SEGERSTROM CENTER FOR THE ARTS
Renée and Henry Segerstrom Concert Hall
Concert begins at 8 p.m.; Preview talk with Alan Chapman at 7 p.m.

ORANGE COUNTY'S
Pacific Symphony
CARL ST. CLAIR | MUSIC DIRECTOR

presents

2011-2012 HAL & JEANETTE SEGERSTROM
FAMILY FOUNDATION CLASSICAL SERIES

CARL ST. CLAIR • CONDUCTOR
VADIM GLUZMAN • VIOLIN | PAUL JACOBS • ORGAN

MICHAEL DAUGHERTY (b. 1954)
for Organ, Brass and Percussion — WORLD PREMIERE
I. Knock Out the Devil!
II. An Evangelist Drowns
III. Desert Dance
IV. To the Promised Land
Paul Jacobs

SAMUEL BARBER (1910–1981)
Adagio for Strings

MICHAEL DAUGHERTY
Radio City (2011) for Orchestra: Symphonic Fantasy on Arturo Toscanini and the NBC Symphony Orchestra — U.S. PREMIERE
I. O Brave New World (O Mirabile Nuovo Mondo)
II. Ode to the Old World (Ode al Vecchio Mondo)
III. On the Air (In Onda)

INTERMISSION

PIOTR ILYICH TCHAIKOVSKY (1840–1893)
Concerto in D Major for Violin and Orchestra, Op. 35, TH 59
Allegro moderato
Canzonetta: Andante
Finale: Allegro vivacissimo
Vadim Gluzman

Patrons are cordially invited to remain after the performance for an organ postlude played by Paul Jacobs.

The Friday, February 24, concert is generously sponsored by Dr. & Mrs. Stan Sirott.
The Saturday, February 25, concert is generously sponsored by Tom and Vina Williams Slattery.

PACIFIC SYMPHONY PROUDLY RECOGNIZES ITS OFFICIAL PARTNERS

The Saturday, February 25, 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 Gospel According to Sister Aimee (2012) for Organ, Brass and Percussion (WORLD PREMIERE)

Instrumentation: organ, 4 horns, 3 trumpets, 3 trombones, tuba, timpani, 2 percussion

Performance time: 18 minutes

The Gospel According to Sister Aimee (2012) for organ, brass and percussion was commissioned by Pacific Symphony, Music Director Carl St.Clair and the San Diego State University School of Music and Dance (SDSU) for its 75th anniversary celebration and the SDSU Wind Symphony, Shannon Kitelinger, conductor. The first performance took place on February 23, 2012 by Pacific Symphony, conducted by Carl St.Clair with Paul Jacobs, organ soloist.

The Gospel According to Sister Aimee is my musical portrait of the rise, fall and redemption of Aimee Semple McPherson (1890-1944), the first important religious celebrity of the new mass media era of the 1930s. Also known as Sister Aimee, she was able to combine Pentecostal “old-time” religion, patriotism and theatrical pizzazz like no other religious leader of her time.

For over 35 years, Sister Aimee, bible in hand, delivered legendary sermons, often speaking-in-tongues, and practiced faith healing from coast to coast at revivals held in tents, town squares, opera houses and boxing rings across America.

In order to bring her evangelical message to an even greater audience, Sister Aimee preached her conservative gospel in progressive ways by utilizing radio, movies and journalism. Her fundamentalist “Foursquare Gospel” warned standing-room-only crowds at revivals and radio audiences that drinking, gambling, dancing, Hollywood and the teaching of evolution all represented “agencies of the devil to distract the attention of men and women away from spirituality.”

At the same time, Sister Aimee was a woman ahead of her time who campaigned for the right for women to vote and believed in gender and racial equality. In later life, she was the target of numerous critics, including other evangelists, who viewed her lavish life style, opulent fashion wardrobe, over the top theatrics and questionable love life as hypocritical and “modernist.”

After a decade living a nomadic life and preaching from town to town in revivals across America, she eventually settled in Los Angeles. Raising over a million dollars in donations, she built the spectacular Angelus Temple near Echo Park, a five thousand-seat mega church that opened in 1923. Sister Aimee’s extravagant Sunday services, which were broadcast on her radio station and attended by thousands of followers from all walks of life, were accompanied by the Silver Brass Band and a mighty Kimball pipe organ. Like her “Foursquare Gospel,” my original composition for organ, brass and percussion is divided into four movements.

