March 22-27, 2012
NOWRUZ—CELEBRATING SPRING
Pacific Symphony’s American Composers Festival 2012

Pacific Symphony in collaboration with Farhang Foundation invites you to a musical celebration of NOWRUZ, Iranian New Year, featuring world-renowned Persian classical musicians.

Thu, Fri & Sat | Mar 22-24 | 8PM
Nowruz — Celebrating Spring
PACIFIC SYMPHONY
CARL ST.CLAIR, conductor
FARHAD MECHKAT, conductor
SHAMS ENSEMBLE
HILA PLITMANN, soprano
PACIFIC CHORALE — John Alexander, artistic director
KODALY: Dances of Galanta
TRADITIONAL PERSIAN MUSIC
DANIELPOUR: Toward a Season of Peace (world premiere)

Sun | Mar 25 | 3PM
A New Day — Celebrating Nowruz
PACIFIC SYMPHONY
CARL ST.CLAIR, conductor
SHAMS ENSEMBLE
HILA PLITMANN, soprano
PACIFIC CHORALE — John Alexander, artistic director
TRADITIONAL PERSIAN MUSIC
DANIELPOUR: Toward a Season of Peace (world premiere)

Tue | Mar 27 | 8PM
Shams Ensemble
TRADITIONAL PERSIAN MUSIC

Festival support comes from The National Endowment of the Arts

ORANGE COUNTY’S PACIFIC SYMPHONY
CARL ST.CLAIR | MUSIC DIRECTOR

FARHANG FOUNDATION

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Renée and Henry Segerstrom Concert Hall  
Concert begins at 8 p.m.; Preview talk with Rich Capparela at 7 p.m.

2011-2012 HAL & JEANETTE SEGERSTROM FAMILY FOUNDATION CLASSICAL SERIES

CARL ST.CLAIR • CONDUCTOR  •  FARHAD MECHKAT • CONDUCTOR  
SHAMS ENSEMBLE  •  HILA PLITMANN • SOPRANO  
PACIFIC CHORALE — JOHN ALEXANDER • ARTISTIC DIRECTOR

ZOLTÁN KODÁLY  
(1882–1967)  
Dances of Galánta (Galántai tánco)  
Farhad Mechkat

SHAMS ENSEMBLE  
Traditional Persian Instrumental Selections  
Shams Ensemble

INTERMISSION

RICHARD DANIELPOUR  
(b. 1956)  
Toward a Season of Peace — WORLD PREMIERE  
I. Annunciation  
II. Vision  
III. Celebration  
IV. Atonement  
V. Consecration  
VI. Parable  
VII. Apotheosis  
Hila Plitmann  
Pacific Chorale

The 2012 American Composers Festival is generously supported by The National Endowment for the Arts

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The Saturday, March 24, 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.
Dances of Galánta (Galántai táncok)

Instrumentation: 2 flutes (second doubling on piccolo), 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, timpani, 3 percussion, strings
Performance time: 15 minutes

Kodály’s Dances of Galánta exemplifies the link between ethnic musical sources and formal classical composition — and shows why it matters so much in today’s world. The exotic, copper-hued modes of this dance suite seem to echo with the sounds of the Romani people’s wanderings of many generations throughout the Indo-European region, yet they also sound distinctively Hungarian. They embody a distinct cultural heritage with ethnic sources that range from the Middle East to Western Europe; at the same time, they reflect a universal human desire to reach out and understand our neighbors through music.

Kodály dedicated himself equally to ethnomusicological research, scholarship and composition throughout his career. In Dances of Galánta we hear all of these influences: Kodály’s creative instincts as a composer, his memories of his cultural origins and his field and archival research in ethnomusicology. The suite remains one of his most popular works, a musical reminiscence of a small market town where he had spent seven years of his childhood. In his own note for the suite, Kodály recalls the very strong impression that a famous gypsy band made on him — the first orchestral sonorities he ever heard. He goes on, “About 1800 some books of Hungarian dances were published in Vienna, one of which contained music after several Gypsies from Galánta. In order to keep it alive, the composer has taken his principal themes from these old publications.”

Despite Bartók’s reputation as the great 20th-century innovator of musical nationalism, we now understand that he and Kodály were equal partners in championing this cause through Hungarian ethnic sources. “If I were to name the composer whose works are the most perfect embodiment of the Hungarian spirit,” wrote Bartók, “I would answer, Kodály. His work proves his faith in the Hungarian

Toward a Season of Peace (WORLD PREMIERE)

Instrumentation: 3 flutes (second doubling on alto flute, third doubling on piccolo), 2 oboes, English horn, 2 clarinets, bass clarinet, 3 bassoons (third doubling on contrabassoon), 4 horns, 3 trumpets, 2 trombones, bass trombone, tuba, timpani, 4 percussion, harp, piano/celeste, strings
Performance time: 55 minutes

I’ve often referred to myself as an American composer with a Middle Eastern memory. My parents were both born in Iran; born in the U.S., I spent a year in Iran (1963-64), and although I was just a child, I remember much about that year. In addition to learning Farsi, I laid the bedrock of my understanding about the world, which deepened as I matured.

