



FROM THE MUSIC DIRECTOR

Welcome and thank you for joining us for what will surely be another joyful Pacific Symphony season at the Renée and Henry Segerstrom Concert Hall, a true acoustic gem we are proud to call our home. We have created an inspiring 34th season—one designed to stimulate your mind, touch your heart and leave you feeling uplifted and energized.

Once again, we are deeply indebted to the Hal and Jeanette Segerstrom Family for their extraordinary support of the Classical series. Through their tremendous philanthropic commitment, the orchestra has been able to perform the greatest masterworks, engage leading artists and commission new American works. They are the first family of classical music in Orange County, and the musicians, Board and I are truly grateful to them.

Among the musical highlights of the 2012-13 Hal and Jeanette Segerstrom Family Foundation Classical series will be the Beethoven Violin Concerto, Gershwin's *An American in Paris* and Rimsky-Korsakov's colorful and exotic *Scheherazade*. We will continue our look at the great symphonies of Gustav Mahler, following on the heels of his unforgettable Ninth Symphony this past season, this time exploring his Fifth. And following our "Departures" theme from the past three years, where we've explored the music of Tchaikovsky, Bruckner and Mahler in their final years, we will perform an entire concert of music by Mozart, concluding with his *Requiem*.

We are presenting two operas this season: One, a semi-staged concert production of Puccini's *Tosca*, and the other, a concert that includes Kurt Weill's *Seven Deadly Sins*. Soprano Ute Lemper joins us as the premiere interpreter of his music. That weekend, she will also be singing two songs from Gershwin and four songs by the great Edith Piaf.

For our grand opening, we welcome back our dear friend André Watts for a performance of Brahms' Piano Concerto No. 2. André is a consummate artist. To me this means he is an artist's artist. His depth of knowledge and understanding of the works he performs reflect a level not often obtained or experienced. This makes everyone around him a better musician and also a more discerning listener.

On the lighter side, our Pops season shows off the versatility of our orchestra as they perform a variety of light classics, movie music, Broadway tunes and more. This seven-concert series features artists such as Amy Grant, Gladys Knight and Kenny G; the full-length film *Singin' in the Rain*, a new multi-media concert event featuring the music of George and Ira Gershwin; the Wicked Divas performing an evening of standards from Broadway, Hollywood and popular music; and The Midtown Men, four stars from the original cast of *Jersey Boys*. I congratulate Principal Pops Conductor Richard Kaufman on his 22nd year of conducting the orchestra.

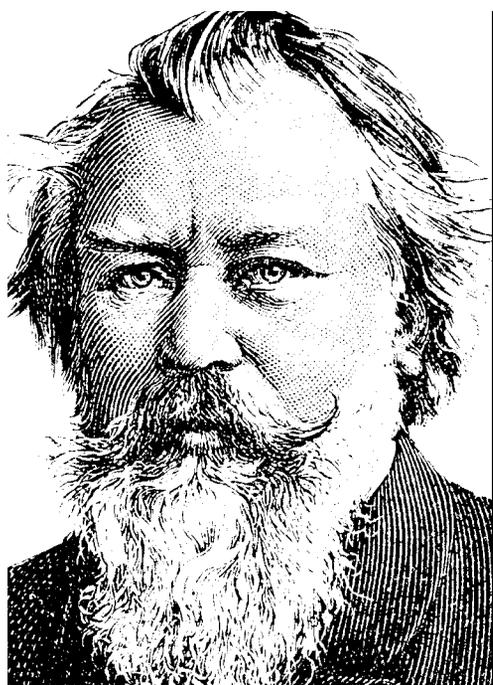
This year's series of Family Musical Mornings, once again sponsored by Farmers & Merchants Bank, is particularly special because midway through the season our beloved Assistant Conductor Maxim Eshkenazy will pass the baton to Alejandro Gutiérrez during the performance of the ever-popular *Nutcracker for Kids* concert.

