SEGERSTROM CENTER FOR THE ARTS
RENÉE AND HENRY SEGERSTROM CONCERT HALL
Thursday – Saturday, May 5–7, 2011, at 8:00 p.m.
Preview talk with Alan Chapman at 7:00 p.m.

P R E S E N T S
2010–2011 HAL AND JEANETTE SEGERSTROM
FAMILY FOUNDATION CLASSICAL SERIES

Bolero!

CARLOS MIGUEL PRIETO, conductor
PHILIPPE QUINT, violin • EMILY FONS, mezzo-soprano
CAMINOS FLAMENCOs — YAE LISA, artistic director
MANUEL DE LA CRUZ, guest dancer
FANNY ARA • MELISSA CRUZ • CLARA RODRIGUEZ
MARINA ELANA • HOLLY SHAW

ALBÉNIZ
Iberia
Evocación
Fête-Dieu à Seville
Triana

RAVEL
Tzigane, rapsodie de concert,
for Violin and Orchestra
PHILIPPE QUINT

DE SARASATE
Fantasy on Bizet’s Carmen, Op. 25
PHILIPPE QUINT

— I N T E R M I S S I O N —

DE FALLA
The Three-Cornered Hat
Introduction
PART I:
Afternoon
Dance of the Miller’s Wife (Fandango)
The Grapes
PART II:
Dance of the Neighbors (Seguidillas)
The Miller’s Dance (Farruca)
The Corregidor’s Dance
The Final Dance (Jota)
CAMINOS FLAMENCOs
EMILY FONS

RAVEL
Bolero
CAMINOS FLAMENCOs

This set of concerts is underwritten by a generous grant from
The Shanbrom Family Foundation.

The Saturday, May 7, 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 is made possible by the generosity of
the Musicians of Pacific Symphony.
The Pacific Symphony broadcasts are made possible by a generous grant from US Bank.
Program Notes
By Michael Clive

Selections from Iberia
ISAAC ALBÉNIZ
(1860–1909)

Instrumentation: 3 flutes (third doubling piccolo), 2 oboes, English horn, 4 clarinets (third doubling Eb clarinet, fourth doubling bass clarinet), 2 bassoons, contrabassoon, 4 horns, 4 trumpets, 3 trombones, tuba, timpani, percussion, 2 harps, keyboard (celesta), strings. Performance time: 17 minutes

Sun, sea and the soul of Flamenco seem to infuse Spanish classical music — especially the music of the three composers who carried the great legacy of Spanish culture into 20th-century composition. These were Manuel de Falla, Enrique Granados and Isaac Albéniz, whose 12-part masterwork Iberia is a cornerstone of the virtuoso piano repertoire. As originally written for solo piano, Iberia ranks as a monumental, full-evening work of encyclopedic technical demands and densely layered musical architecture. In any of several orchestral arrangements, it provides sizzling showpieces for full orchestra that are colorfully descriptive of the Spanish landscape, architecture and temperament.

Dating back to the 18th century and even earlier, the music of Spain and Italy represented a lure but also a menace to composers in the more northerly countries of Europe. They considered the warmth and sensuality of the South to be lacking in formal discipline and morally suspect, even a potential pathway to fleshly corruption.

Outlandish? Perhaps. But in the inherent conflict between these cultural outlooks lay creative fertility; Spain’s irresistible fascination for French composers such as Bizet, Ravel and Lalo kept Spanish composers mining the French style for musical subjects; French formal elegance, textural transparency and innovation inspired Spanish composers including Albéniz. Until his discovery of the Impressionist musical style of Debussy and Ravel, Albéniz’s piano music was mainly in a salon style: compositions that were evocative miniatures, charming and evocative but slight.

The first hint of how the French influence elevated Albéniz’s style are his La vega and España written as the 19th century drew to a close. In 1905, he undertook the much more ambitious Iberia in a form reminiscent of other major keyboard works such as Bach’s Well-Tempered Klavier: four books of three movements each, for a total of 12 movements. Rather than bearing numbers (like preludes or variations), they are named for the places and forms that inspired them. Together they are like a travelogue and tribute to Spain. This arrangement features three selections from Iberia, described below:

Evocación — a panoramic view of all Spain incorporating the Spanish fandango dance and jota song forms.

Fête-dieu à Seville — named for the solemn religious festival in the city of Seville during which the body of Christ is symbolically borne through the streets, accompanied by marching bands.