Sadly, the experience in Iran was for various reasons an unpleasant one, and I had fallen in love with Western music and culture, so as I grew into adulthood I kept my Persian heritage at a distance. In recent years, however, I have become engrossed in this ancestral legacy and deeply interested in the way the people of Iran and the whole of the Middle East are pleading to be heard in the face of oppressive regimes.

Perhaps the thing of greatest interest and concern to me is how the peoples of this part of the world have used religion to remain at war with one another, in spite of the fact that Jews, Muslims and Christians all believe in “one god.” Ironically, all of the great religions speak of peace as a fundamental goal for humanity. “Shalom,” “salaam allecham,” and “peace be with you” are primary greetings in Judaism, Islam and Christianity, respectively. This is the
Nowruz, the Iranian “New Year”
by Touraj Daryee

Nowruz, meaning “new day,” is by far the most joyous and important celebration among the Iranians and their neighbors in Asia. The spring equinox marks the changing of the year and the regeneration of life and a new birth of the world, according to Iranian belief. This is indeed the basis of the Nowruz celebration, which has three millennia of tradition behind it. During Nowruz, Iranians from various religious, ethnic and linguistic backgrounds come together to greet the New Year in their homes and hope for a better year to come. Streets bustle with activity, where one can see thousands of goldfish in bowls for the traditional Nowruz table, and the children anxiously await receiving gifts from their elders. Parents shop for new shoes and new clothes for their children to wear in line with the symbolic theme of renewal and renovation. Everyone waits eagerly for the exact moment when the earth passes the point of equinox and brings about the start of the New Year on March 21, to become rejuvenated and hopeful for a better year to come.

The story of Nowruz, or the Iranian New Year, is wrapped in myths and legends which are beautifully told in the great Persian epic, the Shahnameh or Book of Kings. The story goes that when one of the earliest and greatest of the mythical kings of Iran, named Jamshid, ascended the throne he organized the realm and brought culture to the idea of gift-giving at Nowruz. Emissaries in perfect order, some holding flowers and holding each other’s shoulders and at times holding hands are etched in stone at the palace, portraying the celebratory nature of the Nowruz.

Greek sources mention that precious objects were gifted at Persepolis, the ceremonial center and in some ways the heart of the Iranian Empire. Not only did the king receive gifts as a share (Old Persian bdji), but he also bestowed gifts on his people. From the time of Cyrus the Great, we know that the king of kings made the proper sacrificial ceremony and made a feast and distributed presents among all and even joined in the dance and merry making.

In the later Hellenistic period (330 BCE – 224 CE), the celebration continued with much joy. While there are few references left from this period, through a later Persian romance from the Parthian times, called Vis and Ramin, we have descriptions of merry making during the Nowruz. This time in Mary, which is a city in modern-day Turkemenistan, there was a king called Mowbed Manik-an. His life is described as a continuous Nowruz and that he always celebrated the New Year. It is during one of these Nowruz celebrations when he fell in love with a lady, and so the tale begins. The celebration takes...
place in the garden, and again, wine and music are the mainstays of the celebration.

In late antiquity, the Sasanian kings (224-651 CE) celebrated the Nowruz with similar splendor and grandiosity. One tradition has it that the king "gave dinars (gold coins) and dirhams (silver coins) of the year's coinage put in a lemon, a quince or an apple." On that day people rested and made merry, and on the third day the king held court and meted out justice to those who sought it. If the Nowruz fell on the Sabbath, the king is said to reward the Jews 4,000 silver coins as present. The court singers presented songs about the New Year and there are even now a series of melodies which are called Bahār (meaning spring) in the Persian musical repertoire. The most famous composer and performer of the late antique Iran was named Barbad, who lived in the 17th century CE. We are told that he was a master composer and made such Nowruz songs very popular, so much so that in the Islamic period these melodies continued to be remembered and sung.

With the coming of Islam, Nowruz continued to be celebrated by the people and the Caliphs in Baghdad. During the Abbasid Caliphate in the ninth century, it is reported that people celebrated the Nowruz by kindling bonfires on the New Year's Eve and poured water on each other. The people in Baghdad gave each other an apple to honor the day and colored eggs for the feast. Cooks worked through the night to make fresh food for the Nowruz, and people threw parties for relatives and friends. Fruits were served, such as green melons, plums, peaches and dates. Muslims even drank wine in public when celebrating the New Year. At the heart of the Iranian land, Isfahan is the jewel and the 10th century Muslim author, Ibn Hawqal describes the Nowruz celebration as such:

During the Nowruz festival, people gather for seven days in the bazaar of Karina, a suburb of Isfahan, engaged in merriment; they enjoy various food and go around visiting decorated shops. The inhabitants and those coming from other places to participate in this festival, spend a good deal of money, wear beautiful clothes, and take part in gatherings for plays and merrymaking. Skillful singers, both male and female, take their places side by side on the riverside along the palaces. The whole atmosphere is filled with joy and happiness. Many assemble on the rooftops and in the markets, engage in festivities, drinking, eating, and consuming sweets, not letting an idle moment to pass by.

