SEGERSTROM CENTER FOR THE ARTS
Renée and Henry Segerstrom Concert Hall
Concerts begin at 8 p.m. Preview talk hosted by Alan Chapman with Joseph Horowitz and Tony Palmer begins at 7 p.m.

2012-2013 HAL & JEANETTE SEGERSTROM FAMILY FOUNDATION CLASSICAL SERIES

CARL ST.CLAIR • CONDUCTOR | JOSEPH HORIZWITZ • ARTISTIC ADVISER
SUSANA PORETSKY • SOPRANO | HYE-YOUNG KIM • PIANO | TONY PALMER • FILM DIRECTOR
TONG WANG • CHOREOGRAPHER | MEMBERS OF UC IRVINE DEPARTMENT OF DANCE

TCHAIKOVSKY (1840-1893)
Excerpts from The Nutcracker, Op. 71
No. 14, Pas de deux
No. 12, Divertissement:
Chocolate (Spanish Dance)
   Aly Anderson, Melanie Anderson, Janelle Villanueva,
   Tivoli Evans, Ashley LaRosa, Skye Schmidt
Coffee (Arabian Dance)
   Karen Wing, Ryan Thomas, Mason Trueblood
Tea (Chinese Dance)
   Tracy Shen, Jeremy Zapanta
Trepak (Russian Dance)
   Alec Guthrie

Chapter from Swan Lake, Op. 20
No. 1, Scene
No. 3, Dance of the Swans
   Tiffany Arroyo, Tivoli Evans, Tracy Shen, Janelle Villanueva
No. 5, Hungarian Dance (Czardas)
   Jennifer Lott, Karen Wing, Alec Guthrie, McCree O’Kelley
No. 6, Spanish Dance
   Celeste Lanuza, Jessica Ryan, Jeremy Zapanta

Lullaby in a Storm from Sixteen Songs for Children, Op. 54
   Susana Poretsky, soprano • Hye-Young Kim, piano

STRAVINSKY (1882 - 1971)
Epilogue: Lullaby in the Land of Eternity from The Fairy’s Kiss

INTERMISSION

Excerpt from Stravinsky: Once at a Border (1982 film)
Directed by Tony Palmer

STRAVINSKY
The Rite of Spring
PART I: Adoration of the Earth
   Introduction
   The Augurs of Spring—Dances of the Young Girls
   Ritual of Abduction
   Spring Rounds
   Ritual of the Rival Tribes
   Procession of the Sage
   The Sage
   Dance of the Earth
PART II: The Sacrifice
   Introduction
   Mystic Circle of the Young Girls
   Glorification of the Chosen One
   Evocation of the Ancestors
   Ritual Action of the Ancestors
   Sacrificial Dance (The Chosen One)

Post-concert discussion with Carl St.Clair, Joseph Horowitz and Tony Palmer

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The Saturday, June 8, 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.
Tonight’s concert celebrates the centenary of Igor Stravinsky’s *The Rite of Spring* (*Le Sacre du Printemps*), premiered May 29, 1913, at Paris’s Théâtre des Champs-Élysées, with Pierre Monteux conducting and choreography by Vaslav Nijinsky—a premiere famous for the riot it provoked. So deafening were the jeers and catcalls that the dancers could not hear the music: Nijinsky frantically supervised standing on a backstage chair. That is: the riot was more a response to what was seen—a ritualized style of “ballet” as remote from tutus and swans as Stravinsky’s score (had it been audible) was from *Sleeping Beauty* or *Giselle*. It was not until the following April that Monteux led a concert performance of *The Rite of Spring*—and it is as a 35-minute concert piece, sans dance, that *The Rite* became a seminal 20th-century masterpiece.

The music’s fascination is multi-faceted. It wears two faces, diametrically opposed. Let’s call them “Dionysian” and “Apollonian.”

Considered as Dionysian music, *The Rite of Spring* is visceral, raw, brutal. Stravinsky called it “scenes from pagan Russia,” the last being a barbaric Sacrificial Dance depicting a virgin dancing herself to death. It is pertinent that Nicolas Roerich, the distinguished Russian painter who contributed to the scenario as well as designing backcloths and costumes for the first performance, was also an archeologist with specialized knowledge of the ancient Slavs. Roerich summarized “the ballet of *The Rite of Spring*” as “scenes of earthly joy and celestial triumph as understood by the Slavs.” Stravinsky once wrote that his first inspiration was envisioning “a solemn pagan rite: wise elders, seated in a circle, watching a young girl dance herself to death. They were sacrificing her to propitiate the god of spring.” A violent primal ceremony.