I. Knock Out the Devil!

In the first movement, I summon the organ, brass and percussion to call to mind a revival held by Sister Aimee after a boxing match in a San Diego amphitheatre. To publicize the revival, Sister Aimee, wearing her trademark white robe, walked throughout the crowd with a huge sign inviting the audience to join her after the fight to “Knock out the Devil!”

II. An Evangelist Drowns

On May 16, 1926, Sister Aimee, who was at the peak of her fame, went for a swim near Venice Beach and mysteriously vanished. Believed to have drowned, thousands gathered on the beach to pay their respects. But had she really drowned? Newspapers across America asked “Where is Sister Aimee?” Upton Sinclair, one of Sister Aimee’s most vocal critics, fictionalized her life in Elmer Gantry (1926), his seminal novel on religious hypocrisy. The second movement features the organ in a slow meditation on the mysterious disappearance of Sister Aimee. In composing the music, I was also reflecting upon An Evangelist Drowns (1926), an ironic poem by Upton Sinclair:

What’s this? A terror-spasm grips / My heart-strings, and my reason slips. Oh, God, it cannot be that I, / The bearer of Thy Word, should die! My letters waiting in the tent! / The loving messenger I sent! My daughter’s voice, my mother’s kiss! / My pulpit-notes on Genesis! Oh, count the souls I saved for Thee, / My Savior-wilt Thou not save me? Ten thousand to my aid would run, / Bring me my magic microphone!

III. Desert Dance

Around a month after her supposed death, Sister Aimee was discovered in a Mexican village across the border from Douglas, Arizona. She claimed she had been kidnapped for ransom and held in Mexico only to escape by walking hours through the desert to freedom. The Los Angeles District Attorney did not believe her story: he accused Sister Aimee of faking her disappearance in order to run off with Kenneth Ormiston, a married man who was the radio engineer at the Angelus Temple. For the third movement, I have composed a virtuosic dance for the foot pedals of the organ. Desert Dance, is a scherzo that evokes Sister Aimee facing the Devil as she wanders the desert for “40 days and nights.”
IV. To the Promised Land

After the scandal, Sister Aimee slowly rebuilt her reputation by focusing on charitable endeavors. She opened a 24-hour soup kitchen and free health clinic for the needy at her Angelus Temple, and participated in War Bond rallies during the Second World War. The night before she was to preach her popular “Story of My Life” at a revival, Sister Aimee accidentally took a fatal dose of sleeping pills and never woke up. In the fourth movement entitled “The Promised Land,” I create a hymn for Sister Aimee in her final hours, remembering her humble beginnings as a child in the Salvation Army, and her rise and fall as America’s most admired evangelist. The music crescendos to a dramatic conclusion, as she dreams of her final comeback, returning to the “pearly gates” of heaven and the biblical “promised land.”

Note by Michael Daugherty

Adagio for Strings

Instrumentation: strings
Performance time: 8 minutes

Samuel Barber’s moving Adagio for Strings is one of the most popular and frequently programmed American compositions in the standard repertory. Elemental and beautiful, the Adagio has qualities that are rarely found together: a spacious, quintessentially American sound, but also a melancholy, ruminative mood that offers both insight and solace to the listener.

The Adagio’s long, flowing, deeply voiced melodic line remains a constant presence in this work — both elegiac and hopeful as it passes from one string choir to another — first in the violins and then, a fifth lower, in the violas. As the violas continue with their heartfelt voicing of the theme, it is taken up by the cellos and further developed, eventually building to a climax in which the basses underscore it, adding a sense of depth and timelessness with their unique resonance. A fortissimo climax, like a cry from the heart, is followed by silence, leading to the restatement of the original, with an inversion of its second statement offering perhaps the possibility of healing and hope.

Barber originally composed this work in 1936 as the second movement of his String Quartet, Op. 11. It seems likely that his life partner Gian Carlo Menotti, the phenomenally successful Italian-born opera composer with a sure sense of drama and popular appeal, was instrumental in its success; knowing that Barber had a potential hit on his hands, Menotti ensured that its manuscript would be signed and programmed by Arturo Toscanini when the retiring Barber was less sure of its appropriateness. It was premiered by the NBC Symphony Orchestra under Toscanini’s baton in 1938.