Triana — a song evoking Seville’s boisterous Gypsy Quarter.

Despite the highly regionalized names and styles of the various movements of Iberia, Albéniz did not draw upon existing regional melodies; nor did he expect them to be performed at a single sitting. Rather, it seems likely that he expected pianists to base their movement selections upon the setting and the occasion in the manner of his other great influence, Franz Liszt, one of the most gifted and charismatic pianists of his or any age. It is thought that Albéniz may have studied with Liszt for a brief period.

Tzigane, rapsodie de concert, for Violin and Orchestra
MAURICE RAVEL
(1875–1937)

Instrumentation: violin solo, 2 flutes (second doubling piccolo), 2 oboes, 2 clarinets, 2 bassoons, 2 horns, trumpet, percussion, harp, keyboard (celesta), strings. Performance time: 10 minutes

In the early 1920s, when Maurice Ravel composed Tzigane, there was a well-established tradition of gypsy-style violin showpieces on the stages of European concert halls. The Romany tradition of violin playing had both an aesthetic and a temperamental affinity for the Romantic era: a restless, nomadic spirit; an innate, passionate intensity; an almost reflexive spirit of rebelliousness that looks askance at authority.

Intertwined with this hot-blooded musical attitude is a Magyar tradition that underlies gypsy folk melodies and the classical compositions of Middle Europe. The Brahms Hungarian dances and the string quartets of Bartók, for example, can be traced back to share common sources with gypsy folk songs.

In the concert hall, the gypsy tradition of fiddle-playing projects dynamism and excitement, with athletic fingerwork and a tireless bow that must be ready to dig into the strings at any moment. Passion rules the gypsy violin; its characteristic, incendiary double-stops and plucked strings give classical gypsy encores a spirited brilliance and spontaneity that fire up the stage.

Ravel’s Tzigane is all this and more. In the very name we recognize the reference to gypsies (as in the German Zigeuner, French Gitanes and Tzigane, Hungarian Cigány). But from the fierce opening motif we immediately hear a ratcheting-up of the stakes for the soloist. This rhapsodic composition is the gypsy violin piece to end all gypsy violin pieces, combining all the tra-
ditional playing techniques along with classical virtuoso formality, dense chromaticism and an exotic, modal sound. Tzigane updates the traditional late-Romantic style of violin showmanship associated with Paganini and Sarasate, wedding it to the translucency of Ravel’s Impressionist style.

Composed in a single movement spanning about ten minutes, Tzigane has earned a distinctive place in the violin literature — more serious than, say, one of Fritz Kreisler’s delightful “creampuffs,” but freer and less formal than a sonata. Its technical demands are extreme and extremely fun to hear.

Fantasy on Bizet’s Carmen, Op. 25
PABLO DE SARASATE
(1844–1908)

Instrumentation: violin solo, 2 flutes (second doubling piccolo), 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 cornets, 3 trombones, timpani, percussion, harp, strings. Performance time: 12 minutes

Thematic cross-currents unite Pablo de Sarasate, Maurice Ravel, Isaac Albéniz, and all the works on tonight’s program. Sarasate, a celebrated violinist who composed spectacular showpieces for his instrument, was among the most famous of the late-Romantic violin virtuosos. As a Spaniard, he upheld a tradition of fiery gypsy-style fiddle playing and composition that was like catnip for French composers such as Bizet and Ravel. Saint-Saëns’ violin dazzer Introduction and Rondo Capriccioso and Lalo’s deceptively titled violin concerto, Symphonie Espagnole, were created for Sarasate.

Georges Bizet’s heroine Carmen, as a gypsy, creates another stylistic connection to Sarasate, Carmen’s foot-stamping, head-tossing music made her an inspired subject for the spectacularly virtuosic, freely-composed suite of variations that Sarasate based mainly on Bizet’s opera, the Carmen Fantasy. If this is Sarasate’s best-known composition, the runner-up, Zigeunerweisen (“Gypsy Ways”), confirms his connection to gypsy-style music — and the violin-loving public’s fascination with it.

While almost everyone can recognize the melodies of the Carmen Fantasy, opera fans will also envision the actions that go along with them on stage — mostly slow dances in which Carmen combines seductiveness with a sense of menace. The first of these are the Aragonaise and the Habanera, followed by the poetic interlude and the Seguidilla, all with tempos that allow for the interpolated notes that give the Fantasy its virtuosic style. The swirling Gypsy Dance, traditionally performed at an ever-accelerating pace by Carmen and her two BFFs with feet bare and skirts flying, is the Fantasy’s sizzling finale.

