

SEGERSTROM CENTER FOR THE ARTS
RENÉE AND HENRY SEGERSTROM CONCERT HALL



presents

2016-17 HAL & JEANETTE SEGERSTROM FAMILY FOUNDATION CLASSICAL SERIES

Performance begins at 8 p.m.; Preview talk with Alan Chapman begins at 7 p.m.

JEAN-MARIE ZEITOUNI • CONDUCTOR | **LOUIS LORTIE** • PIANO

Wolfgang Amadeus Mozart (1756-1791)

Symphony No. 31 in D Major, K. 297 (300a) (Paris)

Allegro assai
Andantino
Allegro

Frédéric Chopin (1810-1849)

**Concerto No. 2 in F Minor for Piano and Orchestra,
Op. 21**

Maestoso
Larghetto
Allegro vivace
Louis Lortie

INTERMISSION

Claude Debussy (1862-1918)

Ibéria from *Images*

Par les rues et par les chemins (In the Streets
and Byways)
Les parfums de la nuit (The Fragrances of the Night)
Le matin d'un jour de fête (The Morning of a
Festival Day)

Maurice Ravel (1875-1937)

La Valse

The 2016-17 Piano Soloists are generously sponsored by **The Michelle F. Rohé Distinguished Pianists Fund.**

The Thursday night concert is generously sponsored by **Judith Posnikoff.**

The Saturday night concert is generously sponsored by **Symphony 100.**

PACIFIC SYMPHONY PROUDLY RECOGNIZES ITS OFFICIAL PARTNERS



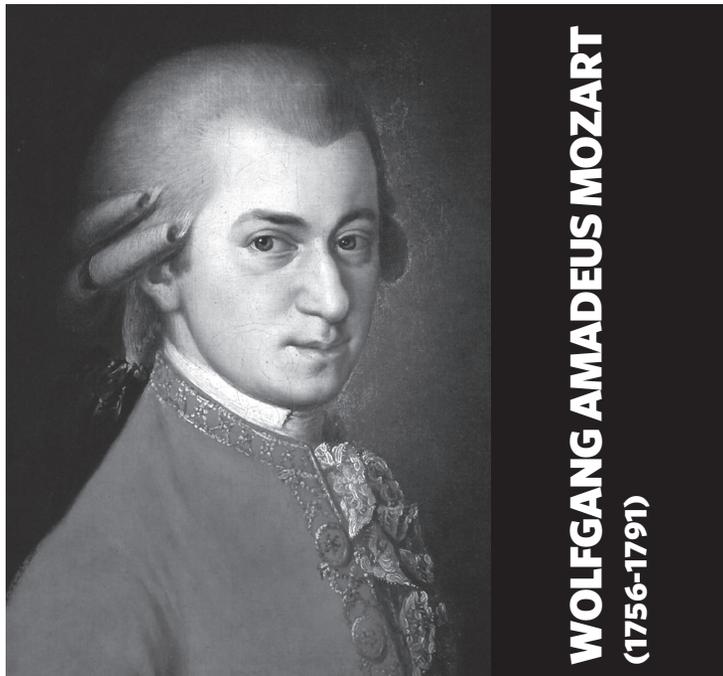
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The Saturday, April 29, concert is being recorded for broadcast on
Sunday, July 9, at 7 p.m. on Classical KUSC.



WOLFGANG AMADEUS MOZART
(1756-1791)

Symphony No. 31, "Paris"

WOLFGANG AMADEUS MOZART (1756-1791)

Instrumentation: 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, strings, percussion

Performance time: 17 minutes

Background

When it comes to Mozart, it's not easy to surprise today's listeners. Program annotators often resort to quoting the composer's letters, which can be charming, funny and even shocking by turns. His Symphony No. 31 fairly begs for this approach: Mozart was living in Paris in 1778 when he composed it, but his father, who usually travelled with him, was detained at home. Mozart stayed in Paris for six months competing with other composers for commissions, and on all such trips he griped freely about the failure of potential patrons to recognize his superiority over other composers. His letters to Leopold casually flaunt his disdain for the concertgoers of Paris, who even then credited themselves as listeners of elegant refinement; to Mozart they were for the most part "asses" and ignoramuses. But such frankness can be misleading, and was never intended for reading outside the family. And behind his words we can see the hope for popular success and further commissions.