In the 16th and 17th centuries, the Safavid Shahs of Iran also celebrated the Nowruz with great fanfare. The French traveler Jean Chardin who traveled to Iran then, beautifully describes the activities of the Safavid court at the time. According to him, eggs, gilded and colored with special scenes, were given as presents; at the court, dancers, musicians and singers entertained the crowd, while the court astronomer looked to the sky to call the exact time for the beginning of the spring. Once the time of Nowruz was called, there was huge commotion, firecrackers, muskets and cannons were fired as a sign of the beginning of spring. Bands played music and shouts of joy filled the air and wild rue (Isfand) was sprinkled into the fire so that the air would smell pleasant.

As early as a century ago in Tehran and many other places, the Nowruz was celebrated by having bonfires on the last Wednesday before the New Year which were jumped over, saying, "my yellowness to you and your redness to me." This meant that people were asking that their ailments would go away and health from the fire would reach them. The Nowruz was sounded off by cannons being fired and then the younger would kiss the hands and feet of the elders and they would in return be presented with gold or silver coins. Everyone wore their new clothes and then they would go to visit each other's homes until the 13th day of the Nowruz. These very same practices still continue today in Tehran and most of Iran, and people eagerly await the coming of Nowruz as a time of joy, hope and renewal of life.

**Haft Sin: The Ceremonial Table at Nowruz**

The Iranian Nowruz has a ceremonial table, which today is called Haft Sin. Traditionally, Haft Sin has been explained as a table that includes seven things whose names start with the Persian letter "Sin." The seven items usually placed on a table are: 1) Sabzeh (lentils/wheat sprouts); 2) Sepand (wild rue); 3) Sib (apple); 4) Sekeh (coins); 5) Sir (garlic); 6) Serkeh (vinegar); and 7) Samanu (cooked wheat). There are also other things placed on the table which include: a glass bowl with water and goldfish; sometimes a bowl of water; a mirror and candles, colored eggs; sweets; a winter citrus; a copy of the holy book, depending on the religious persuasion, nowadays replaced by many with the *Book of Kings* or the collection of the poems of the famous Persian poet, Hafez of Shiraz. The family members sit by the Haft Sin table before and during the time when the Spring Equinox begins. In the olden days, musicians played in the streets and later a cannon was fired to mark the beginning of Nowruz. Since the previous century, people have listened to radio to hear the end of the year prayer and the marking of the beginning of Nowruz. Then, everyone greets and kisses each other and exchange gifts to start the New Year. The Haft Sin table is set several days before the New Year and kept after for a few more days.

Although this may be a more modern tradition of a celebratory table for New Year, the earliest reference to a Nowruz spread is from the Sasanian times, where it is stated that the people greeted Nowruz by growing seven kinds of seeds on seven pillars and placed on their Nowruz table trays containing seven branches of vegetables (wheat, barley, peas, rice) as well as a loaf of bread made from seven kinds...
of grain. A relatively similar setup is given by the great Iranian scholar, Abu Reyhan al-Biruni in the 11th century where he states that “it has been the custom on this day to sow around a plate seven kinds of grain on seven columns, and from their growth they drew conclusions regarding the corn of that year, whether it would be good or bad.” In the Safavid period we are also told that during the Nowruz a great tablecloth was spread where various fruits, greens, sweets and colored eggs were placed on it and that the king stared at the water in the bowl placed on the table at the exact time of the New Year for he believed that “water is the symbol of prosperity.”

There is much speculation as to the symbolic meaning of the Haft Sin and the most convincing suggestion is that the seven items on the table really portray the Zoroastrian idea of Amesha Spanta. Zoroastrianism was the religion of ancient Iran and according to this three-thousand-year-old tradition, the supreme deity, Ahura Mazda / Ohrmazd (Lord Wisdom) created the world and all that is good in it with his helpers who are seven and are called the Amesha Spantas or Amshâspandân. The number of the Amshâspandân, meaning the “Bounteous Immortals” in the Younger Avesta is fixed as seven. It appears that the Amesha Spantas are linked with the seven creations which made the world. The list and connection of the Amesha Spantas with the world are 1) Ahura Mazda with humankind; 2) Vahman with cattle; 3) Ardavaheist with fire; 4) Shahrevar with metals; 5) Spandarmad with earth, 6) Khordad with water and 7) Amurâd with plants. Thus the items on the table may symbolically portray the creator and creations of the world, which regenerate annually during the Nowruz.

