

SEGERSTROM CENTER FOR THE ARTS

*Renée and Henry Segerstrom Concert Hall
Sunday, September 22nd–24th, 2011, at 8:00 pm
Preview talk with Alan Chapman at 7:00 p.m.*



presents

2011–2012 HAL & JEANETTE SEGERSTROM FAMILY FOUNDATION CLASSICAL SERIES

CARL ST. CLAIR • CONDUCTOR | SARAH CHANG • VIOLIN

JAMES NEWTON HOWARD I Would Plant A Tree (revised)
(b. 1951)

FELIX MENDELSSOHN Concerto in E Minor for Violin & Orchestra • Op. 64
(1809 - 1847) Allegro molto appassionato
Andante
Allegretto non troppo - Allegro molto vivace
Sarah Chang

INTERMISSION

HECTOR BERLIOZ Roman Carnival Overture
(1803 - 1869)

OTTORINO RESPIGHI Pines of Rome • P.141
(1879 - 1936) The Pines of the Villa Borghese
Pines Near a Catacomb
The Pines of the Janiculum
The Pines of the Appian Way

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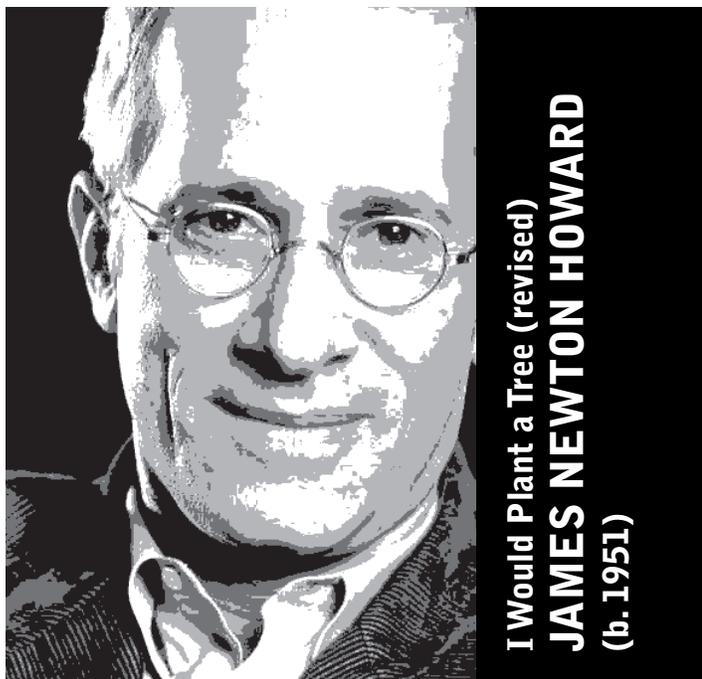


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Pacific Symphony gratefully acknowledges the support of its 11,000 subscribing patrons. Thank you!



I Would Plant a Tree (revised)
JAMES NEWTON HOWARD
 (b. 1951)

Instrumentation: 4 flutes (fourth doubling on piccolo), 2 oboes, English horn, 3 clarinets (third doubling on bass clarinet), contrabass clarinet, 2 bassoons, contrabassoon, 6 horns, 9 trumpets, 4 trombones, 2 tubas, timpani, 4 percussion, 2 harps, keyboard, strings
Performance time: 21 minutes

The accomplishments of American composer James Newton Howard are beyond question, as is the certainty that you have heard his music: he has written the scores for some 100 films like “Michael Clayton,” “The Village” and “Batman: The Dark Knight” (for which he won a Grammy) as well as the hit television series “ER,” and has been nominated eight times for the Academy Award. Though he is a frequent collaborator with M. Night Shyamalan, his range extends far beyond horror films to other genres; recent scores include “I am Legend” and “Green Lantern.”