What to Listen For

By this time Mozart was 21 and well into the period of symphonies that musicologists term "great" (generally any Mozart symphony numbered higher than 25). In fact, there had been a lapse of almost four years since he'd produced his previous symphony, No. 30, in Salzburg. In incorporating some of the new orchestral techniques that had been introduced in Paris, Mozart gave his contemporary listeners—and us—a symphony of unusual energy and detail scored for a larger orchestra than was usual for him. The symphony is notable for Mozart's assiduous showcasing of the then-new French string technique known as *premier coup d'archet* (first strike of the bow), a dramatic effect characterized by crisp attacks and forceful bowing. Mozart suspected his audiences would like what they heard,

and he was right; the symphony was a hit with listeners and widely praised in the French press.

Piano Concerto No. 2

FRÉDÉRIC CHOPIN (1810-1849)

Instrumentation: 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, strings, percussion

Performance time: 32 minutes

Background

Can a concert featuring a concerto by a Polish nationalist and a symphony by an Austrian immortal be called "all-French"? Yes, if the symphony is Mozart's "Paris" symphony and the concerto is by Chopin, alongside two featured French works. The ardently patriotic Chopin was described as "more Polish than Poland" by his lover, George Sand, the aggressively nonconformist writer equally known for her cross-dressing and her novels. But if Poland was Chopin's fatherland, Paris was his home.

Born in 1810, Chopin displayed all the signs of a music prodigy early on. When he was 7 his first teacher notated one of his improvisations and had it published; his next teacher taught young Chopin to notate music himself. His first rondo for solo piano was published in 1825. Five years later, Chopin unveiled his fabulously beautiful piano concerto in F minor, now known as No. 2. With its success in Warsaw, Chopin gained a place as a national hero of Poland. As with Beethoven and some other great composers, his concerto now known as No. 1, in E minor, was actually composed later, though in that same



FRÉDÉRIC CHOPIN
(1810-1849)

APRIL IS NATIONAL AUTISM AWARENESS MONTH

In honor of **National Autism Awareness Month**, Pacific Symphony would like to recognize our Heartstrings partner **The Center for Autism and Neurodevelopmental Disorders**, whose mission is to provide help and hope to children and families living with the challenges of Autism Spectrum Disorder (ASD), ADHD and other neurodevelopmental disorders. Please look for the **The Center for Autism** in the lobby April 27-29, or visit www.thecenter4autism.org to learn more.

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year. From then on Chopin was not just famous but a national hero, a figure whose brilliance and standing in music history remain central to Polish national identity. He arrived in Paris at age 21 with a goblet of Polish soil in his effects.

What to Listen For

No other great classical composer is identified so closely with a single instrument; every work that Chopin composed features the piano, and the concertos are his largest-scale works that engage the orchestra. But he preferred to write and play unaccompanied works, and even during his lifetime, some listeners noted that Chopin's handling of musical materials lacked the novelty and complexity expected in the orchestration of large-scale compositions. These quibbles miss the point: Chopin was unparalleled in his ability to make the piano sing in a way that more closely resembled the heartfelt melodies of bel canto operas than other piano compositions. In fact, his ability to bend bittersweet harmonies far surpassed that of most opera composers who inspired him. His piano concertos set up a predictable exchange between solo and accompanying lines rather than a dialogue between equals. But this creates a closer identification between the listener and the pianist that makes the solo voice all the more thrilling.

Besides, the charge of minimally engaging the orchestra hardly stands up to this concerto's introduction, which follows the rules of orchestration and structure Chopin learned in his years studying composition in Warsaw. Almost three minutes long, it seems highly formal and almost Beethovenian, building suspense and duly introducing thematic material in the orchestra before the piano plays a note. But once the piano enters, it is clearly dominant, and suddenly the melodies that sounded merely felicitous in the orchestra have the expressive sweetness of Chopin. In the lush *largetto* we hear Chopin at his most romantic—music inspired, as he confessed to a friend, by his unspoken longing for a singer named Constantia Gladkowska. The high-energy finale of this concerto, like that of his first, incorporates Chopin's beloved Polish dance rhythms—in this case, a *mazurka*.

Ibéria

CLAUDE DEBUSSY (1862-1918)

Instrumentation: piccolo, 3 flutes, 2 oboes, English horn, 3 clarinets, 3 bassoons, contrabassoon, 4 horns, 3 trumpets, 3 trombones, tuba, strings, percussion

Performance time: 20 minutes

Background

Debussy's musical imagination was especially sensitive to the visual world around him, and to the painter's image. He was an informed enthusiast who knew such artists as Whistler, Toulouse-Lautrec and Gauguin personally. He also shared the attraction of French composers such as Ravel, Lalo and Bizet to the sunlit sensuality of Spain. Composed between 1905 and 1912, *Ibéria* is the second section of the suite *Images pour Orchestre*, which Debussy originally conceived as a work for two pianos. He soon realized that for the full range of coloristic effects he had in mind, only an orchestra—and a sizable one, at that—would do.