The Apollonian face of *The Rite of Spring*, by comparison, is non-violent: a pathbreaking compositional study in dissonant harmony and—especially—complex rhythm. While in recent decades the conductor/composer Pierre Boulez has influentially propagated this “objective” reading of the score (buttressed by a formal musical analysis anticipating the 12-tone procedures of Arnold Schoenberg), it was Stravinsky himself, in his post-World War I Parisian incarnation, who initially absorbed *The Rite of Spring* within a musical aesthetic promoting order and discipline. In exile from his beloved Russia, Stravinsky had reinvented himself as an Apollonian Francophile, rejecting Russian “anarchy” in favor of prevalent French ideals of aesthetic perfection. In his *Poetics of Music*, delivered at Harvard in...
Andersen’s “Ice Maiden,” in which an abandoned babe is kissed by a fairy; years later, as a young man about to be wed, he dies, reclaimed by the fairy’s kiss. The ballet is commonly read as an allegory for Tchaikovsky’s fate: kissed by the muses at birth, doomed to an early death. The Fairy’s Kiss is Stravinsky revisiting his own childhood, confiding his emotional roots. In particular, the ballet’s final section (or “coda”) — “Epilogue: Lullaby in the Land of Eternity” — is a heart-rending remembrance of childhood innocence. It ends part one of our concert.

And so this embodiment of “Russia,” linked to the sophisticated and westernized St. Petersburg in which Stravinsky grew up, connects to an Apollonian dimension of The Rite of Spring celebrated by such interpreters as Boulez or Esa-Pekka Salonen, for whom the music objectively exudes an ingenious compositional panache. For other interpreters of Stravinsky’s seminal score, its pummeling momentum, picturesque description, and Dionysian sonic seizures matter most.

WHO WAS STRAVINSKY?

Tonight’s concert juxtaposes two views of Stravinsky’s relationship with Russia. A larger question, addressed by Tony Palmer’s superb film documentary (parts of which we see tonight, and the whole of which is screened at UC Irvine on Friday, June 7, at 1 p.m. at the Contemporary Arts Center, Claire Trevor School of the Arts), is: Who was Stravinsky? No other composer whom we regularly encounter in the concert hall is as hard to place. And no other composer has shifted identity, posthumously, to the degree that Stravinsky has since his death in 1971.


1940, Stravinsky wrote: “I am well aware that there is a point of view that regards the period in which The Rite of Spring appeared as one that witnessed a revolution. . . . I deny the validity of that opinion. I hold that it was wrong to have considered me a revolutionary.” Having been dispossessed by Lenin’s Bolsheviks, he further “confessed” to be “completely insensitive to the prestige of revolution.”

Though it seems that both Stravinsky and Roerich had observed a jarring Russian peasant ritual – the dismembering of the straw effigy of a virgin – in conceiving The Rite, Stravinsky in Paris recast The Rite of Spring as kindred to the “neo-classical” works he composed in France and the United States in the ’20s, ’30s and ’40s. (That these works were less esteemed than his earlier, more “Russian” output doubtless contributed to his polemics against Slavic disorder.)

Our program tonight explores both faces of The Rite of Spring – Apollonian and Dionysian – as two faces of the “Russian Stravinsky.” In effect, we explore two faces of Russia itself.

We begin with Stravinsky’s admiration for his countryman Peter Ilyich Tchaikovsky – and we hear excerpts from the famous Tchaikovsky ballets Swan Lake and The Nutcracker as well as from Stravinsky’s 1928 Tchaikovsky homage The Fairy’s Kiss. This conjunction of Tchaikovsky with the severities of the later Stravinsky may seem paradoxical until it is understood that for Stravinsky Tchaikovsky embodied a cosmopolitan, even “European” alternative to such “disorderly” Russians as Modest Mussorgsky, with his “inadequate” technique. Tchaikovsky, by comparison, was fully schooled, an exquisite craftsman whose genius, for Stravinsky, resided not in his recklessly impassioned symphonies, but in such polished cameos as the Nutcracker character pieces we hear.