Nowruz was originally a Zoroastrian festival and another idea which is tied to the Nowruz has to do with the first month of the year called Farvardin. Nowruz begins with the first day of the month of Farvardin (which falls on March 21, the spring equinox). Farvardin relates to Fravashis or the guardian souls of people who at the time of Nowruz, come back to earth to their respective households. The ancient Iranians thus honored the soul (Fravashi) of their departed family members, hence a celebration called Farvardinégan. Homes were cleaned, new clothes were worn and a feast for ten days took place; the feast was divided into two five-day periods, the last five days of the month of Isfand and the first five days of Farvardin which was the first five days of the Nowruz. This was a sort of “all-souls” festival proceeded by Nowruz. Some of the theological aspects of these ceremonies may have been lost through the ages, but the feast and the entire ceremony and tradition has lived on for thousands of years and is echoed in the housecleaning and the buying of new clothes and shoes nowadays.

What makes Nowruz a unique festivity is that it is now celebrated by Iranians and nation-states around the world regardless of religious affiliation. Kurds, an Iranian-speaking people, celebrate the Nowruz like any other Iranian in modern day Turkey, Syria, Iraq and of course Iran. Nowruz is celebrated by different ethnic groups who are at times divided and come together for a common festivity and joyous occasion, including Afghans, Tajiks, Azaris, Kurds, Baluchis, Lurs, Tajiks, Uzbeks, Turkemans and many more people in the region. The celebration goes beyond religious division, and Muslims, Christians, Jews, Zoroastrians and Baha’is all join and unite for this one celebration to greet the regeneration of the earth.

What is it that all these people with different backgrounds and religious beliefs celebrate? It is the coming of the spring equinox, the celebration of a new season and the continuation of the cycle of life and hope. As the great medieval Iranian scholar Biruni reports, the Iranians called Nowruz the “day of hope.” The earth turns green and brings hope for another great harvest for all humanity. This is one of those times when people can leave their differences aside and come together to greet the Nowruz. Nowruz transcends all religious and ethnic divisions and it has done so for many millennia. Where the Iranians have been present, from the distant past until today, they have made Nowruz a celebration to be remembered. From New York to Orange County, Iranians celebrate the Nowruz in the United States. This Iranian festivity is among the most unique cultural events which allows us to understand the Iranian heart and soul that has had a brilliant impact on humanity for the past several thousands of years.

Touraj Daryaei is a Howard C. Baskerville professor in the history of Iran & the Persianate World at the Dr. Samuel M. Jordan Center for Persian Studies & Culture, University of California, Irvine.
Toward a Season of Peace

Movement I: Annunciation


(Translation: Revised Standard Version, Holy Bible): My anguish, my anguish! I writhe in pain Oh the walls of my heart! I cannot keep silent; for I hear the sound of the shofar, the alarm of war.

Movement III: Celebration


(Translation by the composer): there is no God but God

Movement II: Vision

(Hebrew; Ecclesiastes 3:1-8): La kol zman V'-et le khol khe-fetz ta-khat ha-sha-maim Et la-le-det v'-et la-moot Et la-har-og v'-et lis-khok Et sfod v'-et re-kod Et le-va-kesh v'-et le-a-bed Et le-e-hov v'-et lis-no Et mil-cha-mah v'-et sha-lom.

(Translation: Revised Standard Version): For everything there is a season, And a time for every matter under heaven. A time to be born, and a time to die, A time to kill, and a time to heal, A time to weep, and a time to laugh, A time to mourn, and a time to dance, A time to seek, and a time to lose, A time to love, and a time to hate A time for war, and a time for peace.

Movement IV: Atonement


(Translation by the composer): A voice cries: in the wilderness, Prepare the way of the LORD...
(The Lord’s Prayer):
Our Father who art in heaven,
Hallowed be thy name.
Thy kingdom come,
Thy will be done,
On earth, as it is in heaven.
Give us this day our daily bread;
And forgive us our trespasses,
As we forgive those who trespass
Against us;
And lead us not into temptation,
But deliver us from evil.

(continuing in Aramaic):
Mud-til de-di lukh hai mul-choot-tah
oo khoi-la oo tush-bookh-ta
L’am al-mein
A-men

Movement V: Consecration

(Hebrew; Isaiah 40:1-2):
Na-cha-mu, na-cha-mu, a-mi
yo-mar el-o-hey-chem
Dab-ru al lev ye-ru-sha-lam
v’-kir-y e-leh-ha
ki mal-ah tz’-va-ah
ki nir- tzah a-vo-nah
ki lak-cha mi-vad A-do-nai
kif-la-im b’-choh cha-to-te-ha
Kol kor-ey ba-mid-bar
Pa-nu deh-ech A-do-nai
Ve-nig-lah kvod A-do-nai
v’-ra-y kol ba-sar
yach-dav

(Revised Standard Version):
For yours is the kingdom,
the power and the glory
of the universe:
Amen.

