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

2012-2013 HAL & JEANETTE SEGERSTROM FAMILY FOUNDATION CLASSICAL SERIES

CARL ST. CLAIR • CONDUCTOR
UTE LEMPER • VOCALIST | HUDSON SHAD • VOCAL QUARTET

KURT WEILL
(1900-1950)
Libretto by Bertholt Brecht

UBER LEMPER • VOCALIST | HUDSON SHAD • VOCAL QUARTET

Die Sieben Todsünden
(The Seven Deadly Sins)
Prologue
Faulheit (Sloth)
Stolz (Pride)
Zorn (Anger)
Völlerei (Gluuttony)
Unzucht (Lust)
Habsucht (Covetousness)
Neid (Envy)

Epilogue
UTE LEMPER
HUDSON SHAD

GEORGE GERSHWIN
(1898-1937)
An American in Paris

GEORGE GERSHWIN
Lyrics by Ira Gershwin
and Desmond Carter
Arr. Mark Lambert

I Got Rhythm / Naughty Baby

UTE LEMPER

NORBERT GLANZBERG
(1910-2001)
Lyrics by Henry Contet
Arr. Bruno Fontaine

Padam Padam (Thump Thump)

UTE LEMPER

JACQUES BREL
(1929-1978)
Arr. Bruno Fontaine

Ne Me Quitte Pas (Don’t Leave Me)

UTE LEMPER

ÉDITH PIAF
(1915-1963)
Arr. Bruno Fontaine

L’Accordéoniste (The Accordionist)

UTE LEMPER

LOUIGUY
(1916-1991)
Lyrics by Édith Piaf
Arr. Bruno Fontaine

La Vie en Rose (Life Through Rose-Colored Glasses)

UTE LEMPER

The Saturday, Nov. 10, 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.

Pacific Symphony gratefully acknowledges the support of its 12,500 subscribing patrons. Thank you!

PACIFIC SYMPHONY PROUDLY RECOGNIZES ITS OFFICIAL PARTNERS

American Airlines®
250 Cities. 40 Countries.

THE WESTIN
SOUTH COAST PLAZA
COSTA MESA

KUSC CLASSICAL 91.5

Pacific Symphony broadcasts are made possible by a generous grant from

usbank

Pacific Symphony • 1
**The Seven Deadly Sins | Kurt Weill**

**Background**

We tend to associate repression of political dissent in Germany between the wars with the Nazi regime, but the Weimar government that preceded it was also repressive. Political critiques were off-limits in almost every medium. But oddly, Kabarett venues were not censored. Through the Weimar years and into the early years of Hitler’s Germany, Kabarett entertainment was the medium for social satire — sketch comedy that critiqued German politics and mores through acting, song and dance.

Composer Kurt Weill and playwright Bertolt Brecht were the foremost exponents of Kabarett style, though their epoch-making works such as The Threepenny Opera and The Seven Deadly Sins were created when the famously permissive cabarets that informed Isherwood’s Berlin Stories — the basis of Cabaret — were almost gone. Brecht and Weill were true revolutionaries, bringing a deep understanding of classical music and drama to a world of horrifying decadence and social disorder. The totalitarianism was brutal, the hyperinflation rampant. While other Kabarett artists lampooned bourgeois life and bureaucratic idiocies in the face of this dystopian nightmare, Brecht and Weill pursued a much larger theme — Marxist revolution for both society and the theater — in sardonic music-dramas that could be performed in small, club-like venues.

Brecht-Weill collaborations have given us some archetypes of modern theater: Mack the Knife, the murderous thief with nine lives in The Threepenny Opera; Leocadia Begbick, the amoral accountant from Rise and Fall of the City of Mahogany, who establishes a city where almost anything goes, but running out of cash is punishable by death; and Anna, the heroine of The Seven Deadly Sins, a child of misfortune performed by a singer and a dancer. As critiques of American-style capitalism, many of these works including The Seven Deadly Sins are set in America even though Brecht and Weill knew little about it at the time. Some of their plays almost seem scripted by the Occupy Wall Street protests — such as Happy End (1929), in which the anti-heroine says “I discovered it was easier to rob people with a bank than with a gun.”