Today, almost three quarters of a century later, Barber’s Adagio for Strings is more than just a staple of the orchestral repertory; it is almost always turned to when American orchestras seek a musical work to provide beauty, solace and inspiration for their audiences. This was first noted in November 1963, after President John F. Kennedy’s assassination, when hundreds of ensembles throughout the U.S. spontaneously chose to play the Adagio in tribute; it was equally true in the days following 9/11. It is revered not only for its sensual appeal, but also for the way it seems to evoke a prayerful feeling of solemn contemplation — and, ultimately, of inspiration. It is Barber’s most popular and frequently performed work.

Radio City (2011) for Orchestra: Symphonic Fantasy on Arturo Toscanini and the NBC Symphony Orchestra

(U.S. PREMIERE)

Radio City (2011) for Orchestra: Symphonic Fantasy on Arturo Toscanini and the NBC Symphony Orchestra was commissioned by Pacific Symphony, Music Director Carl St.Clair and MITO Settembre Musica International Festival of Music, in celebration of the 150th anniversary of the Unification of Italy. My composition is a musical fantasy on Arturo Toscanini, who conducted the NBC Symphony Orchestra in radio broadcasts at Rockefeller Center in New York City from 1937 to 1954.

Born in Parma, Italy, Toscanini (1867-1954) was internationally recognized as the most gifted conductor of his time, famous for his definitive interpretation of operatic and symphonic repertoire. At the height of his career, Toscanini was forced into exile for his refusal to become part of Mussolini’s Fascist regime. Like the aging magician Prospero, exiled from Milan to an island in Shakespeare’s The Tempest, the 70-year-old Toscanini sailed across the Atlantic Ocean to the island of Manhattan, and cast a magic spell upon all who heard him conduct. Under his baton the NBC Symphony was heard by millions of listeners, and through his radio broadcasts and recordings, Maestro Toscanini became a household name in America. Radio City has three movements:

Performance time: 24 minutes

Radio City: 8 minutes
Instrumentation: strings
Adagio for Strings
Radio City (2011) for Orchestra: Symphonic Fantasy on Arturo Toscanini and the NBC Symphony Orchestra

Notes

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I. O Brave New World (O Mirabile Nuovo Mondo)

The first movement of Radio City begins with four French horns playing a grandiose musical theme, announcing Toscanini’s entry into the “Brave New World” of America. From the NBC studios in Rockefeller Center, otherwise known as “Radio City,” Toscanini conducted Vivaldi to open his first NBC Symphony Orchestra broadcast on Christmas Day in 1937. I create a baroque tapestry of Vivaldi violins and kaleidoscopic orchestral fragments of Verdi’s La forza del destino, accompanied by sleighbells. The music is periodically interrupted by dissonant brass chords, reminiscent of a modern Manhattan. After a slow, bluesy section with clarinets playing in octaves, the first movement builds to a grand, magical ending à la Toscanini.

II. Ode to the Old World (Ode al Vecchio Mondo)

I imagine Toscanini, exiled in America during World War II, standing alone at the top of the Rockefeller Center skyscraper. As he gazes across the spectacular view from the Manhattan skyline to the Atlantic Ocean, he remembers his past life in Italy and wonders when, if ever, he will be able to return to Milan to conduct at La Scala. The music of this movement is melancholy, mysterious, and turbulent. In addition to cloud-like cluster chords echoing in the glockenspiel, vibraphone, marimba and chimes, we also hear nostalgic string melodies performed con passione, contrasted with rousing orchestral tutti sections marked agitato.

III. On the Air (In Onda)

In 1939, Life magazine reported that “the world knows Toscanini as a great conductor with a fearful temper, an unfailing memory, and the power to lash orchestras into frenzies of fine playing.” And in 1944, Toscanini conducted Tchaikovsky’s The Tempest: Symphonic Fantasy for a live radio performance with the NBC Symphony Orchestra. Just as Shakespeare’s Prospero calls upon the spirit of Ariel to fly through the air at his command, so also Toscanini commanded the radio waves for his broadcasts “on the air” around the world. In the final movement of Radio City, I have composed music that captures Toscanini’s tempestuous temperament, his musical intensity, and the frenzied tempos of his performances.