Sarasate is one of a handful of Romantic-era violinists who created a noble tradition of playing and teaching that continues to this day. The son of an artillery bandmaster, he began violin studies with his father at age 5, and seems to have been playing in public since that age. Based on his performance at a concert in La Coruña when he was 8, he was backed by a patron for musical studies in Madrid, where he gained the favor of the queen. Moving on to the Paris Conservatoire when he was 12, Sarasate won the coveted Premier Prix when he was 17. From then on, he concertized internationally as a virtuoso soloist.

The Three-Cornered Hat
MANUEL DE FALLA
(1876–1946)

Instrumentation: 3 flutes (first and third doubling piccolo), 2 oboes, English horn, 2 clarinets, 2 bassoons, 4 horns, 3 trumpets, 3 trombones, tuba, timpani, percussion, harp, keyboard (celesta, piano forte), strings. Performance time: 30 minutes

Lovers of Spanish classical music, including the author of these notes, are liable to get tongue-tied when trying to articulate what makes it special. But this much can safely be said: while other intoxicants can lead to a stuporous, trance-like state, the music of Manuel de Falla has the opposite effect: stimulating the senses, raising eyebrows, and preparing one for a bullfight. Colors are brighter, rhythms are crisper. As you listen, your passions start to smolder and soon to burn outright. And then, suddenly, what is this? You feel seized by the urge to stand, square your shoulders, arch your back, and dance!

Falla was one of the late-Romantic composers who emerged in the outpouring of nationalist cultural expression before the Spanish Civil War. With his compatriots Albéniz, Granados and Joaquin Rodrigo — latter-day champion of the concerto and revivifier of Spain’s love-affair with the guitar — he captured the very soul of Spain in his music. How much of Falla’s unique sound can be attributed to his own genius, and how much to the influence of Spain-besotted Ravel and Debussy, whose work he knew and admired? It’s difficult to guess. Falla’s unexpected modulations and chromatic inventiveness, which invoke close, complex chords and diminished intervals in fantastically expressive ways, can be inferred from the harmonic vocabulary of the French Impressionist composers. But Falla’s sound! Where Impressionist music shimmers with elegant translucency, Falla’s burns with intensity, bright colors and the brilliance of the Iberian sun. And we can hear it all in The Three-Cornered Hat.

In fact, the genesis of The Three-Cornered Hat ballet is as romantic as the love story upon which it is based, unfolding at a time when collaborations of genius in the arts of music and dance seemed as intimate and collegial as friends meeting for drinks and tapas. The original story, which Falla set as El corregidor y la molinera (The Governor and the Miller’s Wife), incorporates staples of Spanish storytelling: a corrupt, lying magistrate; an honest, resourceful miller; his beautiful, faithful wife, whom the magistrate tires to entrap romantically through the dishonest use of his power; and a happy ending in which honest folk triumph over the powerful.

When he saw a performance of this brief, two-scene ballet scored for small chamber orchestra in 1917, impresario Sergei Diaghilev of the Ballets Russes asked Falla to expand his conception to encompass a full-length ballet. The result, in two acts scored for full orchestra, was
**Program Notes (continued)**

The Three-Cornered Hat (El sombrero de tres picos). Three guesses who wears the pretentious triangular headpiece. The original Ballets Russes production, which toured for years, is the stuff of which legends are made. The choreography was by Leonid Massine, who danced the role of the miller; the sets and costumes, striking in black and white, were designed by fellow-Spaniard Pablo Picasso. Ernest Ansermet conducted the premiere.

On stage, the two acts of The Three-Cornered Hat last about half an hour and are performed by a mezzo-soprano as well as full orchestra and dancers. From this full complement two suites for orchestra have been derived, with the Suite No. 2 by far the more popular. It opens with The Neighbors’ Dance, a seguidilla (as we hear in Sarasate’s Carmen Fantasy), and in its opening fanfare we can hear centuries of Spanish guitar music, Flamenco dancing and bullfighting. The intensity only builds through the Miller’s Dance, in which the miller portrays both bull and bullfighter in a fury of athleticism, and into a Flamenco faruca, an almost ferociously intense dance in 4/4 time. In the final dance, a traditional Spanish jota, the time signature vacillates between 3/4 and 6/8, but the triumphant mood of the music leaves no doubt as to the ballet’s celebratory outcome. Tonight, Pacific Symphony performs the original Three Corned Hat in Two Acts — not the suite — with selected movements accompanied by Caminos Flamencos.