The Seven Deadly Sins chronicles how circumstance forces Anna into a life of sin so she and her family can survive. It was the last collaboration between Brecht and Weill (1933) before they fled Germany. (Weill settled in New York and became a successful Broadway composer, dying in 1950).

**What to Listen for**

Combining technical sophistication with show-songs’ simplicity and directness, the music of The Seven Deadly Sins could only have been written by a highly skilled classical composer. Weill’s distinctive voice in these early works has been imitated often, though never successfully — an ironic mixture of seemingly opposite moods, like treacle with overtones of acid. (Think “The Ballad of Mack the Knife.”) His concentrated, trenchant scoring creates tones and textures that are enormously expressive with just a few instruments.

The musical arc of The Seven Deadly Sins takes us from a prologue, with Anna seeking her vocation as a dancer so she can provide a home for her family (in an invented “Louisiana”) through her progressive corruption by greed and its consequences. Finally, in
an epilogue, Anna and her family get to inhabit their new home. In addition to Anna’s, the voices of The Seven Deadly Sins include that most American of ensembles, the barbershop quartet.

Weill’s music makes the difficult sound easy. His songs have an apparent simplicity even as they incorporate daring modulations or repeat themes in odd places, with or without a conventional “bridge” section, or with a bridge that modulates or interrupts itself. They are ingeniously constructed, but best enjoyed without formal analysis — as unselfconscious musical narratives.

The Seven Deadly Sins was originally conceived as a ballet chanté (a sung ballet) with the protagonist Anna enacted jointly by Weill’s wife, singer-actress Lotte Lenya, and chief backer Edward James’s wife, Tilly Losch, a dancer. (Lenya had also trained as a dancer and the two women were of similar stature.) It succeeds in a number of different versions — for a single, singing Anna, and with Anna’s music in a higher key, for soprano. (Lenya’s voice was so deep that she was sometimes jokingly called a baritone.)

An American in Paris | GEORGE GERSHWIN (1898-1937)

Background

In a tragically short life of great productivity, George Gershwin proved his genius in many musical genres, from Tin Pan Alley to Broadway to the opera house. Perhaps that is why his music endlessly surprises us as we rediscover him again and again.

Gershwin composed An American in Paris in 1928, when he was not quite 30, on commission from the New York Philharmonic. For those of us who know his songs best, this sparkling ballet score-cum-tone poem is one of the best gateways to his skill as a composer in the classical mold. No composition by Gershwin or anyone else can beat it for its energetic, exuberant expression of love for a city and for life itself. Woody Allen’s movie Midnight in Paris offers an equally romantic view of the American artist’s pilgrimage to the Paris of the 1920s and ’30s for self-discovery and artistic development.

This was a pilgrimage that Gershwin actually made, famously seeking instruction from the great composition teacher Nadia Boulanger. Both she and Maurice Ravel, whom Gershwin met when Ravel was touring the U.S., gave him the same advice: He had already found his voice as a composer, and they had nothing to teach him.

What to Listen for

An American in Paris is rhapsodic and buoyant, a combination of characteristically French textures and can-can rhythms, a traditional tune or two, and Gershwin’s usual melodic and harmonic inventiveness. It’s not surprising that Gershwin manages to make American blues scales sound Gallic, as French composers were already using the flatted third and seventh notes of the scale in their own works. Besides, remember — this is an American in Paris, so we hear the Parisian scene through Yankee ears.

The work is structured in five rough sections that form a loosely arched structure, A-B-A in form. But it is best heard without an awareness of these formal elements. Gershwin’s music takes us through time and space, bringing Paris to life in a way that is as real as being there — perhaps more so. It takes us to jazz joints and dance clubs, and it begins with one of the most vivid streetscapes in all of music, an evocation of a Parisian traffic jam that is simultaneously beautiful and hilarious in its verisimilitude. Listeners who are old enough, and who grew up in the right neighborhood, may remember the lyrics “my mother gave me a nickel to buy a pickle,” inspired by one of the can-can melodies that Gershwin quotes.

