SEGERSTROM CENTER FOR THE ARTS  
RENÉE AND HENRY SEGERSTROM CONCERT HALL  

Thursday – Saturday, March 31 – April 2, 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

MAHLER AND LISZT

JUSTIN BROWN, CONDUCTOR  
LISE DE LA SALLE, PIANO

BERLIOZ  
Le Corsaire, Op. 21; Overture for Orchestra  
(1803–1869)

LISZT  
Concerto No. 1 in E-flat Major for Piano and Orchestra, S.124  
(1811 - 1886)

- INTERMISSION -

MAHLER  
Symphony No. 1 in D Major, “Titan”  
(1860–1911)

The Friday, April 1 concert is generously sponsored by Symphony 100

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The Saturday, April 2, performance is broadcast live on KUSC, the official classical radio station of Pacific Symphony.

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The Pacific Symphony broadcasts are made possible by a generous grant from US Bank.
**Program Notes**  
**By Michael Clive**

Le Corsaire, Op. 21;  
*Overture for Orchestra*  
**Hector Berlioz**  
*(1803-1869)*

**Instrumentation:** 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 4 trumpets, 3 trombones, 1 tuba, timpani, percussion, strings.

Berlioz! What other composer seems to offer up so many creative contradictions? His music criticism seems to reflect the sensibilities of an acute, subtle listener with an appreciation for a broad range of styles and a temperate analytical sense — a voice of maturity, moderation and insight. But his music is something else again: cutting-edge in its romantic spirit of adventurism and youthful eagerness to experiment. There is an almost demonic energy that possesses the music of Berlioz, along with a vivid use of orchestral color that is typically French. It is romantic through and through, with a sound that is almost hallucinatory. Berlioz lived, loved and used drugs like a rock star… and we can hear all that in his compositional voice. Small wonder that a critic in attendance at the premiere of *Le Corsaire* commented:

> It is an extremely original composition, full of weird effects and bizarre flights of fancy. It is like a tale by Hoffmann. It plunges you into an indefinable malaise; it torments you like a bad dream, and fills your imagination with strange and terrible images. It must be the case that nowadays this tower is inhabited by hundreds of owls and ospreys, and the surrounding ditches must be filled with snakes and toads. Maybe it served as a lair for brigands or was the fortress of some medieval tyrant. Perhaps some illustrious prisoner, some innocent and persecuted beauty, expired there in the pangs of hunger or under the executioner’s sword. You can imagine and believe everything when you hear these strident violins, croaking oboes, lamenting clarinets, groaning basses and moaning trombones. The *Overture of the Tower of Nice* [the overture’s original title] is perhaps the strangest and most peculiar composition to have been created by the imagination of a musician. (Excerpted from *L’Illustration, Journal Universel*, January 25, 1845.)

Listeners with a literary bent might assume that this overture was inspired by *The Corsair* of Lord Byron, whose poetic account of Childe Harold’s pilgrimage gave rise to Berlioz’s *Harold in Italy*. But the overture is not specifically programmatic, and under its original title — *The Overture of the Tower of Nice* — it was probably offered with a tip of the hat to the city of Nice, where Berlioz stayed while composing it in 1844. He conducted the premiere at the Cirque Olympique in Paris the following year. The success of spectacular “grand operas” by the likes of Meyerbeer and Weber had made grandiose concert overtures all the more popular, and the exuberance of the genre certainly fit Berlioz’s artistic temperament. In fact, Berlioz himself had orchestrated Weber’s *Invitation to the Dance*, which became a popular concert overture.

As is typical in Berlioz’ concert overtures, *Le Corsaire* announces itself with a brief passage that anticipates the teeming main allegro section to come. This is followed by a slow introduction that is calm and contemplative — a contrast that makes the boisterous allegro seem all the more intense. The theme of a second allegro returns us to the slow introduction of the overture in modified form. While some critics hear a link between Berlioz’s brilliant string writing in this section to Weber’s dynamic opera overtures, particularly to the three most popular — *Der Freischütz*, *Euryanthe* and *Oberon* — the energy and color are uniquely Berlioz, as is the scintillating orchestral color, with expressive flashes of brass and woodwind. Despite receiving relatively few performances during his own lifetime, *The Corsair* overture went on to become one of Berlioz’s most popular concert works.

So… why is it called *Le Corsaire*? We can only surmise. Of course, there is the proven affinity between Berlioz and Lord Byron, as well as the aural presence of the sea (it was written on the Mediterranean coast). But don’t forget: “corsair” means “pirate.” In the 19th century, as now, pirates and buccaneers were symbols of swashbuckling adventure with a violent edge — elements we can hear in this boisterous overture.