Movement VI: Parable

(Jalaluddin Rumi, Divan 2015 | translation by Rafiqq Adbulla):
A beggar smiled at me and offered me alms
In a dream last night, my heart sprang with delight.
His beauty and grace which shone from his tattered
Presence took me by storm until I woke at dawn.
His poverty was riches, it covered my body in silk.
In that dream I heard the beckoning sighs of lovers,
I heard soft cries of agonized joy saying: “Take this,
Drink and be complete!” I saw before me a ring
Jewelled in poverty and then it nestled on my ear.
From the root of my surging soul a hundred tremors
Rose as I was taken and pinned down by the surging sea.
Then heaven groaned with bliss and made a beggar of me.

Movement VII: Apotheosis

(Jalaluddin Rumi, Divan 2967 | translation by Rafiqq Adbulla):
Once again to open to the melody
Of the wheel of good fortune, listen:
Sing my soul, dance my heart,
Clap your hands and stamp your feet
The dark shafts of a mine are now glowing
Ruby-red, and the world is festive with welcome,
The table is set for the coming celebrations.
We are drunk on Love, blatant with hope
And adoration of the Beloved’s cheek
Fresh as a meadow in spring…
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-Xpress* and Class Act.
Farhad Mechkat is a critically acclaimed composer, conductor and musical virtuoso who began his musical studies at the Geneva Conservatory of Music. After graduating from the Mannes College of Music in New York, he spent three years studying with Toscanini’s disciple, Franco Ferrara in Rome and Sienna. He then returned to New York where he won the prestigious Dmitri Mitropoulos International Competition for Young Conductors, entitling him to become assistant conductor to the New York Philharmonic and Leonard Bernstein.

That same year, he was invited for the first time to conduct the National Iranian Radio-Television Chamber Orchestra at the Shiraz Festival of the Arts. Later, he was solicited to take over the Tehran Symphony Orchestra as music director and principal conductor. During his tenure he brought the level of the orchestra to an international standard, putting Tehran on the musical map of the world. He has been a guest conductor at some of the major international orchestras in Italy, France, Germany, Austria and Switzerland. His attachment and love for the Italian culture earned him the honor of being one of the youngest individuals ever to be awarded the title of Commander of the Order of Merit of the Italian Republic.

The Shams Ensemble draws its inspiration from traditional Kurdish, Sufi and classical Iranian music. The group creates its mesmerizing music with the help of the tanbour (the Kurdish lute), daf (frame drum) and percussion instruments. It was founded by composer Kaykhosro Pournazeri in 1977 with a vision of bringing back the lost art of the tanbour through compositions that fused the tanbour with other traditional classical instruments.

Richard Danielpour is one of the most sought-after composers of his generation — one whose distinctive American voice is part of a rich neo-Romantic heritage with influences from pivotal composers like Britten, Copland, Bernstein and Barber. His works are “solidly rooted in the soil of tradition, yet [sing] with an optimistic voice for today ... [they] speak to the heart as well as the mind.”

Danielpour comments that “music [must] have an immediate visceral impact and elicit a visceral response.” This visceral element can indeed be heard throughout Danielpour’s oeuvre: expansive, sweeping, romantic gestures; energetic rhythmic accentuations; contrasting stylistic characters; arresting, introspective, melodic beauty; rich, enticing orchestrations; and brilliantly juxtaposed, yet cohesive harmonic angles. His impact on the contemporary music scene stands firm, with an illustrious array of international champions and a reputation as a devoted mentor and educator.

Danielpour has been commissioned by some of the world’s leading musical institutions: the New York Philharmonic (Toward the Splendid City and Through the Ancient Valley); The Philadelphia Orchestra (Violin Concerto); the San Francisco Symphony (Symphony No. 2, Song of Remembrance, and the Cello Concerto); Pittsburgh Symphony (Concerto for Orchestra, celebrating the orchestra’s centennial, and A Woman’s Life); Baltimore Symphony (The Awakened Heart); National Symphony (Voices of Remembrance); Pacific Symphony (An American Requiem, Mirrors, and the newly orchestrated version of A Child’s Reliquary); the Chamber Music Society of Lincoln Center (Piano Quintet and Sonnets to Orpheus, Book 1, for Dawn Upshaw); Absolut Vodka (Piano Concerto No. 2); the Santa Fe Chamber Music Festival (Sonnets to Orpheus, Book 2); the Isaac and Linda Stern Foundation (River of Light, for violinist Sarah Chang); Concertante (Kaddish); and most recently, the Sejong Soloists (Lacrimae Beati).