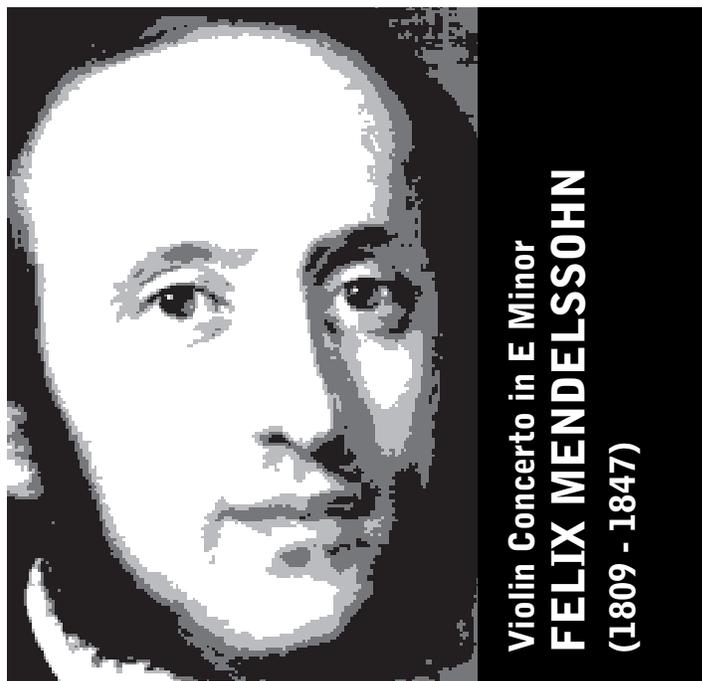
Still, you may not have heard Howard in the concert hall. His 20-minute “I Would Plant a Tree,” a deeply felt composition that could be called a tone poem, was his first commission for an abstract work written to stand on its own in an orchestral program. It was commissioned by Pacific Symphony in 2009.

A native of Los Angeles, Howard pursued music studies from an early age in Ojai and at the Music Academy of the West (Santa Barbara) before majoring in piano performance at USC. During the 1970s and 80s he toured with Elton John and with Crosby, Stills and Nash. His facility and range in film work made him one of the most sought-after composers in Hollywood. But after working within the industry’s highly constrained demands, Howard told interviewer Jon Burlingame of the *Los Angeles Times* that he found the commission’s freedom to be “terrifying.”

“This is a soul-cleansing process for me,” he told Burlingame, “to be able to write completely unrestricted, provide my own narrative and work with Carl St.Clair and an orchestra the caliber of the Pacific Symphony.” Many Pacific Symphony instrumentalists are in demand for film orchestras, and already knew and liked Howard’s style.

The work’s title came to Howard when he remembered a quotation from Martin Luther: “Even if I knew that tomorrow the world would go to pieces, I would still plant my apple tree.” Howard told Burlingame “I was struck by the overwhelming positivity of that statement in the face of the possibility of the world ending. The world is in deep crisis now in so many ways, I wanted [‘I Would Plant a Tree’] to be about grace in the face of tremendous difficulty.”

Timothy Mangan, music critic of the Orange County Register, took note of the composition’s undeniable confidence and polish, describing it as “...tonal and melodic and athletically rhythmic and highly decorative... it sparkles and scintillates.” Does it have a characteristically cinematic sound? No less, perhaps, than the work of Howard’s great Hollywood predecessors such as Bernard Herrmann, Erich Wolfgang Korngold, Miklós Rózsa and Alex North, all of whom also wrote for the concert hall, the opera house, or both—as well as film.



Violin Concerto in E Minor
FELIX MENDELSSOHN
 (1809 - 1847)

Instrumentation: 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, 2 trombones, timpani, strings, solo violin
Performance time: 26 minutes

When the bicentennial of Mendelssohn’s birth came round in 2009, the music world did more than just celebrate. It reassessed the life and career of this remarkable composer, whose works have sometimes been more cherished by the public than by critics. The very

qualities that make Mendelssohn's compositions so popular—inspired melodies in abundance, youthful vigor and grace, vivid emotional directness—sometimes led scholars to question its "importance." Wagner rejected Mendelssohn in particular as a Jewish composer of decorative, sentimental music unworthy of true German culture, and though these views eventually were widely repudiated, they certainly did not help Mendelssohn's critical standing.