Debussy tried unsuccessfully to fend off the term "Impressionist." But given the title and its sound of *Images*, we can hardly blame listeners for connecting it to the painters of translucency, light and joy—especially the shimmering *Ibéria* section. But the curmudgeonly Debussy, in describing his aims, called them "...what some imbeciles call 'Impressionism,' a term that is utterly misapplied, especially by the critics."



CLAUDE DEBUSSY
(1862-1918)

What to Listen For

Regular listeners to Pacific Symphony—or to any ranked orchestra, for that matter—will be well aware of the musical magnetism that Spain seemed to exert on French composers of the 19th and 20th centuries; we've heard it in Lalo, Ravel and Bizet. Debussy was no exception, and like Saint-Saëns wrote tangy duets in the Spanish style. But in *Ibéria* we hear something different. Here, more than in his compatriots' music, Debussy evokes customary Spanish fire and spice with Gallic elegance. His harmonies can even be described as cool—carved out of the seven-note "perfect" scale that Debussy pioneered. They wander freely rather than resolving in pre-Wagnerian style.

Debussy asserted that Wagner's murky, suspended harmonies were glorious, but not really applicable to other composers—a claim that seems odd as we listen to his own rambling progressions. Always, with Debussy, the best way to listen is without a map or plan in mind. Here, despite the unusually complex braiding of voices, the effect is simple to hear: glinting impressions of light and color that achieve, in the composer's words, "an effect of reality." The Spanish composer Manuel de Falla validated his success, crediting *Ibéria* with "echoes from the villages, a kind of Sevillana...which seems to float in a clear atmosphere of scintillating light; the intoxicating spell of Andalusian nights, the festive gaiety of people dancing..." We hear (and see) these scenes in three movements that lead us in a typically Spanish chronology, from afternoon to morning of the following day.

La Valse

MAURICE RAVEL (1875-1937)

Instrumentation: 3 flutes, 3 oboes, 3 clarinets, 3 bassoons; 4 horns, 3 trumpets, 3 trombones, tuba; strings; percussion

Performance time: 12 minutes

Background

For all its beauty and aura of swooning romance, a sense of foreboding surrounds *La Valse*, which gives us a vivid account of European civilization's luxurious refinements and the specter of their destruction. That's a lot to pour into a 13-minute dance score,

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but Ravel had been an ambulance driver on the front lines of World War I, and like everyone else in Europe, he was deeply scarred by the most horrific apocalypse that humanity had ever created. The downfall of beauty and order was on his mind.

Ravel was also fascinated by the waltz form. As early as 1911, he had composed his suite *Valses Nobles et Sentimentales*, and the seductive pulse of the waltz preoccupied him even earlier than that: at least as far back as 1906, when he intended to orchestrate a concert waltz as a tribute to Johann Strauss II. As his ideas for *La Valse* germinated, Ravel intended to name it with the French word for Vienna, "Vienne," and then the German, "Wien." He famously described the effect he desired as "dancing on the edge of a volcano."

What to Listen For

As composed in 1919 and 1920, the waltz theme in *La Valse* is irresistible, but tinged with a sense of decadence that grows and grows. The sound draws us in with its gorgeous seductiveness, yet somehow it also menaces us. Ravel had described this dangerous beauty as "a sort of apotheosis of the Viennese waltz, mingled with, in my mind, the impression of a fantastic, fatal whirling." In his preface to the score, he notes: "Through whirling clouds, waltzing couples may be faintly distinguished. The clouds gradually scatter: one sees...an immense hall peopled with a whirling crowd. The scene is gradually illuminated. The light of the chandeliers bursts forth... Set in an imperial court, about 1855." Many other artists have taken Ravel's cue in hearing the hint of an apocalypse in the beauty of a waltz—for example, the great American painter Jack Levine, who explores the same theme in his painting "The Last Waltz" and in the selection of that same title by the rock group The Band for their farewell concert.