Concerto No. 1 in E-flat Major for Piano and Orchestra  
**Franz Liszt**  
*(1811-1886)*

**Instrumentation:** piccolo, 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, 3 trombones, timpani, percussion, strings.

Talk about rock stars: Our modern conception of stardom, with long-haired musicians performing feats of seemingly impossible artistry and making
emotion with greater immediacy. Red echos composers to communicate intense were not merely technical; they empowered composers to communicate intense emotion with greater immediacy. It takes speed and power to play them accurately; it takes rare artistry to play them expressively.

Formally, the concerto is an exemplar of Liszt’s musical modernism, casting aside much of what remains familiar to us about constructing a concerto. Instead of the traditional three-movement pattern that dominated concertos in the romantic period (and still does) — fast-slow-fast movements, with isolated cadenzas for the soloist in the fast movements — it is written in four movements with a cyclic structure. In each of the four movements we hear new themes, often lyrical and with a vernal gentleness; they are introduced in the low octaves that cascade down the keyboard in dizzying chromatic runs that have become a touchstone of keyboard virtuosity. It takes speed and power to play them accurately; it takes rare artistry to play them expressively.

The sustained power of this concerto gives it a sense of epic sweep, but it is equally notable for its innovativeness. It thrills us while opening us to even newer musical adventures. A century after its composition, another musical trailblazer — Bela Bartók — would praise it as “the first perfect realization of cyclic sonata form, with common themes being treated on the variation principle.”

Even for lovers of classical music, Mahler can seem like a project that we never quite get around to doing. His reputation for length and brooding introspection can get in the way. And that seems just fine to most Mahler lovers, who are happy to keep the glorious experience of settling into a Mahler symphony all to themselves.

The fact is, Mahler symphonies are not monumentally long or discouragingly dark. But Mahler, perhaps more than any symphonist since Beethoven, wrote in Beethoven’s shadow — self-conscious about the struggle entailed in writing a symphony, and using that struggle to reconcile the most difficult of philosophical questions that faced him or any of us: the search for sublimity and beauty in the face of everyday vulgarity, and the hope for eternal life in the face of death.

If these artistic concerns sound high-flown, their treatment in the symphonies is as down-to-earth as our own everyday experience. To reap the gorgeous rewards of listening to any of Mahler’s expansive symphonic movements, we have only to relax and sink back into the music. The themes take shape gradually, just as our perception of life’s beauty does; then one theme might recede and another take shape. When a theme is reintroduced, it happens organically — striking us not so much for its formal mastery of symphonic architecture, but as beauty experienced, then recollected.

Mahler’s Symphony No. 1 is nicknamed “Titan” not for the bigness of its

Symphony No. 1 in D Major, “Titan”

GUSTAV MAHLER
(1860-1911)

Instrumentation: 4 flutes (3 double on piccolo), 4 oboes (1 doubles on English horn), 4 clarinets (2 double on Eb clarinet, one doubles on bass clarinet), 3 bassoons (one doubles on contra-bassoon), 7 horns, 4 trumpets, 3 trombones, 1 tuba, 2 set of timpani, percussion, harp, strings.

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In this case, the ambivalence is once again evident: the familiar “Frère Jacques” tune is transposed into a minor key and transformed into an almost-grotesque funeral march — mournful in key and in its wailing orchestration, but with a cartoon-like exaggeration and an airy double rhythm more suggestive of hopping than marching, almost as if Prokofiev’s Peter and the Wolf were reimagined with a tragic ending. The movement is said to be based upon a woodcut by the German artist Moritz von Schwind depicting a funeral procession of animals, and suggests that even in play — in this case, the sport of hunting — learning about the reality of death is part of being human and growing up.

Mahler fans learn that the early movements of his symphonies, for all of their aesthetic rewards and masterful technique, seem like preparation for the comprehensive statements to be heard in his final movements. The fourth movement of his Symphony No. 1 is typical: far more complex than the earlier three, it reprises elements from all of them in a form that has the sound of maturity rather than youth. Beginning with a crash of cymbals and a portentous chord in the high woodwinds, strings and brass, the movement gives rise to a lyrical theme at once poignant and heroic. The movement’s development culminates in a fanfare drawn from the first movement’s beginnings, and it echoes with magnificence throughout. To hear this symphony through this stirring conclusion is to understand the composer’s sense of life’s possibilities, and to sense that a life of greatness is within the reach of those who listen to it.

Michael Clive is a cultural reporter and critic who lives in the Litchfield hills of Connecticut.
In 2010–11, Music Director Carl St.Clair celebrates his 21st season with Pacific Symphony. 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.