Upon reconsideration, we find Mendelssohn to be one of those geniuses who proves that beauty and accessibility do not equate with shallowness. Behind the sunny disposition of his music lies the seriousness of one of the great musical intellects of all time, whose impossible precocity in childhood was on par with Mozart's. In his tragically short life (he died at age 38 in 1847), Mendelssohn achieved a statesmanlike position in European culture, directing one of the continent's most important orchestras (the Leipzig Gewandhaus) and spurring revivals of interest in the music of Mozart and J.S. Bach. Most of all, Mendelssohn composed more than his share of indestructible all-time hits of the classical repertoire—works like the violin concerto, the octet, the "Italian" symphony, the incidental music to "A Midsummer Night's Dream" with its wedding march now a universal symbol for matrimony. Remarkably for such a popular composer, there is much more about Mendelssohn's music, especially his majestic choral works, waiting to be discovered.

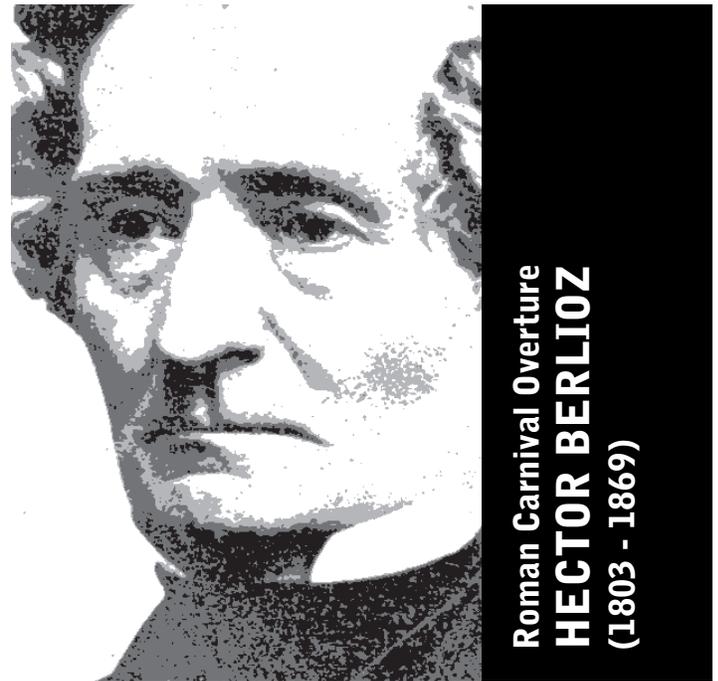
Not so his gorgeous violin concerto, one of the three or four most beloved staples of the violin repertory, and universally regarded as one of the greatest of all violin concertos. Its singing melodies traverse an arc from poetic sadness to sheer joy. Once we hear these tunes, they are ours forever. Or do they possess us, as they seem to have possessed Mendelssohn himself? "I would like to write a violin concerto for you next winter," he famously told his longtime friend the violinist Ferdinand David, concertmaster of the Leipzig Gewandhaus, in 1838. "One in E minor runs through my head, the beginning of which gives me no peace." That beginning is the concerto's dazzling opening, which plunges into a sweetly melancholy statement in the solo violin without the drama-building introduction that precedes the soloist's entrance in most romantic concertos.

This songlike opening statement quickly gives way to a bravura display of notes that swirl downward until the opening theme is restated in the orchestra. From then on, the concerto packs in abundantly virtuosic writing. The movement contains an adventurous, complex development through highly chromatic modulations, introducing a second melody that answers the concerto's initially melancholy E minor statement with an answer in tranquil, glowing G major. On the way back to the opening E minor theme, Mendelssohn leads the soloist through an innovative cadenza that is fully notated (no improvising allowed). Of this movement's beautiful features that were modern for their day, note especially the "ricocheting" bow, which oscillates over the strings to voice arpeggios at

bullet-speed while the E minor melody is played by the full orchestra. In passages such as this one, the soloist serves as accompanist—but the playing is spectacular.