In The Fairy’s Kiss nearly all the tunes (however distilled and simplified by Stravinsky) are culled from Tchaikovsky’s songs (of which we hear the unforgettable poignant “Lullaby in a Storm”) and piano pieces. In fact, this ballet (little seen today) is arguably Stravinsky’s most confessional love letter to his homeland, and his most emotionally naked music. The story adapts Hans Christian
Before the turn of the 21st century, the dominant Western tendency had been to regard Stravinsky as an international modernist. "Music," he once wrote, "is given to us to establish an order in things; to order the chaotic and the personal into something perfectly controlled, conscious and capable of lasting vitality." Transcending politics and race, his idiom — according to a conventional wisdom his many pronouncements supported — is essentially cosmopolitan, with strong roots in the French avant-garde. In fact, Stravinsky sometimes called himself "French." A 1937 Chicago headline reported, "Stravinsky, in German, Says He's French."

But this Stravinsky wisdom has unraveled. Current scholarship, with Richard Taruskin of the University of California at Berkeley in the lead, resituates Stravinsky as "essentially Russian" — aesthetically, intellectually, musically, personally. What is more, Stravinsky himself discovered as much upon revisiting his homeland in 1962 at the age of 80. His amanuensis Robert Craft, observing him in rehearsal with the Moscow National Orchestra, observed: "He is more buoyant than I have ever seen him."

At his first Moscow concert, responding to insatiable applause, Stravinsky returned to the stage in his overcoat to tell the insatiable audience, "You see a very happy man." At a gala reception, he rose to say, "A man has one birthplace, one fatherland, one country — he can have only one country — and the place of his birth is the most important factor in his life. I regret that circumstances separated me from my fatherland, that I did not give birth to my works there and above all, that I was not there to help the new Soviet Union create its new music." Craft wrote in his journal from Moscow: "I.S. does regret his uprooting and exile more than anything else in his life . . . To be recognized and acclaimed as a Russian in Russia, and to be performed there, has meant more to him than anything else in the years I have known him." All his life Stravinsky thought in Russian and spoke other languages "in translation"; upon returning from Russia, he preferred to speak Russian almost exclusively for a period of months.

But perhaps the most dramatic Stravinsky revisionism is currently being practiced by Russian performers who are only now reclaiming their native son. For such leading Soviet-trained instrumentalists as the conductor Valery Gergiev and pianist Alexander Toradze (our soloist for next season's Shostakovich festival), Stravinsky was long forbidden fruit. Of course, they knew the early Stravinsky — The Firebird, Petrushka, The Rite of Spring. But the bulk of his output was unperformable in the Soviet Union. They are performing it now, belatedly, with the fervor of fresh converts to a cause rightfully their own. And Stravinsky sounds different — more "Russian" — as they purvey it. (Pacific Symphony audiences heard Toradze perform Stravinsky's Concerto for Piano and Winds in September 2006.)

For Russian musicians of my acquaintance, Stravinsky is at all times a Russian composer. The notion of a deracinated neo-classical Stravinsky — of Stravinsky as Parisian or cosmopolitan, transcending national identity — is not for them.

As a religious anti-Communist expatriate, Stravinsky distanced himself from Russia and its music as anarchic. And yet he drew on Russian folk song and ritual. His father had been a leading opera singer in St. Petersburg. Though he emphatically denied the possibility of extra-musical content in his "absolute" compositions, his grounding was not in symphony but in the theater, including the operas and ballets of Tchaikovsky. His fascination with ritual and physical movement were lifelong. What George Balanchine termed the "dance element" in Stravinsky is a prevailing feature.

It would take a psychiatrist to fathom Stravinsky's various exercises in self-denial. Taruskin has called Stravinsky an inveterate "liar" who in his various self-misrepresentations revealed "an astonishing, chronic sense of cultural inferiority." One does not have to fully agree with this combative assessment to recognize that Stravinsky's traumatic loss of his Russian homeland necessitated a heroic act of adaptation — of identity adjustment — which can never fully be sorted out.

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Part media installation and part dance concert, The Sacre Project re-envisions The Rite of Spring as a radically deconstructed performance event. The digital media installation remixes sections of The Rite of Spring, presented with small groups of dancers in “pods” arranged around the Samueli Theater. The audience is encouraged to walk through the room to watch and listen to the piece on their own individual terms. The dancers gradually transform the space from this unstructured experience to a circular performance environment, where the event concludes with the sacrificial dance from The Rite of Spring on the central platform.