**Bolero**

**MAURICE RAVEL**

**Instrumentation:** 2 flutes, piccolo, 2 oboes (second doubling oboe d’amore), English horn, 2 clarinets (second doubling Eb clarinet), bass clarinet, 2 bassoons, contrabassoon, 4 horns, 4 trumpets, 3 trombones, tuba, timpani, percussion, harp, celesta, soprano saxophone, tenor saxophone, strings.

**Performance time:** 14 minutes

Everyone knows Ravel’s Bolero. But when a musical work is as popular and familiar as this one, it’s worthwhile to revisit its basic elements on occasion. And with Bolero, this is not difficult to do: start simply, imagining a rhythm of three slow beats per measure — just a little faster than one beat per second. Now overlay the familiar, unvarying rat-a-tat of the snare drum, with its endlessly recurring triplets; this line, with its two alternating variations, will continue its rigid pattern of beats for the next 17 minutes. Finally, add the sinuous melody that begins with a soft iteration by the flute, like a wisp of smoke rising in the air. This, too, will repeat without development or tempo variation, passed around the orchestra like an object of study. Only the dynamics and the colors will change: the instrumentation will vary, the ensemble will grow, the volume will build. That’s Bolero.

This one-movement work combines predilection and experimentation on Ravel’s part. He liked using dance to embody his musical ideas, and had already composed performance ballets including Daphnis et Chloé, concert dances such as La Valse, and suites based on antique dance forms such as Le tombeau de Couperin. But as an innovator, he was fearless, and wondered if it would be possible to compose a work that had “no form, properly speaking, no development, no or almost no modulation.” About three years after its premiere he told a newspaper interviewer, “It constitutes an experiment in a very special and limited direction, and should not be suspected of aiming at achieving anything different from, or anything more than, it actually does achieve. Before its first performance, I issued a warning to the effect that what I had written was a piece lasting 17 minutes and consisting wholly of ‘orchestral tissue without music’ — of one very long, gradual crescendo. There are no contrasts, and practically no invention except the plan and the manner of execution.”

Generations of less successful composers, perhaps including some envious ones, have made a joke of agreeing with him.

For all his protestations, or perhaps despite them, it seems unlikely that Ravel could have suspected just how successful Bolero would become — and how much controversy it would engender. It had been commissioned by the dancer Ida Rubinstein, who originally wanted him to transcribe six pieces from Albéniz’s Iberia for orchestra. When copyright restrictions complicated this (though not insurmountably), Ravel seized upon the idea of writing his own one-movement dance work — first a fandango, then a bolero. It was premiered in November, 1928 under the steely direction of Ernest Ansermet (who had also led the premiere performance of The Three-Cornered Hat), and was sensation- ally successful from the start. While it originally included a scenario by Rubinstein and choreography by Bronislava Nijinska, it quickly took on a life of its own as a concert work.

Since its inception, Bolero has remained in the standard orchestral repertoire, always attended by controversy over its tempo and dynamics. Ravel’s own comments and his role in the musical preparations for the premiere performance make it clear that he wanted the tempo to remain rigid and unvarying throughout Bolero’s performance, with only a steady, closely controlled crescendo and a tempo that would clock in at a performance time of about 17 minutes.

Today, our ears are more attuned to the sound of Bolero, and rigidly controlled elements of pace and volume make us all the more sensitive to the subtlety of its melodic detail. Most especially, its predictability makes its surprises all the more potent: the astonishing mastery of orchestral color revealed in Ravel’s instrumentation. In Bolero, virtually every member of the extended orchestral family is revealed in a solo passage of unexpected glory.

Michael Clive is editor-in-chief of the Santa Fe Opera and blogs as The Operahound for ClassicalTV.com.
Carlo Miguel Prieto, considered one of the most dynamic young conductors today, has widened his exposure by accepting a total of four music directorships in his native country of Mexico and in the United States. In July 2007, he was named music director of the Orquesta Sinfónica Nacional de México (National Symphony Orchestra of Mexico), Mexico’s most important orchestra, and he remains music director of Mexico’s Orquesta Mineria. In the U.S., he enters his fourth season as music director of the Louisiana Philharmonic, where he leads the cultural renewal of ravaged New Orleans, and he continues to serve as music director of the Huntsville Symphony in Alabama.