The 2010–11 season, the “Year of the Piano,” features numerous masterworks for keyboard performed by a slate of internationally renowned artists. The season also features three “Music Unwound” concerts highlighted by multimedia elements and innovative formats, two world premieres, and the 11th annual American Composers Festival, featuring the music of Philip Glass.

In 2008–2009, St.Clair celebrated the milestone 30th anniversary of Pacific Symphony. In 2006–07, he led the orchestra’s historic move into its home in the Renée and Henry Segerstrom Concert Hall at the 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. The Symphony received rave reviews from Europe’s classical music critics—22 reviews in total.

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. He has also served as the general music director of the Komische Oper Berlin.

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 Cacioppo, Stephen Scott, Jim Self (the Symphony’s principal tubist), Christopher Theoandis 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.
“Though very physical, he is equally economical. Every cue, beat and gesture mean something, and they contribute to the immediate sound and ultimate form. It is a sight to behold,” said The Birmingham News.

British conductor Justin Brown enjoys an international reputation in both the symphonic and operatic fields and is the music director and principal conductor of the Alabama Symphony Orchestra as well as the general music director of the Badisches Staatstheater, Karlsruhe.

Brown has, in his four seasons with the Alabama Symphony (ASO), won recognition for the ASO across the country, in particular as a vibrant destination for contemporary music, for which it received a first-place ASCAP award in 2010. In addition to commissioning many new works, he has conducted major works by distinguished composers such as Elliott Carter, George Crumb, John Adams and Peter Lieberson. Maestro Brown and the ASO have also collaborated with highly-esteemed soloists including Yo-Yo Ma, Leon Fleischer, Leila Josefowicz, Yefim Bronfman and Joshua Bell. Building on the success of recent years, the orchestra received a prestigious invitation to perform in Carnegie Hall as part of the Spring for Music Festival in May 2012, one of only six invited orchestras.

In Karlsruhe, which has a rich and historical Wagner tradition, Brown has been particularly celebrated for his conducting of The Ring as well as the late operas of Verdi and Strauss. Since he took on the position of GMD in 2008, he has also significantly expanded the symphonic repertoire through a range of diverse programming including Varèse Ameriques and Mahler’s 10th Symphony (the Cooke completion).

As a guest conductor, Justin Brown has worked with many of the world’s top orchestras, including in the UK, the London Symphony Orchestra, the BBC Symphony, Royal Philharmonic and City of Birmingham Symphony; in Scandinavia, the Oslo Philharmonic, Finnish Radio Symphony, Bergen Philharmonic and Swedish Chamber Orchestra; in mainland Europe, the St. Petersburg Philharmonic, Dresden Philharmonic, Netherlands Radio Symphony, Musikkollegium Winterthur and Orchestre National du Capitole de Toulouse; in the United States, the Indianapolis Symphony and the Dallas Symphony Orchestras; and further afield, the Malaysian Philharmonic, Tokyo Philharmonic, Sydney Symphony and Sao Paolo Symphony Orchestras.

Since beginning his opera career at the English National Opera and Scottish Opera, he has conducted at Covent Garden, Santa Fé, La Monnaie, Staatsoper Stuttgart, Oper Frankfurt, Opéra de Nantes, Opéra de Strasbourg, Teatro San Carlo Lisbon, and the Norwegian Opera. Future engagements include productions of Göttterdammerung, Der Rosenkavalier, La Traviata and Katya Kabanova in Karlsruhe, and in December 2010 he made his Bavarian State Opera debut with L’Elisir d’amore.

Brown’s recordings include a critically acclaimed recording of Elgar and Barber Cello Concertos with the City of Birmingham Symphony Orchestra and Anne Gastinel (Naïve). For Bridge Records he has recorded works by Elliott Carter and Poul Ruders as well as Gershwin and Dvořák, while his recording of Peter Lieberson's The Six Realms won a 2006 WQXR Gramophone American Award, and was nominated for a Grammy (Best Classical Recording). His Bridge release of Gershwin’s complete music for piano and orchestra with Anne-Marie McDermott and the Dallas Symphony was chosen as an Editor’s Choice by Gramophone Magazine.

Brown studied at Cambridge University and at Tanglewood with Seiji Ozawa and Leonard Bernstein, and was later assistant to both Bernstein and Luciano Berio. He made his conducting debut with the celebrated British stage premiere of Bernstein’s Mass. In addition to his conducting work, Brown is also in demand as a pianist, and as such has garnered high praise including performances with the ASO where he played and directed concertos by Bach, Beethoven, Mozart, Chopin, Rachmaninoff and Shostakovich, as well as performing regularly in the chamber music series.
In just a few years, through her international concert appearances and her award-winning Naive recordings, 22-year-old Lise de la Salle has established a presence as one of today’s most exciting young artists and a musician of uncommon sensibility and maturity. Her playing inspired a Washington Post critic to write, “For much of the concert, the audience had to remember to breathe... the exhilaration didn’t let up for a second until her hands came off the keyboard.”