Note by Michael Daugherty

Concerto in D Major for Violin and Orchestra

Instrumentation: 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, timpani, strings, solo violin

Performance time: 33 minutes

When it comes to malicious fun, it’s hard to beat celebrating the stupidity of critics. The world of classical music is filled with poorly judged writing about masterpieces that have earned a cherished place in our hearts and in the standard repertory, but were viciously panned by critics when they were introduced. Tchaikovsky’s Violin Concerto is a favorite case in point: The nearly universal popularity of this richly beautiful concerto, full of spirit and singing melodies, is now so firmly established that it is hard to imagine there were dissenters when it was new. But their negative opinions followed a well-worn pattern that has afflicted many other concertos that have gone on to eventual success: first, a key instrumentalist declares the work poorly written for the instrument, perhaps even unplayable; next an early critic derides it as crude or tasteless; then the clamorous public embraces it, demanding more performances; and finally, early detractors reconsider or forget their reservations.

In this case, the manuscript was rejected by violinist Josif Kotek, a friend and composition student of Tchaikovsky’s, after the composer chose the great Leopold Auer as dedicatee and to play its premiere. Auer had misgivings about the work and was widely quoted as calling it “unplayable,” forcing the concerto’s first public performance to be postponed until still another violinist, Adolph Brodsky, could be found. Brodsky introduced the concerto in Vienna on December 4, 1881.

More than three decades later, Auer recounted his early involvement with the concerto to a New York publication, the Musical Courier, in what amounted to a bit of self-justifying revisionist history. But the most famous incident in this concerto’s bumpitous beginnings is surely the review of the premiere by Eduard Hanslick, the dean of the Viennese music critics and one of the era’s most influential tastemakers. Hanslick wrote:

The Russian composer Tchaikovsky is surely not an ordinary talent, but rather an inflated one, with a genius-obsession without discrimination or taste. Such is also his latest, long and pretentious Violin Concerto...[by] the end of the first movement, the violin is no longer played; it is beaten black and blue. The Adagio [the canzonetta second movement] is again on its best behavior, to pacify and to win us. But it soon breaks off to make way for a finale that transfers us to a brutal and wretched jollity of a Russian holiday. We see plainly the savage vulgar faces, we hear curses, we smell vodka...Tchaikovsky’s Violin Concerto gives us for the first time the hideous notion that there can be music that stinks to the ear.

Today we find such invective not only wildly inaccurate, but also shocking in its ethnic slander. “Music that stinks to the ear” remains one of the most infamous phrases in the annals of music history. If such writings amuse and astonish us with our benefit of hindsight,
they were rarely fun for the composers involved — and especially not for Tchaikovsky, who brooded over negative critical opinion and reportedly read Hanslick’s review over and over, until he had committed it to memory. His pain was not just a matter of an artist’s sensitive ego (though he certainly had one of those); Tchaikovsky was well aware that he and his fellow-composers were belatedly creating a classical legacy for their country. A distinctive Russian sound was something he sought to cultivate, but not the smell of vodka — especially not as heard by a Viennese critic. Austrian and German music writers were notorious for believing their nations were the sole stewards of the European classical tradition.

Ironically, the concerto itself might never have been composed if Tchaikovsky had not been in flight from such critical and personal insecurities, which tormented him constantly. Negative reviews and his marriage to his pupil Antonini Ivanova Milioukov, through whose infatuation he sought to obscure his own homosexuality, made his life a nightmare. Though he arranged for himself and his wife to travel separately, their reunion loomed, along with the frightful prospect of a nightmare. Though he arranged for himself and his wife to travel separately, their reunion loomed, along with the frightful prospect of cohabitation. His resulting depression worsened his fragile health. A forged telegram from his brother Anatoly provided an excuse for him to travel to St. Petersburg, where a doctor prescribed a divorce and further travel. He left for Germany, Switzerland and Italy less than two weeks later.

Tchaikovsky found respite on the shores of Lake Geneva in the Swiss resort town of Clarens and began work on the concerto. Descriptions of his life there seem idyllic: the lakeside landscape of Switzerland, peaceful and picturesque, with an abundance of piano-and-violin arrangements to explore with his pupil Josif Kotek. Their work on an arrangement of Édouard Lalo’s boisterous Symphonie espagnole — an expansive, five-movement violin concerto — may have provided some creative impetus for Tchaikovsky to tackle a violin concerto of his own. As he wrote to his patron, the legendary Madame von Meck, “might almost have been writing the prescription for the violin concerto he himself was about to compose.”