Prieto has made guest appearances with numerous North American orchestras such as the Dallas Symphony, Houston Symphony, Phoenix Symphony, Florida Philharmonic, San Antonio Symphony, Calgary Philharmonic, Dayton Philharmonic and every major orchestra in Mexico. He has also conducted orchestras throughout Europe, Russia, Israel and Latin America, notably his recent Teatro Colon debut in Buenos Aires, his Netherlands Radio Orchestra debut in Utrecht and performances with the Philharmonia of the Nations.

During the 2010-11 season, Prieto returns to the Chicago Symphony, San Antonio Symphony, and Naples Philharmonic and debuts with the Winnipeg Symphony and North Carolina Symphony. Abroad he conducts the Frankfurt Radio Orchestra. This past season, Prieto had several debuts lined up. After the previous summer’s success, he made his subscription debuts with the Chicago Symphony and Pacific Symphony, and also appeared for the first time with the Toronto Symphony (subscription debut and Light Classics Series) and Alabama Symphony. In early 2010 he conducted the Youth Orchestra of the Americas alongside Valery Gergiev for the 40th anniversary of the World Economic Forum at Carnegie Hall.

Prieto’s 2008-09 season was another banner year, full of important debuts and re-engagements in the U.S. During the summer, he made his first appearance with the Chicago Symphony and later with the Boston Symphony at the Tanglewood Festival, performing with Yo-Yo Ma as soloist. He also gave his debut with the Vancouver Symphony, New Jersey Symphony and Monterey Symphony, and returned to the Indianapolis Symphony, New Mexico Symphony and Pacific Symphony.

During the 2007-08 season, Prieto was re-invited to the Milwaukee Symphony, and conducted several concerts with the Houston Symphony, Pacific Symphony, Colorado Symphony and Honolulu Symphony. In 2006-07 he gave his debut with the Milwaukee Symphony, Omaha Symphony and the symphonies of New Mexico and Nashville. He also appeared with the Dayton Philharmonic, Naples Philharmonic, and the Columbus Symphony Orchestra and returned again to the Houston Symphony and Louisville Orchestra.

During his tenure with the Mexico City Philharmonic from 1998 to 2002, Prieto conducted over 100 concerts ranging from classical subscription to educational and popular concerts. A champion of contemporary music, Prieto has conducted over 50 world premieres of works by Mexican and American composers, many of which he commissioned. Exemplifying Prieto’s commitment to education, he has conducted the Youth Orchestra of the Americas since its inception in 2002. He has performed with this enthusiastic ensemble at the United Nations and the Kennedy Center, and has toured throughout South America and Mexico.

Prieto, who is also an accomplished violinist, has been a member of the Cuarteto Prieto (a tradition of four generations) from an early age, with which he has performed in the most important halls of Mexico and throughout the U.S. and Europe. As a violinist, he has participated in the festivals of Aspen, Tanglewood, Interlochen, San Miguel Allende, Cervantino and has played as soloist with the National Symphony Orchestra of Mexico.

He was voted “Conductor of the Year 2002” by the Mexican Union of Music and Theater Critics, and in 1998 he received the Mozart Medal of Honor presented by the Government of Mexico and the Embassy of Austria. He has recently made a series of recordings of Latin American and Mexican music for the Urtext label.

A graduate of Princeton and Harvard Universities (where he was concertmaster of the orchestra), Prieto studied conducting with Jorge Mester, Enrique Diemecke, Charles Bruck and Michael Jinbo.
ABOUT THE GUEST ARTISTS

PHILIPPE QUINT
violin

Two-time Grammy award nominee, violinist Philippe Quint has emerged in recent years as one of the few young soloists to combine a remarkable degree of lyricism, poetry and impeccable virtuosity. He plays on the 1708 “Ruby” Antonio Stradivari violin on loan to him through the generous efforts of The Stradivari Society.

Highlights of the 2010-11 season include debuts with Chicago Symphony, San Diego Symphony with Bromwell Tovey, Leipzig’s Gewandhaus with Steven Sloan, a tour of Germany with Nordwestdeutsche Symphoniker and an 18-concert U.S. tour with Cape Town Philharmonic. Quint is a founder and artistic director of the Minería Chamber Music Festival in Mexico City and recently formed a Quintet, a group dedicated to exploring music of Astor Piazzolla and Argentine Tango.