Among Danielpour’s awards are a Guggenheim Foundation Fellowship, a Charles Ives Fellowship and a Lifetime Achievement Award — both from the American Academy of Arts and Letters, five MacDowell Colony Fellowships, a Jerome Foundation Award, and a Rockefeller Foundation Grant. As an educator, Danielpour serves on the faculties of both the Curtis Institute of Music and the Manhattan School of Music, while also participating in master classes and residencies around the country. Danielpour studied at the New England Conservatory and at The Juilliard School. His teachers include Vincent Persichetti, Peter Mennin and John Heiss (composition); Benjamin Zander (conducting); and Lorin Hollander, Veronica Jochum and Gabriel Chodos (piano).
Grammy award-winning soprano Hila Plitmann is a glittering jewel on the international music scene, known worldwide for her astonishing musicianship, light and beautiful voice, and the ability to perform challenging new works. She regularly premieres works by today’s leading composers while maintaining a vibrant and extraordinarily diverse professional life in film music, musical theater and songwriting.

The Los Angeles Times calls her a performer with "tremendous vocal and physical grace," while Entertainment Today raves, “Plitmann has a vocal instrument that is simply unreal in its beauty.”

In recent years she has worked with many of today’s leading conductors, including Leonard Slatkin, Kurt Masur, Robert Spano, Marin Alsop, Esa Pekka Salonen, Andrew Litton and Steven Sloane. She has appeared as a headliner with the New York Philharmonic, the Los Angeles Philharmonic, the Chicago Symphony Orchestra, the Atlanta Symphony Orchestra, the Minnesota Orchestra, the National Symphony Orchestra, the Israel Philharmonic, the Orpheus Chamber Orchestra, the New Israeli Opera and numerous other orchestras and ensembles in the United States and abroad.

In the 2011-12 season, Plitmann performs, along with Mahler’s Symphony No. 4, the world premiere of Richard Danielpour’s Darkness in the Ancient Valley with the Nashville Symphony and his Toward a Season of Peace with Pacific Symphony and conductor Carl St.Clair. Further engagements include David Del Tredici’s Final Alice with the Detroit Symphony.

In constant demand as a singer of new and contemporary music, Plitmann has appeared as soloist in several world premieres, including Paul Revere’s Ride with the Atlanta Symphony, written by Pulitzer Prize-winning composer David Del Tredici; Esa-Pekka Salonen’s Wing on Wing with the Los Angeles Philharmonic under the baton of the composer; Mr. Tambourine Man written by Oscar and Pulitzer Prize-winning composer John Corigliano with the Minnesota Orchestra; and Two Awakenings and a Double Lullaby, a song cycle written for her by Pulitzer Prize winner Aaron Jay Kernis.

Plitmann has accumulated an impressive catalogue of professional recordings, appearing on the Decca, Telarc, Naxos, CRI, Reference Recordings and Disney labels. The Da Vinci Code soundtrack (Decca) was a worldwide bestseller, spending several weeks on the Billboard charts. Both Paul Revere’s Ride (Telarc), and The Da Vinci Code received Grammy nominations, and in 2009 Plitmann won the Grammy for best classical vocal performance for her work on the Naxos recording of John Corigliano’s song cycle Mr. Tambourine Man with the Buffalo Philharmonic Orchestra. Plitmann can also be heard on the soundtrack of the film New York, I Love You.

Artistic director of Pacific Chorale since 1972, John Alexander is one of America’s most respected choral conductors. His inspired leadership both on the podium and as an advocate for the advancement of the choral art has garnered national and international admiration and acclaim.

Alexander’s long and distinguished career has encompassed conducting hundreds of choral and orchestral performances nationally and in 27 countries around the globe. He has conducted his singers with orchestras throughout Europe, Asia, the former Soviet Union and South America and, closer to home, with Pacific Symphony, Pasadena Symphony, Musica Angelica and the Los Angeles Chamber Orchestra. Equally versatile whether on the podium or behind the scenes, Alexander has prepared choruses for many of the world’s most outstanding orchestral conductors, including Zubin Mehta, Pierre Boulez, Seiji Ozawa, Michael Tilson Thomas, Leonard Slatkin, Esa-Pekka Salonen, Gustavo Dudamel, Lukas Foss, Max Rudolf, Carl St.Clair, Gerard Schwarz, Marin Alsop, John Mauceri, John Williams and Keith Lockhart.

Alexander is a composer of many works and serves as the editor of the John Alexander Choral Series with Hinshaw Music. Among his numerous tributes and awards are: the Distinguished Faculty Member award from California State University, Fullerton (2006); the Helena Modjeska Cultural Legacy Award (2003), presented in honor of his lifetime achievement as an artistic visionary in the development of the arts in Orange County; and the Outstanding Individual Artist Award (2000) from Arts Orange County. In June 2008, Alexander received the “Michael Korn Founders Award for Development of the Professional Choral Art” from Chorus America.
Founded in 1968, Pacific Chorale is internationally recognized for exceptional artistic expression, stimulating American-focused programmed, and influential education programs. Pacific Chorale presents a substantial performance season of its own at the Segerstrom Center for the Arts and is sought regularly to perform with the nation’s leading symphonies. Under the inspired guidance of Artistic Director John Alexander, Pacific Chorale has infused an Old World art form with California’s hallmark innovation and cultural independence.