I would like to extend a personal thank you to the many people who, in addition to attending, make a donation to Pacific Symphony. Your generous support enables us to put great music and our talented musicians on the stage and in the community; it also allows us to enhance the lives of tens of thousands of young people and adults throughout Orange County through our award-winning and nationally renowned Class Act program, our intrepid Youth Ensembles, our courageous Heartstrings partners and the wonderful *arts-X-press* summer program.

Just as we make music from our hearts, I know that you give from your heart, and for this you have my deepest gratitude and thanks. We simply could not do what we do without your support.

Enjoy tonight's concert. I look forward to seeing you in the audience again this season!

Carl St. Clair



JOHANNES BRAHMS
(1833-1897)

symbolizing the arrival of Ochs. This leads into a distinguishing characteristic of the *Rosenkavalier* sound world: the anachronistic waltz, meant here to portray Ochs' smug foolishness. A series of other waltzes ensue which don't correspond to any meaningful narrative, but are derived from various parts of the opera. Returning to the story, some rather nostalgic music implies a moment of reflection by the Marschallin, whereby she realizes that she must let Octavian go. This is followed by a love theme representing a bewildered Octavian and Sophie, astonished by their good fortune and the freedom to be with one another. A final climactic waltz portrays the bombastic and clueless Ochs once again, complete with a noisy coda composed specifically for the suite.

Piano Concerto No. 2

Instrumentation: 2 flutes (first doubling on piccolo), 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, timpani, strings
Performance Time: 46 minutes

Background

Johannes Brahms' distinctive, flowing sound and his highly personal keyboard compositions seem almost dateless today... certainly no less modern than the music of Richard Wagner. But during their lifetimes, Wagner was cast as pioneer and iconoclast, while Brahms was the reluctant champion of romantic tradition. The fact is that Brahms, for all his discipline and mastery of the classical order in music, went his own way. In compositions such as his violin concerto and double concerto (for violin and cello), we hear the dramatic gestures and intense melodies we associate with the romantic idea of the concerto, with the soloist's voice in stark relief before the ensemble. But Brahms was a virtuoso pianist, not a cellist or violinist, and his piano concertos are more introspective and lyrical. Despite their large-scale demands, they are intimate and reflective.

When Brahms began sketching themes for his Piano Concerto No. 2 in 1878, he was 44 years old and already a revered composer. Despite his relatively young age, he was adopting the posture of a grand old

man of music, urbane and curmudgeonly. Yet he remained sensitive to public and critical opinion, harboring a nervousness he never really outgrew. Even successes did not put him at ease — much less the very unenthusiastic reception that his first piano concerto had received in 1859, when Brahms, still in his mid-twenties, was already a respected pianist.

His nerves are evident in the long time he spent developing his second piano concerto and his almost superstitious reluctance to discuss it except in ironic terms. Three years after he began composing it, he described it in a letter to his friend Elisabeth von Herzogenberg as "a tiny little piano concerto with a wisp of a scherzo." Hardly! It was, as he well knew, one of the most expansive and ambitious concertos since Beethoven's "Emperor," and its scherzo — anything but wispy — poses interpretive hurdles for any pianist who attempts it. Like Beethoven, whose shadow he couldn't seem to escape, Brahms was once again pushing a classical form beyond its traditional boundaries.

The concerto made its way into the world gradually, first in a two-piano version that Brahms performed with a friend in a private concert. When the eminent conductor Hans von Bülow caught wind of it, he invited Brahms to rehearse the work with this orchestra in Meiningen. The public premiere followed in November 1881 in Budapest with Brahms at the keyboard. In contrast with his first piano concerto, it met with immediate success.

What to listen for

The Brahms Piano Concerto No. 2 is a work of virtuosic demands but not of virtuosic display. One formidable challenge for the soloist lies in its four-movement form: not just a test of endurance (though it is that), but also an interpretive hurdle, requiring the soloist to integrate the scherzo into the concerto's overall structure. (Other concertos that go beyond the traditional three-movement structure, such as Lalo's *Symphonie Espagnole*, are not so tightly constructed.) Brahms gives the scherzo its own expressive identity, with an energy that must follow seamlessly from the drama of the first movement without competing with it.