A native of France, now living in Paris, de la Salle first came to international attention in 2005 at the age of 16, with a Bach/Liszt recording that was selected as Recording of the Month by Gramophone Magazine. She was similarly recognized in 2008 for her Naive recording of first concertos of Liszt, Prokofiev and Shostakovich — a remarkable feat for someone only 20 years old. This season brings the release of de la Salle’s fifth CD — a Chopin disc including a live recording of his Piano Concerto No. 2, Op. 2 with Fabio Luisi conducting the Staatskapelle Dresden as well as the Four Ballades.

In the United States, she has played with the Boston Symphony, Chicago Symphony at the Ravinia Festival, San Francisco Symphony, twice with the Los Angeles Philharmonic and she will make her second appearance with the Minnesota Orchestra for Gershwin’s Concerto in F this season. During the past few seasons, de la Salle’s North American appearances included recitals in New York, Montreal, San Francisco, Vancouver, Quebec, St. Paul, at the Gilmore International Keyboard Festival, Duke University and in Miami, among others. In April 2006, de la Salle made her Lincoln Center debut, performing Liszt’s Concerto No. 1 with the Orchestra of St. Luke’s conducted by Keith Lockhart. She has also been heard in Berlin, London and Paris and made concerto appearances in Lisbon, Copenhagen, St. Petersburg, and Lyon.

De la Salle’s 2010-11 season opened with a performance of Rachmaninoff Paganini Variations with the Tonhalle Orchester Zürich and Simon Gaudenz. Additional orchestral highlights include Beethoven’s 3rd with Rafael Frühbeck de Burgos and the Dresdner Philharmoniker; a return to the Minnesota Orchestra under the baton of Osmo Vanska, who engaged her for three consecutive seasons; debut performances with Colorado Symphony and Peter Oundjian and the Quebec Symphony with Yoav Talmi. She closes the season performing Mozart’s Jenehomoine with Lorin Maazel and the London Philharmonia. Recitals in Vienna’s Konzerthaus, the Paris Theatre des Champs Elysées, Hamburg’s Ladiszhalle, Chicago’s Mandel Hall, New York’s Metropolitan Museum of Art and at the Ansbach Bach Week, among others, will feature works by Bach, Liszt, Chopin, and Schumann. As a Young Concert Artists alumna, she will join the organization’s 50th anniversary musical marathon celebration at Symphony Space.

De la Salle’s 2009-2010 season included her debut with the Boston Symphony led by Fabio Luisi; her first subscription concerts with the Los Angeles Philharmonic with James Conlon, with whom she also appeared to enthusiastic audiences at the Aspen and Ravinia Festivals; as well as her debut in the fabled Musikverein with the Vienna Symphony. In this and recent seasons, de la Salle’s appearances included recitals in Paris, London (Wigmore Hall), Lucerne Festival Piano Series, Stuttgart, Copenhagen, Luxemburg, Salzburg and the Verbier Festival. Other engagements included the Philharmonia Orchestra in London, the Dresden Staatskapelle, the Stuttgart Radio Orchestra and the Munich Philharmonic Orchestra.

De la Salle was the subject of a multi-page feature in Vanity Fair Germany, where they said, “An extremely personal beauty emanated from the pieces that she played. Lise de la Salle articulated all the voices with wonderful clarity and variety of expression.” She won the 2003 European Young Concert Artists Auditions in Paris and the 2004 Young Concert Artists International Auditions in New York. The organization presented her in her New York and Washington, DC debuts in October 2004. In 2000, de la Salle won first prize and the Bärenreiter Award at the Ettlingen International Competition in Germany. She has won first prize in many French piano competitions, including the Steinway, Sucy, Vulaines, and Radio-France Competitions. In 2003, she won the “Groupe Banque Populaire Natexis” Prize, for which she received a three-year scholarship.

Born in Cherbourg, France in 1988, de la Salle was surrounded by music from her earliest childhood. She began studying the piano at the age of 4 and gave her first concert at age 9 in a live broadcast on Radio-France. At 13, she made her concerto debut with Beethoven’s Piano Concerto No. 2 in Avignon, and her Paris recital debut at the Louvre before going on tour with the Orchestre National d’Ille de France playing Haydn’s Concerto in D Major.

After receiving special permission to enter the Paris Conservatoire Supérieur de Musique studying with Pierre Réach, at the age of 11, de la Salle graduated in 2001 and subsequently enrolled in the postgraduate cycle with Bruno Rigutto. She has worked closely with Pascal Nemetirovski since 1997 and also studied with Francisco Symphony.