As the excitement of the opening allegro movement subsides, the bassoon continues to sustain its note—a B—as the rest of the orchestra is silent. Moving up a tone to middle C, the bassoon leads us without pause into the concerto's middle movement, a serene andante in C major. The movement's lyrical beauty, which opens from E minor into C major before incorporating a darker middle section in A minor, incorporates fleet passagework for the soloist. But for many listeners, it serves mainly as a transitional movement between the concertos sweetly melancholy opening and its joyful closing movement, an effervescent vivace in E major that sounds like a merry chase through sunny fields. A boisterous coda concludes the concerto.

Speaking on the occasion of his 75th birthday in 1906, the great violinist Joseph Joachim aptly described the world's affection for the Mendelssohn violin concerto: "The Germans have four violin concertos. The greatest, most uncompromising is Beethoven's. The one by Brahms vies with it in seriousness. The richest, the most seductive, was written by Max Bruch. But the most inward, the heart's jewel, is Mendelssohn's."



Instrumentation: 2 flutes (second doubling on piccolo), 2 oboes (second doubling on English horn), 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 2 coronets, 3 trombones, timpani, 4 percussion, strings
Performance time: 8 minutes

It's almost as if Hector Berlioz led two lives in music. His mature, measured insights as a critic contrast sharply with the almost demonic energy, flamboyance

and ambition of his own compositions. They characterize a heedless abandon that seems to carry us along like a hurtling toboggan, bouncing along on complex rhythms that prefigure 20th-century polyrhythmic experiments.

In his own day, listeners were scarcely ready for the brashness of his operas such as "Benvenuto Cellini," which forms the basis of his "Roman Carnival Overture." Today, thankfully—though we still value Berlioz' critical writing—it is far outweighed by genius manifest in his music. The "Roman Carnival Overture" is brilliant, sophisticated and colorful; but it is also sheer fun. It's hard to imagine why the fiery romance depicted in "Benvenuto Cellini" had to wait until the late 20th century to find widespread success after its initial failure in 1838, but Berlioz knew that the opera was rich with worthwhile music, and composed his "Roman Carnival Overture" in 1843 from sources within the score. The result is one of his most popular orchestral compositions.

As with so much of Berlioz' music, the steep technical demands of this overture make it an orchestral showpiece. It opens by mobilizing the entire orchestra with a characteristically brilliant flourish. This initial burst of energy gives way to a lyrical passage led by a statement in the English horn, which quotes the theme from the opera's Act I love duet between the swaggering hero Cellini and his adored Teresa—the only heroine in opera to be wooed and won in a death-defying feat of bronze casting.

The rest of the overture is built upon a lively Italian dance that especially suits Berlioz' driving rhythms, the *saltarello*—also employed by Mendelssohn in the last movement of his "Italian" Symphony. As the dance gains pace and momentum, the brasses gain emphasis in Berlioz' orchestration until the sound seems to gleam with Italian sunshine and the patina of newly cast bronze.

Instrumentation: 3 flutes (third doubling on piccolo), 2 oboes, English horn, 2 clarinets, bass clarinet, 2 bassoons, contrabassoon, 4 horns, 7 trumpets, 5 trombones, tuba, timpani, 5 percussion, harp, piano, celesta, strings
Performance time: 23 minutes