Composition of the concerto proceeded swiftly, blessedly free of emotional encumbrance, with Tchaikovsky for once actually seeming to enjoy the act of creation. “For the first time in my life I have begun to work on a new piece before finishing the one on hand,” he wrote to Madame von Meck. “I could not resist the pleasure of sketching out the concerto…” in addition to a sonata he was working on. He wrote to her again on April 20 to announce the concerto’s completion scarcely six weeks after he had begun composing it, although other correspondence indicates he had been mulling its possibilities for years. Considering the harmonious process that engaged both Tchaikovsky and Kotek, the student’s rejection of the piece — which followed Auer’s characterization of it as “unplayable” — must have come as a shock. “How lovingly [Kotek] busies himself with my concerto,” Tchaikovsky had told his brother Anatoly while composing it. “…He plays it marvelously.”

130 years after the concerto’s premiere, Hanslick’s aesthetic judgments of it seem bizarre, but his contention that the violin is beaten “black and blue” is more understandable: Auer, one of the greatest virtuosos of his day, steadfastly maintained that the original version could not be played as written long after others were happily doing so. Since then, generations of violinists have found a way. As Auer finally told the Musical Courier, “The concerto has made its way in the world, and that is the most important thing.”

The concerto’s first movement, an allegro moderato in D major, is all graceful lyricism — seemingly an affectionate description of the scenic charms of Clarens, where it was composed. But its virtuosity and vigor seem to delineate the existential questions that are always present and passionately articulated in Tchaikovsky’s major works, especially the symphonies. This emotional intensity reaches a climax in the buildup to the first cadenza.

The second movement, a serenely mournful andante cantabile, contrasts markedly with the first; the violin’s entry is melancholy, and it voices a singing lament that eventually gives way to a happier pastoral melody, like a song of spring. Both moods shadow each other for the duration of the movement, as we alternate between brighter and darker soundscapes.

The concerto’s final movement follows the second without pause. It is extravagantly marked allegro vivacissimo, and returns to the opening movement’s D major key, recapturing its exuberant energy. This movement also incorporates an energetic Russian dance (Hanslick’s whiff of vodka?) that leaps off the page as the violinist’s bow dances along with it. A nostalgic second theme provides an emotional counterpoint to the movement’s higher-energy passages, but it is finally eclipsed by a passionate, exuberant finale.

Michael Clive is editor-in-chief of the Santa Fe Opera and blogs as The Operahound for Classical TV.com.
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 in 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.
Vadim Gluzman’s extraordinary artistry both sustains the great violinistic tradition of the 19th and 20th centuries and enlivens it with the dynamism of today. The Israeli violinist appears regularly with major orchestras such as: in North America, the Chicago Symphony, San Francisco, Minnesota, Cincinnati, Detroit, Houston, Seattle, Toronto and Vancouver symphony orchestras and the Orpheus Chamber Orchestra; in Europe, the London Philharmonic, London Symphony, BBC Symphony, Royal Scottish National Orchestra, Leipzig Gewandhaus, the Munich, Dresden and Czech Philharmonic Orchestras, Stuttgart Radio Orchestra, Deutsches Symphonie-Orchester Berlin, Orchestre de la Suisse Romande, Orchestre National du Capitole de Toulouse and Finnish Radio Symphony; in Israel, the Israel Philharmonic and Jerusalem Symphony; and in Asia, the NHK and KBS Orchestras.

His collaborators among the world’s foremost conductors include Neeme Järvi, Andrew Litton, Marek Janowski, Itzhak Perlman, Paavo Järvi, Kristjan Järvi, Rafael Frühbeck de Burgos, Hannu Lintu, Kazushi Ono, Peter Oundjian, Vassili Sinaisky, Tugan Sokhiev and Michail Jurowski. Numbering among his festival appearances are Verbier, Ravinia, Lockenhaus, Pablo Casals, Colmar, Jerusalem, Schwetzinger Festspiele, Festival de Radio France and, in summer 2011, the North Shore Chamber Music Festival in Northbrook Illinois, which Gluzman founded in 2010 with his wife and long-standing recital partner, pianist Angela Yoffe.