The first movement, marked *allegro non troppo*, opens serenely with a dignified statement in a single horn. But Brahms' development becomes passionate and even stormy. In contrast with Beethoven's piano concertos, the piano voice does not struggle with the orchestra or stand out as its antagonist; instead, it plays as the foregrounded voice in a unified ensemble. Then, as the scherzo unfolds in the second movement, it extends the stormy mood of the first movement's darkest passages.

In the third movement, marked *andante*, the contemplative mood of the concerto's opening bars returns with a tender melody introduced as a cello solo. A softly voiced cadenza develops this theme; Brahms would draw upon this melody again later in his career, in the song *Immer leiser wird mein Schlummer*.

Any lingering memories we may have of the concerto's early strains of melancholy are overcome in its spirited fourth movement. Marked *allegretto grazioso*, it is, like many concerto finales, structured as a rondo — in this case, a grandly scaled rondo of seven parts (A-B-A-C-A-B-A). It brings the concerto to a brilliant, spirited close.

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



CARL ST. CLAIR
WILLIAM J. GILLESPIE
MUSIC DIRECTOR CHAIR

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.

**ANDRÉ WATTS**

PIANO

André Watts burst upon the music world at the age of 16 when Leonard Bernstein chose him to make his debut with the New York Philharmonic in their Young People's Concerts, broadcast nationwide on CBS-TV. Only two weeks later, Bernstein asked him to substitute at the last minute for the ailing Glenn Gould in performances of Liszt's E-flat Concerto with the New York Philharmonic, thus launching his career in storybook fashion. More than 45 years later, Watts remains one of today's most celebrated and beloved superstars.

A perennial favorite with orchestras throughout the U.S., Watts is also a regular guest at the major summer music festivals including Ravinia, the Hollywood Bowl, Saratoga, Tanglewood and the Mann Music Center. Recent and upcoming engagements include appearances with the Philadelphia and Minnesota Orchestras, New York and Los Angeles Philharmonics, and the St. Louis, Atlanta, Detroit, Dallas, Cincinnati, Houston, Baltimore, Indianapolis, Seattle and National symphonies among others. In celebration of the Liszt anniversary in 2011, Watts plays all-Liszt recitals throughout the U.S., while recent and upcoming international engagements include concerto and recital appearances in Japan, Hong Kong, Germany and Spain.

Watts has had a long and frequent association with television, having appeared on numerous programs produced by PBS, the BBC and the Arts and Entertainment Network, performing with the New York Philharmonic, Boston Symphony, Philadelphia Orchestra, Mostly Mozart Festival Orchestra and the Chamber Music Society of Lincoln Center among others. His 1976 New York recital, aired on the program *Live from Lincoln Center*, was the first full-length recital broadcast in the history of television, and his performance at the 38th Casals Festival in Puerto Rico was nominated for an Emmy Award in the category of "Outstanding Individual Achievement in Cultural Programming." Watts' most recent television appearances are with the Philadelphia Orchestra on the occasion of the orchestra's 100th Anniversary Gala and a performance of the Brahms Concerto No.2 with the Seattle Symphony, Gerard Schwarz conducting, for PBS.

A much-honored artist who has played before royalty in Europe and heads of government in nations all over the world, Watts was selected to receive the Avery Fisher Prize in 1988. At age 26 he was the youngest person ever to receive an honorary doctorate from Yale University, and he has since received numerous honors from highly respected schools including the University of Pennsylvania, Brandeis University, The Juilliard School of Music and his alma mater, the Peabody Conservatory of Johns Hopkins University. In June 2006, he was inducted into the Hollywood Bowl Hall of Fame to celebrate the 50th anniversary of his debut (with the Philadelphia Orchestra).

Watts' extensive discography includes recordings of works by Gershwin, Chopin, Liszt and Tchaikovsky for CBS Masterworks; recital CD's of works by Beethoven, Schubert, Liszt and Chopin for Angel/EMI; and recordings featuring the concertos of Liszt, MacDowell, Tchaikovsky and Saint-Saëns on the Telarc label. He is also included in the Great Pianists of the 20th Century series for Philips.

