in 1986, which greatly expanded its audience. Clark served in his role of music director until 1990.

Today, 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."

The Symphony is dedicated to developing and promoting today's composers and expanding the orchestral repertoire through commissions, recordings, and in-depth explorations of American artists and themes at its American Composers Festival. For this work, the Symphony received the prestigious ASCAP Award for Adventuresome Programming in 2005 and 2010. 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 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, and Elliot Goldenthal's *Fire Water Paper: A Vietnam Oratorio* with Yo-Yo Ma.

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 instrumental training initiatives since the 2007–08 season are Pacific Symphony Youth Wind Ensemble and Pacific Symphony Santiago Strings.

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.

**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*

**MAXIM ESHKENAZY**, ASSISTANT CONDUCTOR  
*Mary E. Moore Family Assistant Conductor Chair*

**FIRST VIOLIN**

Raymond Kobler  
*Concertmaster,  
 Eleanor and Michael Gordon  
 Chair*  
 Paul Manaster  
*Associate Concertmaster*  
 Jeanne Skrocki  
*Assistant Concertmaster*  
 Nancy Coade Eldridge  
 Christine Frank  
 Kimiyo Takeya  
 Ayako Sugaya  
 Ann Shiao Tenney  
 Maia Jasper  
 Robert Schumitzky  
 Agnes Gottschewski  
 Dana Freeman  
 Grace Oh  
 Jean Kim  
 Angel Liu  
 Shalini Vijayan

**SECOND VIOLIN**

Bridget Dolkas\*  
 Jessica Guideri\*\*  
 Yen-Ping Lai  
 Yu-Tong Sharp  
 Ako Kojian  
 Ovsep Ketendjian  
 Linda Owen  
 Phil Luna  
 MarlaJoy Weisshaar  
 Robin Sandusky  
 Alice Miller-Wrate  
 Xiaowei Shi

**VIOLA**

Robert Becker,\*  
*Catherine and James Emmi  
 Chair*  
 Carolyn Riley  
 John Acevedo  
 Meredith Crawford  
 Luke Maurer  
 Julia Staudhammer  
 Joseph Wen-Xiang Zhang  
 Pamela Jacobson  
 Cheryl Gates  
 Erik Rynearson  
 Margaret Henken

**CELLO**

Timothy Landauer\*  
 Kevin Plunkett\*\*  
 John Acosta  
 Robert Vos  
 László Mezö  
 Ian McKinnell  
 M. Andrew Honea  
 Waldemar de Almeida  
 Jennifer Goss  
 Rudolph Stein

**BASS**

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

**FLUTE**

Mercedes Smith\*  
 Sharon O'Connor  
 Cynthia Ellis

**PICCOLO**

Cynthia Ellis

**OBOE**

Jessica Pearlman,\*  
*Sue Radford Chair*  
 Deborah Shidler<sup>+</sup>

**ENGLISH HORN**

Lelie Resnick

**CLARINET**

Benjamin Lulich,\*  
*The Hanson Family  
 Foundation Chair*  
 David Chang

**BASS CLARINET**

Joshua Ranz

**BASSOON**

Rose Corrigan\*  
 Elliott Moreau  
 Andrew Klein  
 Allen Savedoff

**CONTRABASSOON**

Allen Savedoff

**FRENCH HORN**

Keith Popejoy\*  
 Mark Adams  
 James Taylor\*\*  
 Russell Dicey

**TRUMPET**

Barry Perkins\*  
 Tony Ellis  
 David Wailes

**TROMBONE**

Michael Hoffman\*  
 David Stetson

**BASS TROMBONE**

Robert Sanders

**TUBA**

James Self\*

**TIMPANI**

Todd Miller\*

**PERCUSSION**

Robert A. Slack\*  
 Cliff Hulling

**HARP**

Mindy Ball\*  
 Michelle Temple

**PIANO/CELESTE**

Sandra Matthews\*

**PERSONNEL MANAGER**

Paul Zibits

**LIBRARIANS**

Russell Dicey  
 Brent Anderson

**PRODUCTION/STAGE MANAGER**

Libby Farley

**ASSISTANT  
 STAGE MANAGER**

Will Hunter

\* Principal  
 \*\* Assistant Principal  
 + On Leave

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