I Got Rhythm / Naughty Baby | GEORGE GERSHWIN

It’s one of Gershwin’s best-known songs, but in too many versions, “I Got Rhythm” doesn’t. Listen for the syncopation: the vocal line accents the second beat, not the first. “Naughty Baby,” on the other hand, is performed far less often. It’s from the 1920s musical Primrose, and not to be confused with the standard “Embraceable You,” from Girl Crazy — which also contains a suggestive reference to a “naughty baby.”

Four Songs | ÉDITH PIAF

Padam Padam; Ne Me Quitte Pas; L’Accordéoniste; La Vie en Rose

These songs, four of Piaf’s most celebrated, are like an anthology of love’s joys and sorrows. In “Padam Padam,” the memory of past love stays with us like a drumbeat; in “Ne Me Quitte Pas,” we experience a desperate woman’s plea for her lover not to leave her; in “L’Accordéoniste” we see a “good-time girl,” her client, and her boyfriend — an accordionist in a dance-hall — rendered with the telling precision of a Lautrec sketch; and Piaf’s anthem of the joys of Parisian love, “La Vie en Rose.”

Michael Clive is editor-in-chief of the Santa Fe Opera and blogs as The Operahound for Classical TV.com.

STAY CONNECTED WITH PACIFIC SYMPHONY ONLINE!

Facebook Twitter Tumblr YouTube Mobile App

www.PacificSymphony.org
Just as Gershwin’s *An American in Paris* evokes the flavor of the French capital in the 1920s through American eyes, this program explores music associated with the French cabaret scene from the 1920s to the 1950s from the perspective of an American music director, Pacific Symphony’s own Carl St.Clair. Though Kurt Weill’s very German cabaret-style ballet chanté *The Seven Deadly Sins* may not be French, it was written and premiered in Paris while he was in exile. No one represents the French Cabaret singer of the ’30s, ’40s and ’50s better than Édith Piaf, and while the Gershwin songs here originate from American musicals, the songs themselves became staples of the Cabaret scene.

**The Seven Deadly Sins** *(1933)*

A satirical ballet chanté (sung ballet), *The Seven Deadly Sins* is a simplistic and over-the-top diatribe against American capitalism as seen through the eyes of two German socialists: composer Kurt Weill and playwright Bertolt Brecht. The odd hybrid form of the piece was a compromise between the composer and its commissioner which resulted in the lead character Anna being split into two different personalities: singer Anna I and dancer Anna II, though they are sometimes referred to as sisters. Presented as a concert work here, it is important to understand that Anna I is singing about the temptations Anna II faces.

---

**Prologue**

Sets up the premise:
The Annas leave their parents and two brothers and travel through a number of American cities to earn enough money to build a new family house in Louisiana. In each city, Anna II fails to resist each of the seven deadly sins, according to Anna I and her family. The Annas’ adventures, which leave a trail of victims as they succeed, serve to illustrate that the ambition of capitalism is the ultimate sin.

---

**Epilogue**

The Annas find themselves in their new home in Louisiana that they’ve built as a result of their adventures, left to contemplate what it took to get there.
An American in Paris (1928)

A tone poem by George Gershwin, An American in Paris depicts an American tourist enjoying the sights and sounds of the famous French city during the 1920s. While there is no specific story line, certain sections of the piece evoke different sonic imagery through a loose A-B-A form.

A series of “walking themes” are introduced, which suggest our American strolling through Paris, sometimes caught up in the energy of the city and other times having reflective moments about what he is experiencing. A very distinctive element of the first walking theme is the sound of taxi cabs. The score actually calls for four real Parisian taxi horns, which get their own theme. This music is written in a distinctive French style of the time.

The celesta enters to introduce the solo violin, which together serve as a transition to a more American-flavored section. This is meant to signify our touristic homesickness for America, and is achieved with slow blues music at first, but it eventually becomes faster and more upbeat and jazzy.