THANK YOU TO OUR SPONSORS

THE MICHELLE F. ROHÉ DISTINGUISHED PIANISTS FUND

Michelle Rohé is one of the great patrons of the arts in Orange County. She has invested in Pacific Symphony's artistic excellence and has a particular love of great pianists. Her kind spirit and willingness to support the arts make much of what we do possible. We are grateful to The Michelle Rohé Distinguished Pianist Fund for sponsoring our piano soloists this concert season.

JUDITH POSNIKOFF

Judith Posnikoff, co-founder and managing director at Pacific Alternative Asset Management Company (PAAMCO) is an impactful philanthropist in Orange County. She serves on the boards of Pacific Symphony, The Wooden Floor, the Second Harvest Food Bank, the Foundation for the Great Park and Defenders of Wildlife. In addition, she is a member of the founding board of directors of the Association of Women in Alternative Investing, and the 100 Women in Hedge Funds Institute. Judy's first involvement with Pacific Symphony was as the underwriter of *From the Top*, a nationally syndicated radio show in 2013, and she is an active member of the Symphony's Development Committee. We are most grateful to Judy Posnikoff for her generous support, and for the underwriting of Thursday evening's concert.

SYMPHONY 100

Symphony 100 is an exclusive membership group that offers members adult music education opportunities and several unique events or field trips annually. Membership is limited to 100 women, who support special projects of the Symphony through an annual contribution of \$1,000.

ABOUT THE COVER AND OUR MUSICIANS



PACIFIC SYMPHONY MUSICIANS: IN FULL BLOOM

Orange County, like Pacific Symphony, cares about preserving cultural history. While visiting the historic Kellogg House in Santa Ana, built in 1899 by Hiram Clay Kellogg, to shoot the cover for this program book, the Symphony's bass players—Doug Basye and Andy Bumatay—took a step back in time.

While ambling along jasmine-covered walkways that surround the 12-acre grounds of the Kellogg House, Andy notes, "It's a reminder of years past and how people once lived. I'm also enjoying the orange grove and rose garden. I'd like to see it in full bloom."

Doug found it very interesting to visit a place he "never knew existed—a bit of history right in the heart of OC." With its serene Victorian ambiance, the Kellogg House made everyone think about a time when classical music was bursting with masterpieces by Stravinsky, Debussy, Puccini, Dvořák, Mahler, Elgar, Gershwin, Sibelius—SO many others!

"This period in history is truly fascinating," Doug says. "The industrial revolution was really taking hold with the dawn of flight, the mass production of cars, and humanity moving away from a rural existence and toward an urban one. In music, the Romantic period was ending with Dvořák's time in America and the 'New World Symphony.'"

"With Romanticism waning, new music with Stravinsky was just beginning, and George M. Cohan was composing popular music for Americans," adds Andy. "America and the world were still innocent even though the Civil War in America foretold Realism and the coming horrors of both World Wars. Music often reflects and predicts social change."

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JEAN-MARIE ZEITOUNI
CONDUCTOR

Jean-Marie Zeitouni is recognized as one of the brightest young conductors of his generation for his eloquent yet fiery style, in repertoires ranging from Baroque to contemporary. He studied at the Conservatoire de musique de Montréal, most notably under Maestro Raffi Armenian, and graduated in conducting, percussion, and composition. In addition to his duties as artistic director of the Orchestre de chambre I Musici de Montréal, Zeitouni is music director of the Colorado Music Festival.

Jean-Marie Zeitouni's résumé also includes stints as music director of the Columbus Symphony, in Ohio, and the Opera as Theatre program at the Banff Centre, as assistant conductor and chorus master of the Opéra de Montréal, as chorus master of the Orchestre Symphonique de Québec and Opéra de Québec and as music director of Université Laval's opera workshop and orchestra. Greatly appreciated as a lyrical director, he has conducted numerous productions at the Opéra de Montréal, Opéra de Québec, Glimmerglass Opera, Théâtre du Capitole de Toulouse and Opéra National de Lorraine, as well as productions in Banff, Calgary, Edmonton, Cincinnati, St. Louis and more recently at the Opéra Orchestre National de Montpellier and Orchestre National de Lorraine à Nancy.

Among the many symphony orchestras Jean-Marie Zeitouni has conducted are those of Montreal, Toronto, Quebec City, Edmonton, Calgary, Vancouver, Winnipeg, Halifax, Victoria, Kitchener-Waterloo and London, not to mention the National Arts Centre Orchestra, Arion Baroque Orchestra and Club musical de Québec. No stranger to the international stage, Zeitouni has conducted the symphony orchestras of Houston, Oregon, Monterey, San Antonio, Omaha, Honolulu, Huntsville and Cincinnati, in addition to the Handel and Haydn Society of Boston, Seattle Symphony Orchestra, Phoenix Symphony Orchestra, Philharmonique de Marseille, Xalapa Symphony Orchestra, National Symphony of Mexico, Hong Kong Philharmonic, Arco Ensemble and Detroit Symphony.