Quint’s extended award-winning Naxos discography includes a large variety of rediscovered treasures along with popular works from standard repertoire. His debut album of William Schuman’s Violin Concerto (2001) and his latest recording of Korngold’s Violin Concerto (2009), which jumped to top 20 in Billboard’s Classical Chart during its first week of release, were each nominated for two Grammy awards including “Best Instrumental Soloist with Orchestra.”

Other critically acclaimed recordings include the world premiere recording of John Corigliano’s Red Violin Caprices, Ned Rorem’s Concerto, Miklos Rozsa’s Complete Works for Violin and Piano with William Wolfram, Bernstein’s Serenade and De Beriot Concertos. His albums have received multiple editor’s choice selections from Gramophone, Strad, Strings and Daily Telegraph. In August 2010, Quint released an exciting unique compilation CD of works by Paganini arranged by Fritz Kreisler.

Quint has been consistently re-engaged both domestically and internationally; recent performances include Symphony Orchestras of Detroit, Indianapolis, New Jersey, Minnesota, Bournemouth, Houston, Weimar Staatskapelle, Orchestra Cote du Basque, Orchestra de Pamplona, the Royal Liverpool, China National and the Orpheus Chamber Orchestra under the batons of renowned conductors such as Kurt Masur, Carl St.Clair, Marin Alsop, Andrew Litton, Jorge Mester, Carlos Miguel Prieto, Klauspeter Seibel, Marco Parisotto and Daniel Hege.

His live performances and interviews have been broadcast on CBS, CNN, ABC, BBC, NBC, Reuters, and Bloomberg TV, as well as multiple appearances on NPR, WNYC and WQXR.

In 2004 Quint was the featured soloist at Walt Disney Concert Hall in Los Angeles in the world premiere of Lera Auerbach’s Concerto No.1, which was written and dedicated to him. An active chamber musician, he has appeared in recitals, performances and festivals at Mostly Mozart, Caramoor, Ravinia, Aspen, Lincoln Center, Chautauqua, Lukas Foss’s Hamptons Music Festival, Kravis Center, UC Davis Presents, Rome Chamber Festival and the National Gallery in Washington.

Quint studied at Moscow’s Special Music School for the Gifted with the famed Russian violinist Andrei Korsakov, and made his orchestral debut at the age of 9, performing Wieniawski’s Concerto No. 2. After immigrating to the United States, he earned both bachelor’s and master’s degrees from Juilliard in 1998. His distinguished pedagogues included Dorothy Delay, Cho-Liang Lin, Masao Kawasaki and Felix Galimir. He has also studied and participated in master classes with Isaac Stern, Itzhak Perlman and Arnold Steinhardt. Having won myriad awards since his days as a student, Quint has amassed top prizes at the Juilliard Competition (’98), Spain’s Pablo de Sarasate International Violin Competition (’97), where he also received the Special Audience Prize, and the Salon de Virtuosi Award (’97). He has been a Career Grant recipient of Bagby Foundation since 2002.
EMILY FONS
MEZZO-SOPRANO

Lauded by the Chicago Tribune for “effortless musicality and charm,” mezzo-soprano Emily Fons is currently in her first year at the Lyric Opera of Chicago as a member of its prestigious Ryan Opera Center. In the 2010-11 season, she makes her debut as Mérédès in Carmen and sings Peep-Bo in The Mikado. Also for the company, she covers Dejanira in Handel’s Hercules, Hermia in A Midsummer Night’s Dream, and Pitti-Sing, also in The Mikado. On the concert stage, she joins the Southern Illinois University Concert Choir and Wind Ensemble for the world premiere of Kathleen Ginther’s The Merchant’s Wife: A Letter at Orchestra Hall in Chicago. In the summer of 2010, she sang her first performances of Angelina in the Opera Center’s production of La cenerentola. Next season, she will return to the Lyric Opera for her first performances of Niklausse in Les contes d’Hoffmann and Fyodor in Boris Godunov.