The American does not remain in his homesick funk for too long though. While he looks forward to being back in the United States, he wants to enjoy the moment. This is Paris! He intends to enjoy it! The walking themes return with a renewed vigor. Even as themes from the B section intrude again, they are no longer homesick longings, but happy memories as the tourist enjoys his Parisian night out.

I Got Rhythm/Naughty Baby (1930/1924)

Padam Padam (1951)
Ne me quitte pas (1950)
L’accordeoniste (1954)
La vie en rose (1945)

This program features the expert interpretations of the internationally renowned cabaret singer Ute Lemper. On the first half, Lemper, the foremost living interpreter of Kurt Weill’s music, sings the role of Anna in The Seven Deadly Sins. The second part of the evening showcases Lemper performing her own hybrid arrangement of Gershwin’s “I Got Rhythm/Naughty Baby” and four songs which the chanteuse Édith Piaf made famous, including her signature song “La Vie en rose” (Life Through Rose-Colored Glasses).
In 2012-13, Music Director Carl St.Clair celebrates his 23rd 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 2012-13 season continues the three-year opera-vocal initiative, “Symphonic Voices,” with a semi-staged production of Puccini’s *Tosca*, and a “Music Unwound” concert featuring Soprano Ute Lemper singing Kurt Weill’s *Seven Deadly Sins* as well as songs by George Gershwin and Edith Piaf. Two additional “Music Unwound” concerts highlighted by multimedia elements and innovative formats include Mozart’s *Requiem* and the 100th anniversary of Stravinsky’s *Rite of Spring*. The 13th American Composers Festival is a jazz celebration featuring the Duke Ellington Orchestra and composer Daniel Schnyder.

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 playing before capacity houses and receiving extraordinary responses. The Symphony received rave reviews from Europe’s classical music critics — 22 reviews in total.

From 2008 to 2010, St.Clair was general music director for the Komische Oper in Berlin, where he led successful new productions such as *La Traviata* (directed by Hans Neuenfels). He also served as general music director and chief conductor of the German National Theater and Staatskapelle (GNTS) in Weimar, Germany, where he recently led Wagner’s *Ring Cycle* to great critical acclaim. St.Clair was the first non-European to hold his position at the GNTS; the role also gave him the distinction of simultaneously leading one of the newest orchestras in America and one of the oldest orchestras in Europe.

St.Clair’s international career has him conducting abroad numerous months a year, and he has appeared with orchestras throughout the world. He was the principal guest conductor of the Radio Sinfonieorchester Stuttgart from 1998-2004, where he successfully completed a three-year recording project of the Villa-Lobos symphonies. He has also appeared with orchestras in Israel, Hong Kong, Japan, Australia, New Zealand, and South America, and summer festivals worldwide. St.Clair’s commitment to the development and performance of new works by American composers is evident in the wealth of commissions and recordings by Pacific Symphony. St.Clair has led the orchestra in numerous critically acclaimed albums including two piano concertos of Lukas Foss on the harmonia mundi label. Under his guidance, the orchestra has commissioned works which later became recordings, including Philip Glass’ *The Passion of Ramakrishna*, Richard Danielpour’s *An American Requiem* on Reference Recordings and Elliot Goldenthal’s *Fire Water Paper: A Vietnam Oratorio* on Sony Classical with cellist Yo-Yo Ma. Other composers commissioned by St.Clair and Pacific Symphony include William Bolcom, Philip Glass, Zhou Long, Tobias Picker, Frank Ticheli and Chen Yi, Curt Cacioppo, Stephen Scott, Jim Self (the Symphony’s principal tubist), Christopher 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.
Ute Lemper’s career is vast and varied. She has made her mark on the stage, in films, in concert and as a unique recording artist. She has been universally praised for her interpretations of Berlin cabaret songs, the works of Kurt Weill and Berthold Brecht and the French chanson as well as her portrayals on Broadway, in Paris and in London’s West End.