Pacific Chorale is composed of 140 professional and volunteer singers. In addition to its long-standing partnership with Pacific Symphony, the Chorale has performed with the Los Angeles Philharmonic in Disney Hall on numerous occasions. Other noted collaborations include the Hollywood Bowl Orchestra, the Boston Symphony, the National Symphony, and the Long Beach, Pasadena, Riverside and San Diego symphonies. John Alexander and the Chorale have toured extensively in Europe, South America and Asia, performing in London, Paris, Belgium, Germany, Estonia, Russia, Spain, Brazil, Argentina, Shanghai, Guangzhou, Beijing and Hong Kong, and collaborating with the London Symphony, L’Orchestre Lamoureux of Paris, the National Orchestra of Belgium, the China National Symphony, the Hong Kong Sinfonietta, the Estonian National Symphony, and the Orquesta Sinfonica Nacional of Argentina.

Pacific Chorale’s professional chamber choir, the John Alexander Singers, is an independently contracted vocal ensemble of 24 singers specializing in the innovative presentation of modern and early music for chamber chorus. The John Alexander Singers perform regularly in concert venues throughout Southern California, and have collaborated extensively with Musica Angelica, Southern California’s premier period instrument orchestra. Other notable collaborations include performances with the Kronos Quartet, Mark Morris Dance Company, The Royal Ballet of London, the Los Angeles Chamber Orchestra, Philharmonia Baroque Orchestra and Pacific Symphony, and on the Los Angeles Philharmonic’s “Green Umbrella” new music series.

The Chorale’s outstanding performances can be heard on seven CDs, including Nocturne, a collection of American a cappella works conducted by John Alexander; Songs of Eternity by James F. Hopkins and Voices by Stephen Paulus, conducted by John Alexander and featuring Pacific Symphony; Pacific Symphony’s Fire, Water, Paper: A Vietnam Oratorio by Elliot Goldenthal, and An American Requiem by Richard Danielpour (both recordings conducted by Carl St.Clair); and a holiday recording, Christmas Time Is Here, released on the Gothic Records label. Pacific Chorale’s most recent recording, Pacific Chorale Live: Rachmaninov Vespers, was released in November 2010.

PACIFIC CHORALE
John Alexander Artistic Director • Robert M. Istad Assistant Conductor
Kelly Ruggirello President • Martin Hubbard Chairman

SOPRANO
Linda Williams
Pearce
Hannah Rae
Dana Ramos
Chikayo Rattee
Meri Rogoff
Heidi Clare Stephen
Janice Strength
Sarah Thompson
Karen VandenBroek
Lorraine Joy Welling
Linda Wells-Sholik
Christina Wilson

I-Chin Feinblatt
Marilyn Forstrom
Claire Fortier
Geraldine Gibb
Kathryn Gibson
Sandy Grim
Valerie Hall
Laura Harrison
Annie Henley
Kathryn Holder
Andrea Klyver
Nancy Lanpher
Adrienne Larsen
Kaii Lee
Jeanette Moon
Michele M. Mulidor
Pat Newton
Kathleen Preston
Bonnie Pradonoff
Loraine Reed
Karen Rose
Joan Severa
Jane Shepherd
Jane Shim
Sharon Verde

Martha Wetzel
Linda White
Julia Wood

TENOR
Daniel C. Babcock,
Roger W. Johnson
Memorial Chair
Carl Porter, Singers
Memorial Chair
Mark E. Aldrich
Michael Ben-Yehuda
Jack Burke
Steven M. Clausen
Joseph Cruz
Craig Davis
James Edwards
Phil Enns
David Evered
David Exline
Jason Francisco
Vincent Hans
Steven M. Hoffman
Craig S. Kistler
Chang H. Lee

Tenor

BASS
John Carpenter, Singers
Memorial Chair
Stephen J. Anastasia
Jim Anderson
Aram Barsamian
Brian Beck
Hervé Blanquart
Robert David Bretón
Mac Bright
Carver Cossey
James Dunning

Bass

SOPRANO

Susan Aultz
Judith Bohlen
Rhonda Bright
Renée Rulon Cortez
Julie Foyle
Karen F. Henderson
Andrea Hillard
Nancy Hodgson
Wendy Huang
Susan Jacobs
Sia Kang
Kellee King
Barbara Kingsbury
Michaela Králová
Susan Lew
Susan Lindley
Mary A. Lyons
Young MacKeand
Rita Major
Jennifer Mancini
Lenora Meister
Marina Cristina Navarro
Kris Oca
Farhang Foundation is dedicated to celebrating and promoting Iranian art and culture for the benefit of the community at large.