Igor Stravinsky’s iconic score for The Rite of Spring was first performed in 1913 with choreography by Vaslav Nijinsky and scenic design by Nicholas Roerich. In 2013, The Sacre Project uses new dance material created by choreographers Lisa Naugle, Chad Michael Hall and Jodie Gates, processed and interpreted through digital projections and live video capture by John Crawford to examine notions of memory and embodiment. The Sacre Project situates dance in a non-traditional setting, incorporating advanced visual and sonic environments that interact with choreography and dancers to evoke an uneasy marriage between media installation and theatrical performance.

The Sacre Project is produced by Claire Trevor School of the Arts at University of California, Irvine, in cooperation with Pacific Symphony. “It’s truly a collaborative project,” says director John Crawford. “While our school’s choreographers, designers, dancers and musicians are digging deeply into the heritage of this hugely influential work, our guiding vision is to create a new work that integrates digital media with the performing arts to embody a Rite of Spring for the 21st century.”
A Guide to
THE RITE OF SPRING
Infographic by Kurt Mortensen, inspired by Nicholas Roerich’s costume and set design for the original 1913 production

PART I:
Adoration of the Earth

Introduction: Nature is awakening with the arrival of Spring.

The Augurs of Spring—Dances of the Young Girls:
An old crone, who has lived a supernaturally long life and knows the secrets of nature and soothsaying, teaches the young men in the tribe how to jump to warm the earth and interpret the will of their Sun God Yarilo. The young girls dance in celebration of Spring.

Ritual of Abduction:
The young men chase the women as part of a pagan courting ritual.

Spring Rounds: The “Khorovod” is a traditional round dance performed by ancient Slavic people holding hands in a circle, representing the Sun.

Ritual of the Rival Tribes: Celebrants divide into opposing factions and play competitive games.

Procession of the Sage: The entrance of the tribe’s wisest elder breaks up the series of dances and games.

The Sage: All celebrants of The Rite of Spring tremble in anticipation of the Sage blessing the earth with a kiss.

Dance of the Earth: A vernal dance concludes the first part as the people rejoice in celebration.
Pictures of Pagan Russia in Two Parts

_The Rite of Spring_ depicts a day and a night in the life of the ancient Slavs in which a pagan ritual sacrifice culminates in a young girl dancing herself to death.

**PART II: The Sacrifice**

**Introduction:**
The young women of the tribe gather on a sacred hill.

**Mystic Circle of the Young Girls:**
Young maidens walk in circular patterns, performing secret rites. One trips and falls. She gets up and continues, but when she falls again, fate has decided: She is the chosen one.

**Glorification of the Chosen One:**
The maidens encircle the chosen one, paralyzed with fear. They dance around her, paying homage to Yarilo’s bride.

**Evocation of the Ancestors:**
The ancestors are summoned. Their souls are awakened to life as the celebrants honor the deceased.

**Ritual Action of the Ancestors:**
The men of the tribe enter, dance around the chosen one and perform an inspection ritual.

**Sacrificial Dance (The Chosen One):**
The Chosen One emerges from her paralysis and performs the sacrificial dance. She dies so her people can continue to prosper. As she collapses, the elders wearing bear skins, catch her fall, lift her up and present her to Yarilo. She and the Sun God are now joined in a mystical union.
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.
Joseph Horowitz, Pacific Symphony’s artistic adviser since 1999, has long been a pioneer in thematic, interdisciplinary classical music programming, beginning with his tenure as artistic adviser for the annual Schubertiade at New York’s 92nd Street Y. As executive director of the Brooklyn Philharmonic Orchestra, he received national attention for “the Russian Stravinsky,” “Dvořák and America,” “American Transcendentalists,” “Flamenco” and other festivals that explored the folk roots of concert works and the quest for national identity through the arts. Now an artistic adviser to various American orchestras, he has created more than three dozen interdisciplinary music festivals since 1985. He is also the founding artistic director of Washington, D.C.’s path-breaking chamber orchestra, PostClassical Ensemble, in which capacity he has produced two DVDs for Naxos that feature classical documentary films with newly recorded soundtracks. He is also the award-winning author of eight books that address the institutional history of classical music in the United States. Both Classical Music in America: A History (2005) and Artists in Exile (2008) were named best books of the year by The Economist. The Czech Parliament has awarded him a certificate of appreciation; he is also the recipient of a Guggenheim Fellowship and fellowships from the National Endowment for the Humanities and Columbia University.

