JAN. 10, 11, 12

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.

presents

2012-2013 HAL & JEANETTE SEGERSTROM
FAMILY FOUNDATION CLASSICAL SERIES

GARRY WALKER • CONDUCTOR
JAMES EHNES • VIOLIN

LUDWIG VAN BEETHOVEN
Concerto in D Major for Violin and Orchestra, Op. 61
(1770-1827)
Allegro ma non troppo
Larghetto
Rondo: Allegro
James Ehnes

NIKOLAI RIMSKY-KORSAKOV
Scheherazade, Op. 35
(1844-1908)
The Sea and Sindbad’s Ship
The Tale of Prince Kalendar
The Young Prince and the Young Princess
The Festival at Bagdad. The Sea. The Ship Goes to Pieces on a Rock.

INTERMISSION

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Violin Concerto in D Major

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

Performance Time: 42 minutes

Background

Our modern clichés about the composer’s temperament — sensitive, tormented by life, struggling with ideas — owe much to the realities of Beethoven’s life. In some of his symphonies, sonatas and quartets, we can almost hear him working through seemingly irreconcilable difficulties to achieve a beautiful result. The concerto, by contrast, was a form that seemed to fit Beethoven like a glove: grand in scale yet formally congenial to him, offering a forum for discourse between a single soloist and the massed forces of the orchestra. We hear this aptness in all the piano concertos (Beethoven was, after all, a pianist), and perhaps most surprisingly in his magnificent Violin Concerto in D Major.

This concerto, probably the most beloved and certainly the most frequently programmed in the repertory, possesses all the grandeur of the piano concertos. It exceeds the scale of any violin concerto that preceded it, and also begins with the longest introduction of any violin concerto preceding the soloist’s entrance. These are familiar hallmarks of Beethoven the form-breaker and innovator — signs of the new level of serious utterance that Beethoven brought to the concerto form. But we love this concerto more for its sheer beauty than for its innovations.

The concerto was supposedly the subject of a rash boast by the master; he was said to be so confident in its lasting merit that when he wrote it at age 36 (it bears the early-middle Op. No. 61), he went so far as to predict that violinists would still be playing it 50 years after his death. This picturesque story was told to illustrate both the scale of Beethoven’s talent — the concerto remains agelessly popular more than two centuries after he wrote it — and his outsized ego, fueled by determination and unconfined by seemingly modesty.

But the facts surrounding composition of the work belie the lore, or at least some of it. Beethoven was persuaded to write the concerto for one of the best-known violin virtuosi of his day, Franz Clement, and everything about the circumstances of its creation seems to have contributed to a circus-like atmosphere at the premiere. Clement was by all accounts a remarkable soloist who had been a spectacular child prodigy, but he never outgrew a penchant for daredevil showmanship. There are no definitive firsthand reports of his first performance, but according to some hearsay accounts he insisted on sight-reading it and inserting a sonata of his own composition in the middle or at the end of Beethoven’s work. In performing his own sonata, he is said to have held the violin upside down and played on one string.

Another surprising circumstance was the haste of the concerto’s composition. We know that Beethoven often agonized over his music, but for this benefit concert (with Clement himself as beneficiary) there was no time for indecision, or even for preparatory conferences with the soloist. The orchestra, too, was said to be unrehearsed. Small wonder that the initial commentary was unenthusiastic.

One contemporary critic, Johannes Moser, described Beethoven’s thematic material as commonplace, confused, wearisome and repetitious. It’s difficult to reconcile that description with the concerto that we know and love today, but not with its performance history — which included only three public hearings between 1806 and 1844.

What to Listen for

In addition to the characteristic grandeur and dignity we hear in Beethoven’s piano concertos, the violin concerto is also written with a sympathy for the instrument that is not always evident in Beethoven: While some of his compositions for piano, voice and strings (in the quartets) seem written to challenge or contradict their usual modes of expression, a cantabile quality that pervades the violin concerto is the very essence of violinistic writing, like a song without words.

This sense of instrumental sympathy and singing line is achieved without cliché. The first movement declares its gravitas by opening with four startling beats on the timpani, and though it is marked “Allegro,” there is an air of stateliness and a poetic introduction to the much-loved main theme — a six-note ascending phrase that begins on the third note of the scale, F#, and ascends to the tonic of D before dropping back down to the dominant A. This simple melody, one of the most familiar in the violin repertoire, could have been built around a central triplet, but Beethoven achieves a more poetic effect by using only half-, quarter- and eighth-notes without triplet figures.