Her newest creation is Ultimo Tango, an entirely new show, presenting a journey through the songs of Astor Piazzolla, the fabulous Argentinian composer of tango, and the words of the poet, Horacio Ferrer. She sings in the original Spanish and has created adaptations of these stories of love, abandonment, decadence and passion in Buenos Aires, Berlin, Paris and New York, in French, German and English.

Very different is Lemper’s other new creation, The Bukowski Project, a rather avant-garde, adventurous collage in music and songs of the poetry of Charles Bukowski. This homage to the poet was invented and largely composed by Lemper herself with a collaboration of her partner Todd Turkisher and her pianist Vana Gierig.

Lemper was born in Munster, Germany and completed her studies at the Dance Academy in Cologne and the Max Reinhardt Seminary Drama School in Vienna.

Her professional debut on the musical stage was in the original Vienna production of Cats in the roles of Grizabella and Bombalurina. She went on to play Peter Pan in Peter Pan (Berlin) and Sally Bowles in Jerome Savary’s Cabaret (Paris) for which she received the Moliere Award for Best Actress in a Musical. She played Lola in The Blue Angel (Berlin) and Maurice Bejart created a ballet for her, La Mort Subite (Paris). Lemper also appeared in many Weill revues with the Pina Bausch Tanztheater, and she created the part of Velma Kelly in London’s production of Chicago in the West End, for which she was honored with the Laurence Olivier Award, and moved to the Broadway production after one year.

Lemper’s solo concerts, which include Kurt Weill/Berthold Brecht recitals, Dietrich and Piaf, Jacques Brel, Leo Ferre, Kosma, Prevert and Sondheim evenings, and a Berlin cabaret evening, have been produced in prestigious venues throughout the world. Her symphony concerts include The Seven Deadly Sins, “Songs from Kurt Weill,” Songbook (Michael Nyman) and songs from Weill, Piaf and Dietrich with the symphony orchestras of London, Israel, Boston, Hollywood, San Francisco, Berlin, the Paris Radio Symphony Orchestra, the Illusions Orchestra (Bruno Fontaine) and the Michael Nyman Band (Michael Nyman). She also appeared in Folksongs with the Luciano Berio Orchestra (Luciano Berio) and with the Matrix Ensemble (Robert Ziegler) performing Berlin cabaret songs. She has performed with the finest symphony orchestras all over the world from Buenos Aires to Sydney.

Her celebrated recordings for the Decca label include Ute Lemper Sings Kurt Weill (Vols. I and II), The Threepenny Opera, The Seven Deadly Sins, Mahagonny Songspiel, Prospero’s Books (Michael Nyman), Songbook (Michael Nyman/Paul Celan), Illusions (Piaf/Dietrich), City of Strangers (Prevert/Sondheim) and Berlin Cabaret Songs (German and English versions). She was named Billboard Magazine’s Crossover Artist of the Year for 1993-94. In early 2000, Decca/Universal Music released Punishing Kiss, featuring new songs composed for her by Elvis Costello, Tom Waits, Philip Glass and Nick Cave. Her following release on Decca, But One Day, features new arrangements of Weill, Brel, Piazzolla, Heymann and Eisler songs, as well as the first recordings of her own compositions, for which she wrote both lyrics and music. She has also recorded Crimes of the Heart, Life is a Cabaret and Ute Lemper Live for CBS Records and, for the Polydor label, Espace Indecent, Nuits Etranges and She Has a Heart.

Her newest album, Between Yesterday and Tomorrow, is entirely self-penned music and lyrics, and Lemper was pleased to co-produce the songs together with her partner in life and work, Todd Turkisher.

Lemper lives in New York with her three children, Max, Stella and Julian.
though the six-man ensemble Hudson Shad (five singers and a pianist) debuted officially in 1992, their nucleus formed in 1977 when three of them made their Carnegie Hall debuts as soloists in Penderecki’s Magnificat. In 1989, the Arts at St. Ann’s in Brooklyn asked bass Wilbur Pauley to contract a quartet to perform as The Family in Kurt Weill’s Seven Deadly Sins with Marianne Faithfull. After this initial success came another request from St. Ann’s to assemble a group similar to the legendary German group, the Comedian Harmonists, for a tribute to their music, and the group Hudson Shad was born.