Beyond interpreting established or rediscovered works, Gluzman is a passionate advocate of new music and has collaborated with a number of today’s foremost composers, such as Arvo Pärt, Peteris Vasks, Lera Auerbach, Giya Kancheli, Michael Daugherty, Sofia Gubaidulina, Menahem Wiesenberg and Richard Rodney Bennett, premiering their works in concert and in recordings. In 2010-11 he gave the U.K. premiere of Michael Daugherty’s Fire and Blood with the London Symphony Orchestra conducted by Kristjan Järvi, and his latest CD release (Autumn 2011) under his exclusive contract with BIS Records is Gubaidulina’s In tempus praeans with the Luzerner Sinfonieorchester under Jonathan Nott. His spring 2011 release of works by Max Bruch with the Bergen Philharmonic Orchestra conducted by Andrew Litton, including the much-loved Violin Concerto No 1, prompted reviewers to draw comparisons with such Golden Age players as Kreisler and Oistrakh; in France, it won a Diapason d’Or de l’Année 2011 award for best concerto and a Clef de l’Année 2011 in the chamber music category from ResMusica, as well as a Choc de Classica 2011, while in the UK it was named Editor’s Choice by Classic FM magazine, Orchestral Choice by BBC Music magazine and was a Selection of the Month by The Strad magazine.

Gluzman was born in 1973 in the Ukraine and began studying the violin at the age of 7. Before moving in 1990 to Israel, where he was a student of Yair Kless, he studied with Roman Sne in Latvia and Zakhar Bron in Russia. In the U.S., his teachers were Arkady Fomin and, at The Juilliard School, the late Dorothy DeLay and Masao Kawasaki. Early in his career, Gluzman enjoyed the encouragement and support of Isaac Stern, and in 1994 he received the prestigious Henryk Szeryng Foundation Career Award.

Gluzman plays the 1690 ‘ex-Leopold Auer’ Stradivari, on extended loan to him through the generosity of the Stradivari Society of Chicago.

THANK YOU TO OUR CONCERT SPONSORS

DR. AND MRS. STAN SIROTT

Pacific Symphony extends enthusiastic thanks to Dr. Stan and Dolores Sirott for their underwriting support of our Friday evening performance. The Sirotts, since moving to Laguna Niguel a few years ago, have become generous contributors to Pacific Symphony, and they are strong advocates for our classical concerts. Dolores is a member of Symphony 100, and she will host this weekend’s Salon Series program with Vadim Gluzman in their lovely South County home. We are deeply indebted to Stan and Dolores for their strong commitment to great music and for their continuing support of Pacific Symphony. Thank you!

TOM AND VINA WILLIAMS SLATTERY

Vina Williams Slattery and her husband, Tom, are longtime Pacific Symphony subscribers and generous supporters. Vina chairs the Symphony’s Board of Counselors and is a member of the Mary Arroces Mulville Legacy Society and Symphony 100. She sang with Pacific Chorale for 41 years and is a member of the Chorale’s Board of Directors. Vina and Tom are devoted supporters of the arts throughout Orange County.
Born in 1954, Michael Daugherty is one of America’s most successful composers. His compositions are rich in American cultural allusions but informed by an eclectic modernism, with a distinctive voice that has won admirers throughout the world. In 2011, he received three Grammy awards for his piano concerto *Deus ex Machina*. Daugherty has been professor of composition at the University of Michigan since 1991.

Born into a musical family in Cedar Rapids, Iowa — his father was a jazz and country-and-western drummer, his mother an amateur singer and his grandmother a pianist for silent films — Daugherty taught himself the piano by pumping the pedals of his family’s player piano and watching how the keys moved to the tunes of Tin Pan Alley. Creativity and performance were encouraged in the Daugherty household, where he found himself playing piano, organ and percussion with his four younger brothers in rock bands and drum and bugle corps. The family’s extensive road trips during the ’60s, such as Mount Rushmore and Miami Beach, also allowed the young Daugherty to view a broad range of American cultural expression and musical styles.

Daugherty’s teenage experiences as an arranger and performer were like a custom-designed music curriculum: by age 14, he was serving as the leader, arranger and organist for his high school rock, soul and funk band, performing a wide range of pop music that he transcribed by hand from recordings. At the same time, he was also piano accompanist for his high school concert choir, a solo pianist in regional jazz venues, and a guest pianist on a local country-and-western television show. In 1972, he arrived at the University of North Texas for jazz studies, but soon became intrigued with the orchestra and composing contemporary classical music. Graduate studies in composition followed at Yale with the distinguished composers, such as Jacob Druckman, and at the Hochschule für Musik in Hamburg with György Ligeti.