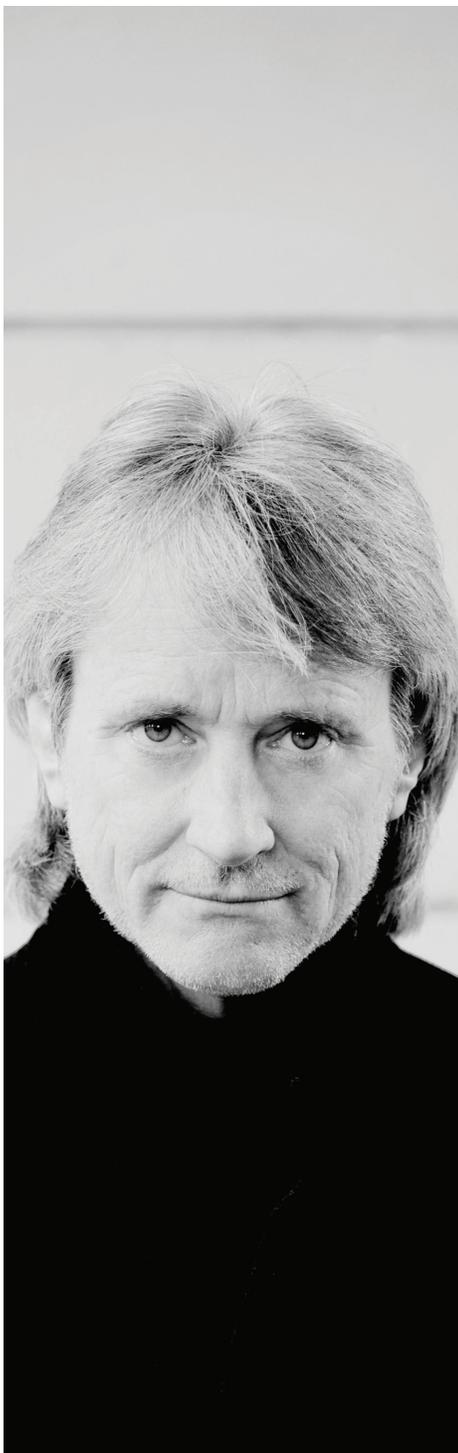
Born in 1879, the Bolognese master Ottorino Respighi lived most of his life in the 20th century (he died in 1936). But in the charm and tonal elegance of his music we can hear 19th- and 20th-century esthetics colored by his infatuation with earlier days: music of the late renaissance and early baroque periods, from the 16th through the 18th centuries. Respighi's music is graceful, courtly and opulent; it often seems to iridesce with shifting colors. The rhythms are whirling or stately. The sound beguiles us like an antique music box.

Respighi began his career as a violinist and violist, studying first with his father and then at the Liceo Musicale in Bologna, but historical and composition studies were also included in his curriculum. After graduating in 1899, he became principal violist in the orchestra of the Russian Imperial Theatre in St. Petersburg. There he studied composition with Rimsky-Korsakov, one of the great masters of orchestral color, whose influence can be heard in all of Respighi's most popular works. Returning to Italy, he became first violinist in the Mugellini Quintet, but devoted himself mainly to composing from 1909 onward.

"Pines of Rome" is the second of Respighi's three most popular orchestral suites, which also include "Fountains of Rome" and "Roman Festivals." All three showcase his gift for creating music that seems vividly and specifically visual, a goal sought by many of the baroque composers he so admired. In the first movement of "Pines of Rome," we are treated to a view of the sumptuous Villa Borghese, where rambunctious children are playing and soldiers are marching amid the pines. Next we are transported to a subterranean catacomb in Campagna, with its eerie vaults and priestly chanting deftly evoked by low orchestral voicing, organ and trombones. In the third movement, the nocturnal feeling is accented by the sound of a nightingale among the pines of Janiculum Hill.

As Respighi's Roman travelogue progresses, we realize that not only has he transported us through the city of Rome, but through a day as well: starting with children at play on a sunlit afternoon, through the night, and finally to the Via Appia, where "Pines of Rome" ends in the brilliance of a Roman sunrise.



**CARL ST.CLAIR**

WILLIAM J. GILLESPIE
MUSIC DIRECTOR CHAIR

In 2011–12, Music Director Carl St. Clair celebrates his 22nd 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 2011-12 season features the inauguration of a three-year vocal initiative, "Symphonic Voices," with productions of "La Bohème" and a Family series production of "Hansel and Gretel," as well as two world premieres and three "Music Unwound" concerts highlighted by multimedia elements and innovative formats, including the 12th annual American Composers Festival, celebrating the traditional Persian New Year known as Nowruz.