While the concerto’s second movement, a Larghetto, is in G major, the third (and final) returns to D major, framing the concerto in moods of similarity and contrast. The opening movement Allegro is dignified and almost solemn (the “allegro” pace is marked “ma non troppo” — “but not too much”), built grandly upon a four-beat motif. Where it sings, the closing rondo, with a full-out Allegro, dances with a six-beat motif that is charged with energy and a sense of celebration. Its finale, a soaring arpeggiated phrase that ascends an octave and a fourth to end on a single blast of the tonic D major, is a short summation for Beethoven — but powerfully emphatic.
First comes a warning, ominous and loud, with a distinctive tang we can’t quite place. The melody is based on a whole-note scale and is spiced with chromaticism. East Asian? Arabian? Before we can be sure, this blaring statement is suddenly hushed, giving way to the ethereally poetic voice of a lone violin. It is the voice of a woman, backed by harp chords that surround her like diaphanous veils. Of course she is the beautiful Scheherazade, and in a matter of seconds she has transported us to a setting whose exoticism is beyond anything we could imagine without the brilliance of Nikolai Rimsky-Korsakov. The newlywed Scheherazade is beguiling her husband and us with vivid tales of sultans, princes and the voyager Sinbad known to us as The Thousand and One Nights.

All musical compositions begin in a flash of the composer’s imagination and seek to engage our imagination as listeners. But in Scheherazade, which is inspired by literature and suggests storybook elements, the vividness of the music’s imaginary universe — the colors, the textures, even the scents of a faraway time and place — enfolds us with the intensity of a fairy tale come to life. Few works in the classical repertory reach this level of vibrant sensuality; it is as if that first ominous warning, representing the grumpy Sultan Shahriyar, who holds the power of life and death over Scheherazade, is also telling us “once upon a time.” Once we have met him, a world of musical wonders opens to us.

Background

It’s not surprising that Scheherazade is Rimsky-Korsakov’s most enduringly popular work. It brings together the elements that most suited his musical talents: his obsession with travel and the sea, the Russian fascination with sunny southern climes, a dramatically shifting narrative line, and the call for a broadly descriptive orchestral palette. (Rimsky-Korsakov was, of course, one of music history’s greatest orchestral colorists, and Scheherazade has been recognized for its superlative orchestration since its premiere in 1888).

Scheherazade’s germination began in 1887 with the death of Rimsky-Korsakov’s friend Alexander Borodin, a seminal figure in Russian music and with Rimsky-Korsakov a member of the “Mighty Five.” But in a broader sense, it can be traced to Rimsky-Korsakov’s childhood. His experience of life was constrained by parents who sheltered him, but his imagination was fired by his older brother Voin, whom he idolized, and by the tradition of naval service in his family dating back generations. By age 12, Rimsky-Korsakov had ventured outside the confines of the town of Tikhvin only three times, but Voin was seeing the world in service to the Russian navy. Young Nikolai pored over letters from his older brother again and again, and despite never having seen the sea, he became obsessed by it. The young Nikolai spent his time immersed in nautical references and studying the fine points of naval practice, even constructing a model brig. In his early teens his gifts for literature and music, though strong, appear to have been sidelines.

But the unusual depth of Rimsky-Korsakov’s talent for music did not go unrecognized by those around him, including Voin, who encouraged him to continue his piano studies. At age 15 he began studies with a new teacher who exposed him to composers such as Robert Schumann and to the idea of composing more seriously than he had as a precocious 10-year-old. When he was 18, he not only graduated from the School of Mathematical and Navigational Sciences in St. Petersburg; he also met César Cui, Mily Balakirev and Modest Mussorgsky, all major Russian composers in their 20s. His career began with a combination of military and cultural elements that would be impossible to duplicate today: He accepted his naval commission and embarked on a 32-month cruise aboard a clipper ship, where he supplemented his work with the intensive study of music, literature and musical composition. And, like his brother Voin, he saw the world — devouring the experience of foreign travel with a passion that remained with him for the rest of his life, even though opportunities for later travels came only rarely.

Having seen the lands then known as the Orient, Rimsky-Korsakov first tried to capture their spirit in his Antar Symphony in 1868, based on a French volume of Arab melodies he borrowed from his friend Alexander Borodin. But after taking his wife and young son on a trip that included the Crimean towns of Sevastapol and Bakhchisaray, he was deeply affected by his firsthand experience of foreign cultures teeming with sounds and music — “the coffee houses, the shouts of … vendors, the chanting of the muezzins on the minarets, the services in the mosques, and the oriental music.” These inspired him to revise the Antar Symphony.