Previously artist-in-residence at the University of Maryland, Watts was appointed to the newly created Jack I. and Dora B. Hamlin Endowed Chair in Music at Indiana University in May 2004.

Recordings available on the SONY Classical, Philips, Angel/EMI and Telarc labels. Watts appears by arrangement with C/M Artists. Watts' Steinway Piano is provided by Mary Schwendeman Concert Service.

THANK YOU TO THE HAL AND JEANETTE SEGERSTROM FAMILY FOUNDATION, SPONSORS OF THE 2012-13 CLASSICAL SERIES

Pacific Symphony is deeply grateful to the Hal and Jeanette Segerstrom Family Foundation for their exemplary support of the Symphony's Classical Series. On behalf of the thousands of concertgoers who benefit from the generosity of the Foundation, Pacific Symphony offers an enthusiastic "Thank You!"

THANK YOU THIS WEEKEND'S ARTIST SPONSORS, MIKE AND ELLIE GORDON

Pacific Symphony is deeply indebted to Mike and Ellie Gordon, who have been generous and loyal supporters of the Symphony for more than twenty years. The Gordons have endowed the Symphony's Concertmaster Chair in perpetuity, and annually support one of our classical concert weekends. They have our most sincere gratitude!

SEGERSTROM CENTER FOR THE ARTS

Renée and Henry Segerstrom Concert Hall
 Concert begins at 3 p.m.



presents

CLASSICAL CONNECTIONS

CARL ST. CLAIR • CONDUCTOR
 ANDRÉ WATTS • PIANO

JOHANNES BRAHMS
 (1833-1897)

Concerto No. 2 in B-flat Major for Piano and Orchestra,
 Op. 83
 Allegro non troppo
 Allegro appassionato
 Andante
 Allegretto grazioso
André Watts

Please join Carl St.Clair and Symphony musicians for "Coffee Connections" after the concert in the main lobby, supported by a generous grant from the James Irvine Foundation.

PACIFIC SYMPHONY PROUDLY RECOGNIZES ITS OFFICIAL PARTNERS





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.

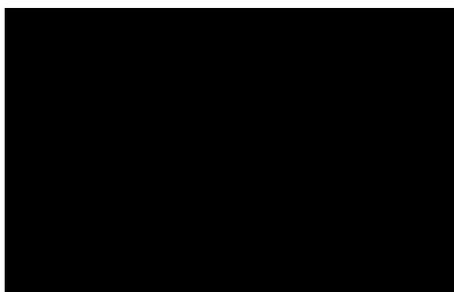
Founded in 1978, as a collaboration between California State University, Fullerton (CSUF) and North Orange County community leaders led by Marcy Mulville, the Symphony performed its first concerts at Fullerton's Plummer Auditorium as the Fullerton Chamber Orchestra under the baton of then-CSUF orchestra 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 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 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.

PACIFIC SYMPHONY



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Jeanne Skrocki
Assistant Concertmaster

Nancy Coade Eldridge
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 David Parmeter†
 Paul Zibits
 David Black
 Andrew Bumatay
 Constance Deeter

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PICCOLO

Cynthia Ellis

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Jessica Pearlman*
Suzanne R. Chonette Chair
 Deborah Shidler

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Lelie Resnick

CLARINET

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The Hanson Family Foundation Chair
 David Chang

BASS CLARINET

Joshua Ranz

BASSOON

Rose Corrigan*
 Elliott Moreau
 Andrew Klein
 Allen Savedoff

CONTRABASSOON

Allen Savedoff

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 Mark Adams
 James Taylor**
 Russell Dicey

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 Tony Ellis
 David Wailes

TROMBONE

Michael Hoffman*
 David Stetson

BASS TROMBONE

Robert Sanders

TUBA

James Self*

TIMPANI

Todd Miller*

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 Cliff Hulling

HARP

Mindy Ball*
 Michelle Temple

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Will Hunter

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William Pruett