In 2008–09, 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 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.

From 2008 to 2010, St. Clair was general music director of the Komische Oper in Berlin, where he led successful new productions such as "La Traviata" (directed by Hans Neuenfels), the world premiere of Christian Jost's "Hamlet" and a new production—well-received by press and public alike and highly acclaimed by the composer—of Reimann's "Lear" (also directed by Hans Neuenfels). He also served as general music director and chief conductor of the German National Theater and Staatskapelle (GNTS) in Weimar, Germany, where he recently led Wagner's "Ring Cycle" to great critical acclaim. St. Clair was the first non-European to hold his position at the GNTS; the role also gave him the distinction of simultaneously leading one of the newest orchestras in America and one of the oldest orchestras in Europe.

St. Clair's international career has him conducting abroad numerous months a year, and he has appeared with orchestras throughout the world. He was the principal guest conductor of the Radio Sinfonieorchester Stuttgart from 1998–2004, where he successfully completed a three-year recording project of the Villa-Lobos symphonies. He has also appeared with orchestras in Israel, Hong Kong, Japan, Australia, New Zealand, and South America, and summer festivals worldwide. St. Clair's commitment to the development and performance of new works by American composers is evident in the wealth of commissions and recordings by Pacific Symphony. St. Clair has led the orchestra in numerous critically acclaimed albums including two piano concertos of Lukas Foss on the harmonia mundi label. Under his guidance, the orchestra has commissioned works which later became recordings, including Richard Danielpour's "An American Requiem" on Reference Recordings and Elliot Goldenthal's "Fire Water Paper: A Vietnam Oratorio" on Sony Classical with cellist Yo-Yo Ma. Other composers commissioned by St. Clair and Pacific Symphony include William Bolcom, Philip Glass, Zhou Long, Tobias Picker, Frank Ticheli, Chen Yi, Curt Cacioppo, Stephen Scott, Jim Self (the Symphony's principal tubist), Christopher Theofandis 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.

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.



SARAH CHANG
VIOLIN

"Her gifts are at a level so removed from the rest of us that all we can do is feel the appropriate awe and then wonder on the mysteries of nature. The ancients would certainly have had Ms. Chang emerging fully formed from some Botticellian scallop shell." — *The New York Times*

Sarah Chang is recognized as one of the world's great violinists. Since her debut with the New York Philharmonic at the age of 8, she has performed with the greatest orchestras, conductors and accompanists internationally in a career spanning more than two decades. In 2012, she will have recorded exclusively for EMI Classics for 20 years.

Chang tours extensively throughout the year. Highlights in 2010–11 in the U.K. and the U.S. include appearances with the London Symphony Orchestra, Los Angeles Philharmonic, National Symphony Orchestra (Washington), Royal Philharmonic Orchestra, Pittsburgh and Detroit Symphony orchestras. She will also perform in Norway, Romania, Austria, Canada, Poland and Denmark. Chang appears regularly in the Far East and returns to Seoul for concerts with the London Philharmonic Orchestra and to Guangzhou to perform with the Symphony Orchestra as part of the Asian Games Opening Festival.

In recital, Chang regularly travels internationally and her last season tour included visits to cities such as London, Zurich, Dublin, San Francisco, Los Angeles, Moscow and St. Petersburg. As a chamber musician, she has collaborated with such artists as Pinchas Zukerman, Wolfgang Sawallish, Yefim Bronfman, Leif Ove Andsnes, Yo Yo Ma, the late Isaac Stern and members of the Berlin Philharmonic Orchestra.