Hailed by the San Francisco Chronicle for having a voice of “extraordinary passion and power” and her “grand but emotionally transparent” characterizations, Susana Poretsky began the 2012-13 season singing Verdi’s Requiem with the Atlanta Symphony Orchestra in their program of the Defiant Requiem: Verdi at Terezin. Last season, she sang Ravel’s Chansons Madécasses and Beethoven’s Symphony No. 9 with Pacific Symphony as well as Verdi’s Requiem with the Reno Philharmonic.

Following a triumph at Plácido Domingo’s Operalia competition in 1998, she was invited to sing a gala concert with the tenor in Japan and subsequently, Suzuki in Madama Butterfly with Los Angeles Opera. Among the mezzo-soprano’s other recent engagements in America are Pauline in Pique Dame with both Los Angeles Opera and Washington National Opera, the title role in Carmen with the Fort Worth Opera; Fenena in Nabucco, Margret in Wozzeck and Anna in Maria Stuarda with San Diego Opera; and concert performances of Rimsky-Korsakov’s Mlada with Michael Tilson Thomas and the San Francisco Symphony.

In Europe, Poretsky was recently heard in performances of Francesca Zambello’s production of Prokofiev’s War and Peace at the Paris Opera (released on DVD), as Adalgisa in Norma and Charlotte in Massenet’s Werther at the Royal Opera in Stockholm, Fenena in Nabucco at the Arena di Verona and the title role in Bizet’s Carmen with Theatre de la Monnaie in Brussels under the baton of Antonio Pappano, after already having sung the same role in Japan and in South Africa. She made her La Scala debut in Ariadne auf Naxos under Giuseppe Sinopoli’s baton and at the Mannheim National Theater as Marina Mnishek in Boris Godunov.

Hye-Young Kim is an active collaborative pianist and coach in a wide variety of repertoire and ensembles. She has performed on many stages including Centennial Hall in South Korea, Suntory Hall in Japan and National Concert Hall in Taiwan. She has served as a collaborative pianist and an instrumental and vocal coach for Pacific Symphony, USC Chamber Choir, USC Opera, UCLA Opera, Songfest and American Institute of Musical Studies in Graz, Austria. Her performances have appeared on numerous radio broadcasts for PBC, KBS and MBC in Korea, Taiwanese radio, and KUSC and KMZT in Los Angeles.

She received her bachelor of music degree in piano performance from Kyungpook National University in South Korea, and her master and doctor of musical arts degrees from the University of Southern California in keyboard collaborative arts and was awarded the distinguished Gwendolyn Koldofsky Scholarship Award for five consecutive years. Kim is currently an adjunct faculty member at the Chapman University Hall–Musco Conservatory of Music.
Tony Palmer’s vast filmography of over 100 films ranges from early works with The Beatles, Cream, Jimi Hendrix and Frank Zappa (200 Motels), to the famous portraits with and about Walton, Britten, Stravinsky, Maria Callas, John Osborne, Leonard Cohen (Bird on a Wire), Margot Fonteyn and Menuhin. His 7-hour, 45-minute film on Wagner, starring Richard Burton, Laurence Olivier and Vanessa Redgrave, was described by the Los Angeles Times as “one of the most beautiful films ever made.” Among over 40 international prizes for his work are 12 gold medals at the New York Film & Television Festival, as well as numerous BAFTA (British Academy of Film & Television), Emmy & Grierson nominations and awards. An honorary citizen of both Athens and New Orleans, a Fellow of the Royal Geographical Society & DLitt., he is the only person to have won the Prix Italia twice.

His 1982 film, Stravinsky: Once at a Border, won the Special Jury Prize at the San Francisco Film Festival and was lauded a “superb documentary which achieved miracles of compression, lucidity and respect” by The New York Times. His other award-winning films include Callas, Wagner, A Time There Was, Peter Sellers, All You Need is Love, At the Haunted End of the Day, profiles on Liberace, Hugh Hefner and Michael Crawford, God Rot Tunbridge Wells, Menuhin, Testimony, The Symphony of Sorrowful songs, England My England, Brahms and the Little Singing Girls, Hero: The Story of Bobby Moore, Toward the Unknown Region – Malcolm Arnold, Margot, The Harvest of Sorrow and Ivry Gitlis, among others.