**Areas of Focus**

- Art
- Culture
- Poetry
- History
- Philosophy
- Language
- Traditions
- Literature
- Music
- Painting
- Film
- Cuisine

**Constituencies**

A. Trustees, Council Members, Advisors & Supporters

Iranians, Iranophiles and Iran Scholars who support the mission of Farhang Foundation and our programs by donating their time, knowledge and financial support.

B. Iranian-Americans (Iranians in our community)

These are the people that most immediately relate to and benefit from learning more about their art and culture. They are also the individuals who will later be our cultural ambassadors to the community at large.

C. Non-Iranians (Community-at-large)

We feel that Iranian art and culture can contribute positively and should be woven into the multi-colored tapestry of great cultures that comprise America. That’s why our mission at Farhang Foundation is to celebrate and promote Iranian art and culture for the benefit of the community-at-large.

**Frequently Asked Questions**

Why does Farhang focus on art and culture only?

Because at Farhang Foundation we believe in putting our efforts only in areas that can bring people together and add value to the community where we live. Iranian art and culture are universally interesting and can be useful to anyone in our community, Iranian and non-Iranian alike. As an example, think of Iranian cuisine; who in the world does not enjoy Iranian food when they try it? Yet many non-Iranians in our community don’t even know about and have not tried Iranian food. The same is true of Iranian music, philosophy, art and film. Each can be enjoyed by our whole community, yet, before Farhang, no organization has been focused on celebrating and promoting programs that make our art and culture accessible to the community-at-large.

Is it a surprise then that most of the associations that the community-at-large has about Iran are negative and divisive? At Farhang we’re focused at changing this false image of Iran and Iranians, by celebrating and promoting the best parts of our art and culture in a way that is of benefit of the community at large. After all, America is a melting pot of the best parts of different cultures and so, it benefits from having our great culture added to it.

What does Farhang do?

- Build bridges by highlighting aspects of our culture that are of benefit to the community-at-large.
- Define the image of Iranians around positive aspects of our heritage instead of media stereotypes.
- Educate our constituencies on the positive aspects of our heritage.
- Rally around unifying elements (art and culture) to bring Iranian-Americans closer to the community-at-large.
- Create a platform for Iranian-Americans and the community-at-large to celebrate Iranian-American traditions, cultures and contributions to society.
- Become a trusted resource.

How does Farhang do it?

- By funding university programs, publications and academic conferences.
- By sponsoring art and cultural events such as Nowruz and Mehregan, art shows, musical performances, plays, dances, films, and poetry readings.
- By planning and funding exhibitions with local cultural and / or academic institutions, such as LACMA, UCI, USC and UCLA.

www.farhang.org
SEGERSTROM CENTER FOR THE ARTS
Renée and Henry Segerstrom Concert Hall
Concert begins at 3 p.m.

CARL ST.CLAIR • CONDUCTOR
SHAMS ENSEMBLE • HILA PLITMANN • SOPRANO
PACIFIC CHORALE — JOHN ALEXANDER • ARTISTIC DIRECTOR

SHAMS ENSEMBLE
Persian Instrumental Works

RICHARD DANIELPOUR
(b. 1956)
Toward a Season of Peace — WORLD PREMIERE
I. Annunciation
II. Vision
III. Celebration
IV. Atonement
V. Consecration
VI. Parable
VII. Apotheosis

Hila Plitmann
Pacific Chorale

Please join Carl St.Claire and Symphony musicians for “Coffee Connections”
after the concert in the Box Circle Lobby (2nd floor),
supported by a generous grant from the James Irvine Foundation.

The 2012 American Composers Festival is generously supported
by The National Endowment for the Arts

The enhancements in this program are
made possible by a generous grant from
The Andrew W. Mellon Foundation.
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 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
Ósép Ketendjian
Linda Owen  
Phil Luna
MarlaJoy Weisshaar  
Robin Sandusky
Alice Miller-Wrate  
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

FLUTE  
Benjamin Smolen*  
Valerie and Hans Imhof Chair
Sharon O’Connor
Cynthia Ellis

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

* Principal  
** Assistant Principal  
† On Leave

The musicians of Pacific Symphony are members of the American Federation of Musicians, Local 7.
SEGERSTROM CENTER FOR THE ARTS
Renée and Henry Segerstrom Concert Hall
Concert begins at 8 p.m.

presents

SHAMS ENSEMBLE

KAYKHOSRO POURNAZAERI • GROUP LEADER, COMPOSER, TAR AND TANBUR
TAHMOURES POURNAZERI • COMPOSER, BARBAT(UD), TANBUR
SOHRAB POURNAZERI • COMPOSER, KAMANCHEH, TANBUR
HAMID REZA TAQAVI • SANTUR
NEDA KHAKI • TANBUR
ALI LALEHVAND • TANBUR
SHAHAB PAJANJ • PERCUSSION
HUSSEIN HAJAR ZAHAWY • DAF, DAYREKH, DOHOL

in a performance of Traditional Persian Instrumental Works

as part of the

American Composers Festival 2012
Nowruz — Celebrating Spring