Daugherty’s biographers agree that his breakthrough moment as a composer came when David Zinman, then music director of the Baltimore Symphony Orchestra, conducted his *Metropolis Symphony* for performance at Carnegie Hall in 1994 and recorded it for Decca/Argo. An affectionate tribute to Superman comics, the symphony has the quality that continues to win advocates for Daugherty’s music among audiences and musicians: broad-ranging technical mastery that is international in outlook, yet distinctively American. “It is in part this fascination with the vernacular that sets Daugherty’s music apart,” notes music commentator Timothy Salzman. “Daugherty’s connection to the pop world infuses his work at every level. By using sophisticated compositional techniques to develop his melodic motives combined with complex polyrhythmic layers, he has created a style that is bursting with energy and truly unique.”

Called “precisely what the organ scene needs right now” by the *Los Angeles Times*, Grammy Award-winning organist Paul Jacobs has been lauded by critics and audiences alike for his tremendous technical abilities and for the wide range of emotions he is able to coax from the instrument. First receiving acclaim for his sweeping marathon performances of the complete works of Bach and Messiaen, Jacobs has proven himself a tireless advocate for new organ works and core repertoire for nearly two decades.

Jacobs’ career began when, at the age of 15, he was appointed head organist of a parish of over 3,000 families in his hometown of Washington, Penn. After graduating from the Curtis Institute of Music, where he double-majored in both organ and harpsichord under the tutelage of John Weaver and Lionel Party, Jacobs began his professional career with a splash: he made musical history at the age of 23, when he played Bach’s complete organ works in an 18-hour marathon performance on the 250th anniversary of the composer’s death. Two years later, while completing graduate studies at the Yale School of Music with Thomas Murray, he would perform the complete organ works of Olivier Messiaen in marathon performances throughout the U.S. At 26, Jacobs was invited to join the faculty of The Juilliard School, and in 2004, at age 27, was named chairman of the organ department, one of the youngest faculty appointees in the school’s history.

In the 2011–12 season, Jacobs joins Michael Tilson Thomas and the San Francisco Symphony at Davies Hall and at Carnegie Hall’s Zankel Hall for the American Mavericks series and at the University of Michigan, Ann Arbor. With the San Francisco Symphony, which also presents him in recital this season, Jacobs will perform the Lou Harrison Concerto for Organ with Percussion Orchestra and a new work by Mason Bates.
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 Adventurous 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 is premiering 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.
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 Shiau Tenney  
Maia Jasper  
Robert Schumitzky  
Agnes Gottschewski  
Dana Freeman  
Grace Oh  
Jean Kim  
Angel Liu

VIOLA
Robert Becker*  
Catherine and James Emmi Chair  
Di Shi**  
Carolyn Riley  
John Acevedo  
Meredith Crawford  
Luke Maurer†  
Julia Staudhammer  
Joseph Wen-Xiang Zhang  
Pamela Jacobson  
Cheryl Gates  
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

SECOND VIOLIN
Bridget Dolkas*  
Jessica Guideri**  
Yen-Ping Lai  
Yu-Tong Sharp  
Ako Kojian  
Ovsep Ketendjian  
Linda Owen  
Phil Luna  
Marla Joy Weisshaar  
Robin Sandusky  
Alice Miller-Wrake  
Xiaowei Shi

PIECOLO
Cynthia Ellis

OBOE
Jessica Pearlman*  
Suzanne R. Chonette Chair  
Deborah Shidler

ENGLISH HORN
Lelie Resnick

CLARINET
Benjamin Lulich*  
The Hanson Family Foundation Chair  
David Chang

BASS CLARINET
Joshua Ranz

BASSOON
Rose Corrigan*  
Elliott Moreau  
Andrew Klein  
Allen Savedoff

CONTRABASSOON
Allen Savedoff

FRENCH HORN
Keith Popejoy*  
Mark Adams  
James Taylor**  
Russell Dicey

TRUMPET
Barry Perkins*  
Tony Ellis  
David Wailes

TROMBONE
Michael Hoffman*  
David Stetson

BASS TROMBONE
Robert Sanders

TUBA
James Self*

TIMPANI
Todd Miller*

PERCUSSION
Robert A. Slack*  
Cliff Hulling

HARP
Mindy Ball*  
Michelle Temple

PIANO-CELESTE
Sandra Matthews*

PERSONNEL MANAGER
Paul Zibits

LIBRARIANS
Russell Dicey  
Brent Anderson

PRODUCTION STAGE MANAGER
Will Hunter

ASSISTANT STAGE MANAGER
Christopher Ramirez

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