Following a successful career as a principal artist, Tong Wang has continued to devote his talents to the field of dance as a choreographer, dance professor and master teacher. In recent years, Wang’s creative works have continued to become notable internationally. While his choreographic works have received high praise from the nationally ranked dance departments of University of Utah, Butler University and University of California, Irvine (UCI), his work has also been performed by companies such as Ballet West, China Military Dance Ensemble and Ballet Arkansas. His work Chase has been performed in the United States and China numerous times and was broadcast by China Central Television Station. One of his most recent works, Qiu Yie, won him an Outstanding Choreographer Award at the 2012 Youth America Grand Prix, the largest ballet competition in the world.

After graduating with honors from the prestigious Beijing Dance Academy in 1986, Wang performed as a principal dancer with companies such as Shanghai Ballet, Tulsa Ballet Theatre, Dayton Ballet, Colorado Ballet and, most recently, Ballet West. While dancing professionally, Wang completed his B.F.A. and M.F.A. degrees in ballet teaching and choreography with the University of Utah ballet department and also worked as a guest faculty member from 2000-2005. From 2005-2011, Wang served as assistant professor of dance at Wright State University and Butler University. In Fall 2011, Wang joined the distinguished dance department of UCI.
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 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 repertoire ranging from the great orchestral masterworks to music from today’s most prominent composers, highlighted by the annual American Composers Festival and a series of multi-media concerts called Music Unwound. Last season, the Symphony launched the highly successful opera and vocal initiative, Symphonic Voices. It also offers a popular Pops season, enhanced by state-of-the-art video and sound, led by Principal Pops Conductor Richard Kaufman, who celebrates 22 years with the orchestra in 2013-14. Each Symphony season also includes Café Ludwig, a chamber music series, and Classical Connections, an orchestral matinee series offering rich explorations of selected works led by St.Clair. Assistant Conductor Alejandro Gutiérrez began serving this season as music director of Pacific Symphony Youth Orchestra and also leads Family and Youth Concerts. New in 2013, Pacific Symphony is collaborating with a number of modern musicians and artists and hosting the Wavelength Festival of Music at the Pacific Amphitheatre in August.

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 Clark, took place 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 and since 1987, the orchestra has additionally presented a summer outdoor series at Irvine’s Verizon Wireless Amphitheater. In 2006-07, the Symphony moved into the Renée and Henry Segerstrom Concert Hall, with striking architecture by Cesar Pelli and acoustics by Russell Johnson—and in 2008, inaugurated the hall’s critically acclaimed 4,322-pipe William J. Gillespie Concert Organ. The orchestra embarked on its first European tour in 2006, performing in nine cities in three countries.

The 2013-14 season will see the continuation of a recent slate of recordings that began with two newly released CDs in 2012-13 featuring two of today’s leading composers, Philip Glass’ The Passion of Ramakrishna and Michael Daugherty's Mount Rushmore, both the result of works commissioned and performed by the Symphony, with three more recordings due to be released over the next few years. These feature the music of Symphony-commissioned works by William Bolcom, Songs of Lorca and Prometheus, James Newton Howard’s I Would Plant a Tree and Richard Danielpour’s Toward a Season of Peace. The Symphony has also commissioned and recorded An American Requiem, by Danielpour and Elliot Goldenthal’s Fire Water Paper: A Vietnam Oratorio with Yo-Yo Ma. Other recordings have included collaborations with such composers as Lucas Foss and Toru Takemitsu. It has also commissioned such leading composers as Paul Chihara, Daniel Catán, William Kraft, Ana Lara, Tobias Picker, Christopher Theofanidis, Frank Ticheli and Chen Yi.