Then, in 1887, Alexander Borodin died. Now firmly established as a composer, the 42-year-old Rimsky-Korsakov was deeply affected by the loss of his close friend and musical ally, and tabled his own compositional work to finish Borodin’s incomplete opera Prince Igor. But his immersion in Borodin’s music inspired by the distant Russian realms and Polovtsian folkways seems to have reigned Rimsky-Korsakov’s musical wanderlust, and he soon began work on the “Oriental fantasy” that became Scheherazade. It is an orchestral suite.
But the many stories of the 1,001 Arabian nights are ultimately the story of a single romance, as Scheherazade’s wisdom and charm prove even more important than her beauty in saving her life and redeeming the sultan from his bitterness — and in the suite’s third movement we sense the gathering triumph of romance in the onrushing lyricism of “The Young Prince and the Young Princess.” This plays out in high and low strings, woodwinds and harp. This tapestry of themes culminates in a series of figures that are hushed, yet seem on the verge of bursting with tense energy.

The final movement, “The Festival in Baghdad,” is the most episodic of all and the most climactic in its dynamics and scoring. Dance rhythms are spiced with tambourine and cymbal, then further emphasized with bass and snare drums as their momentum increases. We hear the gathering energy of Sinbad’s sea-tossed ship until it is finally broken to pieces. And we hear final reprises of both Scheherazade’s and Sultan Shahriyar’s themes until they are finally resolved in the suite’s finale — the sultan pacified, Scheherazade serenely triumphant.

To listen to this orchestral spectacle is to experience not just the introduction, development and resolution of melodies, but also one of Western music’s great feats of orchestration. The New Zealand-based musicologist Paul Serotsky calls Rimsky-Korsakov “…the Master Magician of orchestration, surpassing even Wagner and Berlioz.” (He closely studied Berlioz’s Treatise on Orchestration and later wrote his own text on the subject.) “His best work is utterly unrivalled in the quality of its scoring,” notes Serotsky — entrancing sounds conjured by the very simplest of means. The music of Scheherazade is like a magic carpet: it can transport you to another world.” In his autobiography, Rimsky-Korsakov bristled at the idea that his masterly evocation of color and texture was a cosmetic or surface feature of the score; rather, he deemed it the very essence of the music itself, no less so than melody or harmony.

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

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.of symphonic scope based on The Arabian Nights, a compilation of Arabic, Persian and Indian stories that had already been part of world culture for a millennium. An edition by the French translator Antoine Galland was popular in the West throughout the 19th century.

What to Listen for

The four movements of Scheherazade bear names based on incidents in the course of The Arabian Nights, but Rimsky-Korsakov’s observations in his memoirs confirm that the musical passages correspond not to individual plot details, but to a general sense of the overall narrative, with the listener invited to visualize a more specific scenario. In the first movement, “The Sea and Sinbad’s Ship,” we can easily supply it from the very beginning, when two oppositional themes — the overbearing, brass-dominated announcement of Sultan Shahriyar and Scheherazade’s beautiful violin theme, introduced by a woodwind choir and tinged with melancholy before it blossoms into storytelling mode. Underlying both themes we can hear the ebbing, swelling sea. The phrase “bounding main” was never so apt.

In the second movement, “The Tale of Prince Kalendar,” Rimsky-Korsakov’s version of an “oriental” melody migrates through the orchestra in alternation with tutti iterations played in unison. In this as in all of the movements, Rimsky-Korsakov employs the brasses for brightness and to throw the textures and colors of other orchestral choirs into relief. A whirling theme by a solo clarinet captures the spinning motion of the Kalendar tribal dervishes.

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SAM B. ERSAN

We are grateful to our generous patron, Sam B. Ersan, for his artist sponsorship. An avid lover of classical music since childhood, Mr. Ersan is an enthusiastic and passionate supporter of chamber and orchestral music in San Diego and Orange County. He serves on the Board of the San Diego Symphony, and has established a chamber music series at UCSD. Thank you, Sam Ersan!
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 Theofanidis 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.
Named one of the “10 Brightest New Stars for 2007” by BBC Music Magazine, Scottish conductor Garry Walker is widely recognized for the intense rapport he creates with musicians and audiences. The young Maestro was named Permanent Guest Conductor of the Royal Philharmonic Orchestra in 2003, Principal Conductor of Paragon Ensemble since 2000, Principal Guest Conductor of the Royal Scottish National Orchestra and is a frequent and popular guest at the Edinburgh Festival. He also enjoys a close association with Red Note Ensemble, Scotland’s premiere contemporary music ensemble.