She joined the Santa Fe Opera for performances of Flora in La traviata while a member of the company’s prestigious apprentice artist program in addition to singing scenes of the title role of Cendrillon and Dorabella in Così fan tutte and covering the role of Meg Page in Falstaff. As part of the Indianapolis Opera Ensemble, she sang performances of the Sandman in Hänsel und Gretel and Kate in The Pirates of Penzance. On the concert stage, she sang the world premiere of Jim Stephenson’s Remembering Our Fathers at Southern Illinois University.

Fons was a national finalist of the 2010 Metropolitan Opera National Council Auditions and received the Donald and Luke Graham Memorial Award from Santa Fe Opera. She holds a master’s of music from Southern Illinois University and a bachelor’s of music from Luther College.

CAMILLOS FLAMENCO
YAELESA, ARTISTIC DIRECTOR

Caminos Flamencos was founded by Emmy Award-winning dancer and choreographer Yaelisa. The mission of Caminos Flamencos is to create and present contemporary, traditional and theatrical dance programs showcasing artists from Spain and the U.S., which reflect the changing face of flamenco in the 21st century. Their programs seek to preserve the legacy of Spain’s rich artistic heritage, and bring them to people of all backgrounds, enriching the lives of people with Spanish and Hispanic ancestry, and of the community at large.

Caminos Flamencos is a not-for-profit organization based in San Francisco, Calif., dedicated to bringing high quality arts and educational programs to diverse audiences throughout the United States. They operate three major programs: Yaelisa & Caminos Flamencos, The New World Flamenco Festival and Company School.

YAELESA
ARTISTIC DIRECTOR / CHOREOGRAPHER

Yaelisa is one of the most gifted flamenco artists of her generation. Raised by a Spanish flamenco artist, she was surrounded from birth by the rhythms, gestures and vocal laments of the art in its purest form, where her unique improvisational abilities began to flourish. At the age of 4 she danced on the stage of the famous Casa Madrid, and her immersion in flamenco culture became a part of her life because of her mother, the renowned singer/dancer Isa Mura. She has performed with many of Spain’s finest artists, including Alejandro Granados, Antonio “El Pipa,” Manuel and Antonio Malena, Domingo Ortega, Enrique “El Extremeno,” Yeye de Cádiz, Mateo Soleá, El Junco, Juan Ojalla, Geronimo, Felipe Maya and others. Since 1986, Yaelisa has spent extensive periods of time living and performing in Spain, presenting her choreography there and in the U.S. She is the recipient of an Emmy Award for Choreography in 1993 for the PBS program, Desde Cádiz a Sevilla, and an NEA Choreography Fellowship. In 2005, Yaelisa and Caminos Flamencos received an Isadora Duncan Dance Award for excellence in the category of “Best Company Performance,” and in 2006 she was chosen as one of ABC-7’s “Profiles in Excellence” Hispanic leadership awardees.
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 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.

Carl St.Clair

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 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.
Pacific Symphony, celebrating its 32nd season in 2010–11, is led by Music Director Carl St.Claire, who marked his 20th anniversary with the orchestra during 2009–10. 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.Claire’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 highlight 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.Claire. Assistant Conductor Maxim Shkkenazy 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 Segerstrom Center for the Arts 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.Claire, 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.

The Symphony 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.Claire. Assistant Conductor Maxim Shkkenazy 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 Segerstrom Center for the Arts 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.Claire, 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 Shitau Tenney  
Maia Jasper  
Robert Schmunitzky  
Agnes Gottschewski  
Dana Freeman  
Grace Oh  
Jean Kim  
Angel Liu

**SECOND VIOLIN**
Bridget Dolkas*  
Jessica Guideri**  
Yen-Ping Lai  
Yu-Tong Sharp  
Ako Kojian  
Ovsep Ketendjian  
Linda Owen  
Phil Luna  
Marlajoy Weishaar  
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 Mező  
Ian McKinnell  
M. Andrew Honea  
Waldemar de Almeida  
Jennifer Goss  
Rudolph Stein

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

**FLUTE**
Mercedes Smith*  
Sharon O’Connor  
Cynthia Ellis

**PIGCOLO**
Cynthia Ellis

**OBOE**
Jessica Pearlman,*  
Suzanne R. Chouette Chair  
Deborah Shidler**

**ENGLISH HORN**
Lelie Resnick

**CLARINET**
Benjamin Lukich,*  
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 Wâles

**TROMBONE**
Michael Hoffman*  
David Stetson

**BASS TROMBONE**
Robert Sanders

**Tuba**
James Self*  

**TIMPANI**
Tod 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.