In both 2005 and 2010, the Symphony received the prestigious ASCAP Award for Adventurous Programming. Also 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 Symphony’s award-winning education programs benefit from the vision of St.Clair and are designed to integrate the orchestra and its music into the community in ways that stimulate all ages. The Symphony’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 as well as Santa Ana Strings.
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  
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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

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

**VIOLA**
Robert Becker*  
Catherine and James Emmi Chair  
Mereder Crawford**  
Carolyn Riley  
John Acevedo  
Erik Rynearson  
Luke Maurer  
Julia Staudhammer*  
Joseph Wen-Xiang Zhang  
Pamela Jacobson  
Adam Neeley  
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

**BASS**
Steven Edelman*  
Douglas Basye**  
Christian Kollgaard  
David Parmeter†  
Paul Zibits  
David Black  
Andrew Bumatay*  
Constance Deeter

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

**PI显LO**
Cynthia Ellis

**OBOE**
Jessica Pearlman**  
Suzanne R. Chonette Chair  
Deborah Shidler

**ENGLISH HORN**
Lelie Resnick

**CLARINET**
Benjamin Lulich*  
The Hanson Family Foundation Chair  
David Chang

**BASS CLARINET**
Joshua Ranz

**BASSOON**
Rose Corrigan*  
Elliott Moreau  
Andrew Klein  
Allen Savedoff

**CONTRABASSOON**
Allen Savedoff

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

**TRUMPET**
Barry Perkins*  
Tony Ellis  
David Wailes

**TROMBONE**
Michael Hoffman*  
David Stetson

**BASS TROMBONE**
Robert Sanders

**Tuba**
James Self*

**TIMPANI**
Todd Miller*

**PERCUSSION**
Robert A. Slack*  
Cliff Hulling

**HARP**
Mindy Ball*  
Michelle Temple

**PIANO•CELESTE**
Sandra Matthews*

**PERSONNEL MANAGER**
Paul Zibits

**LIBRARIANS**
Russell Dicey  
Brent Anderson

**PRODUCTION STAGE MANAGER**
Will Hunter

**ASSISTANT STAGE MANAGER**
William Pruett

* Principal  
** Assistant Principal  
† On Leave

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

Celebrating 30 or more years with Pacific Symphony this season.
**SCHEDULE OF EVENTS: JUNE 8**

All activities take place on the Plaza at Segerstrom Center for the Arts unless otherwise indicated.

5 p.m.: **Food trucks and activity booths open**
Live movement and art workshops presented by The Drawing Board, The ReRite of Spring iPad remixes, an interactive dance booth in the concert hall lobby and more!

5:10-5:25 p.m.: **Fourtunates Woodwind Quartet**
A classical quartet of flute, oboe, clarinet and bassoon from members of Pacific Symphony Youth Ensembles.

5:30-5:50 p.m.: **Laguna Flutes**
A flute ensemble for the 21st century, made up of 21 flutes, led by Pacific Symphony’s principal piccolo Cynthia Ellis. Instrumentation includes piccolo, C flutes, 5 alto flutes and 2 bass flutes.

6-6:35 p.m.: **Helix Collective**
With their out-of-the-box mix of classical, world and rock ‘n’ roll, Helix Collective turns the Plazacast into a classical dance club. The group provides quickie dance lessons during the show including salsa, Bollywood, bluegrass and klezmer. It’s a lightning-speed trip around the world, so wear your dancing shoes and get ready to party!

6:45-7 p.m.: **Santa Ana Strings**
Come hear the Santa Ana Strings perform for their third performance this season! Watch these 4th- and 5th-grade violin students perform with the assistance of Pacific Symphony musicians. This after-school program is a partnership between Pacific Symphony, THINK Together and Santa Ana Unified School District.

7 p.m.: **The Sacre Project** *(Samueli Theater)*
The Sacre Project, presented by UC Irvine’s Claire Trevor School of the Arts in collaboration with Pacific Symphony, is a part media installation, part dance performance that re-envisions *The Rite of Spring* as a radically deconstructed performance event. Directed by John Crawford, the performance includes new dance material created by three choreographers.

7:30 p.m.: **Preview Talk with Rich Capparela**

8 p.m.: **The Rite of Spring** Concert begins
Turn to page 1 for program information.

**INTERMISSION:** Live interviews conducted by host Rich Capparela

10:15 p.m.: **Concert Talk-Back with Music Director Carl St.Clair, Artistic Adviser Joseph Horowitz and film director Tony Palmer** *(Segerstrom Concert Hall)*

10:15 p.m.: **The Sacre Project** *(Samueli Theater)*