Walker has conducted such orchestras as the Deutsche Symphonie-Orchester Berlin, Orchestre Philharmonique de Luxembourg, Hannover’s NDR Radiophilharmonie, the Hallé, Melbourne Symphony Orchestra, BBC Symphony, Gothenberg, English Northern Philharmonia, Royal Liverpool Philharmonic Orchestra, BBC National Orchestra of Wales, National Youth Orchestra of Scotland, Scottish, BBC Scottish and Royal Scottish Symphony Orchestras, as well as the London Sinfonietta, City of Birmingham Symphony Orchestra, London Philharmonia and the Orchestre National d’Île-de-France. Walker has worked with such distinguished soloists as Mischa Maisky, Maxim Vengerov, Truls Mørk, Ralph Kirshbaum, Janine Jansen and Jonas Kaufmann, and led the English National Opera, Opera de Lyon and Scottish Opera.

Walker’s 2012-13 international engagements include a return to the Auckland Philharmonia, conducting James Ehnes in the Elgar Violin Concerto, appearances with the BBC National Orchestra of Wales, BBC Symphony at Barbican Hall and debut appearances with the Adelaide Symphony Orchestra. Last season’s highlights included a new production of Poulenc’s La Voix Humaine at the Linbury Studio, Royal Opera House Covent Garden and a new production by Calixto Bieito of Toshio Hosokawa’s Hanjo at the Ruhr Triennale.

Born and educated in Edinburgh, Walker took up the cello at age 7 and became a member of the National Youth Orchestra of Scotland. Walker graduated with “distinction” from the Royal Northern College of Music in 1999 as the first conductor to ever receive this honor from the College and was first prize winner in the Sixth Leeds Conductor’s Competition.

Known for his virtuosity and probing musicianship, violinist James Ehnes has performed in over 30 countries on five continents, appearing regularly in the world’s great concert halls and with many of the most celebrated orchestras and conductors. In the 2012-13 season, Ehnes performs around the world. Season highlights include the Brahms Concerto with Valery Gergiev and the London Symphony Orchestra at New York’s Avery Fisher Hall, a tour to the far north of Canada with the National Arts Centre Orchestra, a solo violin recital at the Aix-en-Provence Easter Festival and return engagements with the Philharmonia, Rotterdam Philharmonic and San Francisco, St. Louis, Toronto, Gothenburg and City of Birmingham Symphony Orchestras. An avid chamber musician, Ehnes tours with his string quartet, the Ehnes Quartet, and leads the winter and summer festivals of the Seattle Chamber Music Society, where he is the artistic director.

Ehnes has an extensive discography of over 25 recordings featuring music ranging from J.S. Bach to John Adams. Recent projects include two CDs of the music of Béla Bartók as well as a recording of Tchaikovsky’s complete works for violin. Upcoming releases include another Bartók disc as well as concertos by Britten, Shostakovich and Prokofiev. His recordings have been honored with many international awards and prizes, including a Grammy, a Gramophone and six Juno Awards.

Ehnes began violin studies at the age of 4, and at age 9 became a protégé of the noted Canadian violinist Francis Chaplin. He studied from 1993 to 1997 at The Juilliard School, winning the Peter Mennin Prize for Outstanding Achievement and Leadership in Music upon his graduation. Ehnes first gained national recognition in 1987 as winner of the Grand Prize in Strings at the Canadian Music Competition. The following year he won the First Prize in Strings at the Canadian Music Festival, the youngest musician ever to do so. At age 13, he made his major orchestral solo debut with the Orchestre symphonique de Montréal.

Ehnes has won numerous awards and prizes, including the first Ivan Galamian Memorial Award, the Canada Council for the Arts’ Virginia Parker Prize and a 2005 Avery Fisher Career Grant. In October 2005, James was honored by Brandon University with a doctor of music degree (honoris causa) and in July 2007 he became the youngest person ever elected as a fellow to the Royal Society of Canada. On July 1, 2010, the Governor General of Canada appointed him a Member of the Order of Canada. Ehnes plays the “Marsick” Stradivarius of 1715.
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, now in his final season with the Symphony, and newly appointed Assistant Conductor Alejandro Gutiérrez both bring a passionate commitment to building the next generation of audience and performer through 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.
The musicians of Pacific Symphony are members of the American Federation of Musicians, Local 7.