Chang's most recent recording for EMI Classics, performances of Brahms and Bruch violin concertos with Kurt Masur and the Dresdner Philharmonie, was received to excellent critical and popular acclaim and was her 20th album for the label. Her 2007 recording of Vivaldi's *Four Seasons* attracted international commendation, with *BBC Music Magazine* stating: "She has never made a finer recording." She has also recorded Prokofiev's Violin Concerto No.1 and Shostakovich's Violin Concerto No.1 live with the Berliner Philharmoniker under the baton of Sir Simon Rattle, "Fire and Ice," an album of popular shorter works for violin and orchestra with Plácido Domingo conducting the Berliner Philharmoniker, the Dvorak concerto with the London Symphony Orchestra and Sir Colin Davis, as well as several chamber music and sonata discs with artists including pianists Leif Ove Andsnes and Lars Vogt.

Along with Pete Sampras, Wynton Marsalis and Tom Brady, Chang has been a featured artist in Movado's global advertising campaign "The Art of Time." In 2006, Chang was honored as one of 20 Top Women in *Newsweek Magazine's* "Women and Leadership, 20 Powerful Women Take Charge" issue. In March 2008, Chang was honored as a Young Global Leader for 2008 by the World Economic Forum (WEF) for her professional achievements, commitment to society and potential in shaping the future of the world.

In 2005, Yale University dedicated a chair in Sprague Hall in Sarah Chang's name. For the June 2004 Olympic games, she was given the honor of running with the Olympic Torch in New York, and that same month, became the youngest person ever to receive the Hollywood Bowl's Hall of Fame award. Also in 2004, Chang was awarded the Internazionale Accademia Musicale Chigiana Prize in Sienna, Italy. She is a past recipient of the Avery Fisher Career Grant, Gramophone's "Young Artist of the Year" award, Germany's "Echo" Schallplattenpreis, "Newcomer of the Year" honors at the International Classical Music Awards in London, and Korea's "Nan Pa" award. Chang has been named the U.S. Embassy's Cultural Envoy from 2011.



PACIFIC SYMPHONY

Pacific Symphony, celebrating its 33rd season in 2011–12, is led by Music Director Carl St.Clair, who marks his 22nd season with the orchestra. 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 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 and a new series of multi-media concerts called "Music Unwound."

The Symphony also offers a popular Pops season led by Principal Pops Conductor Richard Kaufman, who celebrates 21 years with the orchestra in 2011–12. 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 March 2006, the Symphony embarked on its first European tour, performing in nine cities in three countries.

Founded in 1978, as a collaboration between California State University Fullerton (CSUF) and North Orange County community leaders led by Marcy Mulville, the Symphony performed its first concerts at Fullerton's Plummer Auditorium as the Fullerton Chamber Orchestra under the baton of then CSUF orchestra conductor Keith Clark. The following season the Symphony expanded its size, changed its name to Pacific Symphony Orchestra and moved to Knott's Berry Farm. The subsequent six seasons led by Keith Clark were at Santa Ana High School auditorium where the Symphony also made its first six acclaimed recordings. In September 1986 the Symphony moved to the new Orange County Performing Arts Center, where Clark served as music director until 1990.

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. In March 2012, the Symphony commissioned Danielpour's "Toward a Season of Peace." 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 benefit from the vision of St.Clair and are designed to integrate the Symphony and its music into the community in ways that stimulate all ages. The orchestra's Class Act program has been honored as one of nine exemplary orchestra education programs by the National Endowment for the Arts and the League of American Orchestras. The list of instrumental training initiatives includes Pacific Symphony Youth Orchestra, 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.

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 Jennifer Goss
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 Douglas Basye**
 Christian Kollgaard
 David Parmeter
 Paul Zibits
 David Black
 Andrew Bumatay
 Constance Deeter

FLUTE

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Deborah Shidler

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Lelie Resnick

CLARINET

Benjamin Lulich,*
*The Hanson Family
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David Chang

BASS CLARINET

Joshua Ranz

BASSOON

Rose Corrigan*
 Elliott Moreau
 Andrew Klein
 Allen Savedoff

CONTRABASSOON

Allen Savedoff

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 Mark Adams
 James Taylor**
 Russell Dicey

TRUMPET

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 Tony Ellis
 David Wailes

TROMBONE

Michael Hoffman*
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Robert Sanders

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James Self*

TIMPANI

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