Since Hudson Shad’s initial performance of The Family, they have performed the Seven Deadly Sins in over 30 different productions, numbering over 100 performances worldwide, including with the New York Philharmonic, Chicago Symphony Orchestra, Los Angeles Philharmonic, Orchestre Symphonique de Montreal, Radio Symphonie Orchester Wien, National Symphony Orchestra (Ottawa) and Orchestra Regionale di Toscana.

They participated in a staging of the work, in a double bill with Weill’s Der Lindbergflug, at the Macerata Festival. They have twice recorded the work, once with Masur and the New York Philharmonic and once with Faithfull, Maestro Dennis Russell Davies and the RSO-Wien. Other orchestra appearances by Hudson Shad have featured more Weill: Kleine Mahagonny with the St. Paul Chamber Orchestra, and Aufstieg und Fall der Stadt Mahagonny at the Salzburg Festival. The Schubert bicentennial found Hudson Shad returning to the New York Philharmonic for orchestral works with men’s voices, and they performed Schubert songs using the Reger orchestrations with the Bruckner Orchester in Linz.

The members of Hudson Shad performing in these concerts are: Mark Bleeke, tenor; Eric Edlund, baritone; Peter Becker, bass/baritone; and Wilbur Pauley, bass.
Pacific Symphony, celebrating its 34th season in 2012-13, is led by Music Director Carl St.Clair, who marks his 23rd 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 22 years with the orchestra in 2012-13. 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 premiered Danielpour’s Toward a Season of Peace. The Symphony has also commissioned and recorded The Passion of Ramakrishna by Philip Glass (released in September 2012), 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.
**Meet the orchestra**

**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**  
**ALEJANDRO GUTIÉRREZ • 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
Marisa Sorajja

### VIOLA
Robert Becker*  
*Catherine and James Emmi Chair*
Meredith Crawford**
Carolyn Riley
John Acevedo
Erik Rynearson
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
MarlaJoy Weisshaar
Robin Sandusky
Alice Miller-Wrate
Shelly Shi

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

### PICCOLO
Cynthia Ellis

### OBOE
Jessica Pearlman*
*Suzanne B. 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*

### PIANO•CELESTE
Sandra Matthews*

### PERCUSSION
Robert A. Slack*
Cliff Hulling

### HARP
Mindy Ball*
Michelle Temple

### LIBRARIANS
Russell Dicey
Brent Anderson

### PRODUCTION
STAGE MANAGER
Will Hunter

### PERSONNEL MANAGER
Paul Zibits

### ASSISTANT STAGE MANAGER
William Pruett

* Principal  
** Assistant Principal  
† On Leave

The musicians of Pacific Symphony are members of the American Federation of Musicians, Local 7.
New Assistant Conductor Alejandro Gutiérrez shares the podium with Maxim Eshkenazy during the 2012–13 season before Eshkenazy bids farewell after five meaningful years with Pacific Symphony

WELCOME ALEJANDRO GUTIÉRREZ!

Pacific Symphony is excited to welcome Costa Rica native Alejandro Gutiérrez as our new assistant conductor as he shares conducting duties with Maxim Eshkenazy during the 2012-13 season. Gutiérrez has already taken backstage responsibilities at the summer Tchaikovsky Spectacular and Pirates of the Caribbean concerts, and officially makes his debut leading The Magic Flute on Jan. 12, 2013, at the first of his Family Musical Mornings concerts created for kids ages 5-11. Gutiérrez assumes the role of music director of the Pacific Symphony Youth Orchestra (PSYO) in March, and conducts the ensemble’s final concert on May 12, 2013, while serving as assistant to Music Director Carl St.Clair, as needed.

Gutiérrez comes to us from University of Texas at Austin where he is finishing his doctorate in orchestral conducting this December. He has been associate conductor of the National Symphony Orchestra of Costa Rica (NSO) since 1998, touring with the orchestra around all seven provinces of the nation. He is an accomplished trumpet player, and is the founder and director of the internationally known chamber ensemble, “Trombones de Costa Rica,” which tours the U.S., Caribbean, Central and South America and Europe.

Gutiérrez has a passion for family and educational programming, and has created several education programs, including “Discovering Beethoven,” “The Family Instruments of the Orchestra” and “From the Caves to the Orchestra,” among others, and he has many ideas for PSYO in the seasons to come.

“Alexandro radiates warmth, energy and an infinite enthusiasm for music, the arts and education,” says Melissa Craig, director of Pacific Symphony’s Youth Ensembles. “He suggests unique ideas, which will keep PSYO fresh and forward moving. I am very confident that he will inspire our young musicians to push the limits of their abilities in a fun, warm and nurturing environment.”

“It was not an easy task to identify a successor who would be able to take the baton and continue to build on the wonderful work of Maxim, but Alejandro was a perfect fit,” says Maestro Carl St.Clair. “He is a formidable musician/conductor who has been principal trombone in the National Symphony of Costa Rica and has conducted professional, university and youth orchestras for the last several years. He comes to Pacific Symphony with a wealth of creative ideas which are in sync with the educational directions and philosophies we aspire to deliver. Both Maxim and Alejandro are working closely together to ensure that the continuity of our programs for our students and audiences remains in step with exciting concerts and rewarding musical experiences for everyone.”

Gutiérrez, his wife Eilleen, and their two children, Marco and Laura, will join the Orange County community officially when they make the move from Texas this December.

THANK YOU, MAXIM ESHKENAZY!

During his time with Pacific Symphony, Bulgarian native Maxim Eshkenazy has been a rising star among today’s generation of young conductors, having been called “charismatic and exciting” by the Los Angeles Times. In 2011, he led PSYO’s first, highly successful European tour through Bulgaria, where they performed concerts in the cities of Varna, Plovdiv and Sofia to strong acclaim. In addition to leading Pacific Symphony’s Family and Youth Orchestra concerts, Eshkenazy conducted the annual “Tchaikovsky Spectacular” twice during the Symphony’s Summer Festival at Verizon Wireless Amphitheater in Irvine, as well as “Cirque de la Symphonie,” both at Verizon and in the Renée and Henry Segerstrom Concert Hall.

Eshkenazy also serves as music director for Fortissimo Fest, which was founded in the 2010-11 season and underwritten by the America for Bulgaria Foundation. The festival takes place in his hometown of Sofia and includes most of the major Bulgarian orchestras as well as orchestras and soloists from the United States. The Fortissimo Fest is a cultural-bridge builder and Eshkenazy is pleased to be an ambassador for the arts and integral link between the two nations.

“My time at Pacific Symphony has been fantastic,” says Eshkenazy. “I’ve learned an incredible amount from Carl (St.Clair) and John (Forsyte, the Symphony’s president) and the staff. I’ve learned how to integrate myself into an American orchestra structure, and I’ve grown tremendously as a conductor. Any time you have the chance to work with a great orchestra, it forces you to be a better conductor. I hope to one day be the music director of a major orchestra, one that will be leading the way for classical orchestral music.”

“It is always a difficult threshold when someone who has been so dedicated and committed departs our Pacific Symphony ‘family,’” says St.Clair. “Maxim, during his long and successful tenure, has been a dynamic music director of the PSYO, a wonderful colleague to me as assistant, a charismatic conductor of our Family and Youth Concerts, and an ardent spokesperson for Pacific Symphony and the arts in our community. He has also been an inspiring educator and mentor to a generation of young and developing orchestral musicians. In each of his varied roles with the Symphony, Maxim has proven to be a conductor deserving of a brilliant musical career. We are all wishing him utmost success as he enters this new and exciting chapter in his life. Maxim, as our assistant conductor, has created a legacy of artistic excellence which remains as a new watermark of achievement.”

Join us for a ceremonial passing of the baton at the Family Musical Mornings concert, Nutcracker for Kids, taking place Saturday, Dec. 8 at 10 and 11:30 a.m.