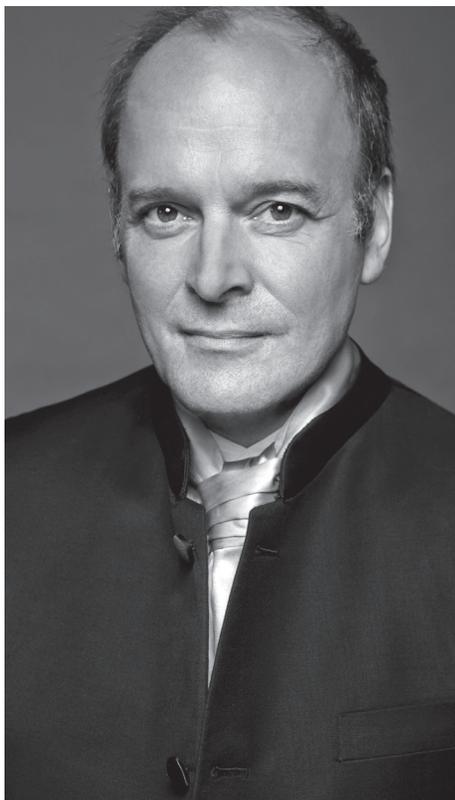
During the 2016-17 season, Jean-Marie Zeitouni will be conducting the Moscow Philharmonic Orchestra for the first time and also making his debut at the Théâtre des Champs-Élysées in Paris. He will also be returning to the Orchestre National de Montpellier, Orchestre National de Lorraine de Metz, Edmonton Symphony and Oregon Symphony.

The brilliant and highly-esteemed French Canadian pianist Louis Lortie has extended his interpretative voice across a broad range of repertoire rather than choosing to specialize in one particular style. The *London Times* has identified the artist's "combination of total spontaneity and meditated ripeness that only great pianists have."

He has recently performed with the Chicago Symphony, the Sydney Symphony, OSESP/Sao Paulo, the Royal Philharmonic, and toured with the Leipzig Gewandhaus, the La Scala Orchestra and with the Beethoven Orchester Bonn. Lortie has performed with the world's leading conductors, including Riccardo Chailly, Jaap Van Zweden, Kurt Masur, Seiji Ozawa, Charles Dutoit, Neeme Järvi, Sir Andrew Davis, Emmanuel Krivine, Sir Mark Elder, Andres Orozco-Estrada and Osmo Vänskä. His play/conducting engagements are with great orchestras world-wide.

He has made more than 45 recordings for the Chandos label, covering repertoire from Mozart to Stravinsky, including a set of the complete Beethoven sonatas and the complete Liszt *Annees de Pelerinage*, which was named one of the 10 best recordings of 2012 by the *New Yorker Magazine*. His recording of the Lutosławski Piano Concerto with Edward Gardner and the BBC Symphony received high praise, as did a recent Chopin recording (he is recording all of Chopin's solo piano music for Chandos), which was named one of the best recordings of the year by *The New York Times*. Many recordings are planned, including the just-released Chopin *Waltzes, Saint-Saëns' Africa, Wedding Cake and Carnival of the Animals* with Neeme Järvi and the Bergen Philharmonic, Rachmaninoff's complete works for two pianos with Helene Mercier, Poulenc works for piano and orchestra with the BBC Philharmonic, Fauré piano works, and Scriabin piano works. For the Onyx label, he has recorded two highly-acclaimed CDs with violinist Augustin Dumay.

Lortie studied in Montreal with Yvonne Hubert (a pupil of the legendary Alfred Cortot), in Vienna with Beethoven specialist Dieter Weber, and subsequently with Schnabel disciple Leon Fleisher. In 1984, he won First Prize in the Busoni Competition and was also prizewinner at the Leeds Competition.



LOUIS LORTIE
PIANO

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"Then came this amazing explosion of so many different styles," Doug continues. "Ravel and Debussy leading the Impressionists. The Viennese were leaving tradition in the dust with Berg, Webern and Schoenberg. And Bartók and Stravinsky were giving us an amazing take on folk music..."

It was easy to let one's mind sail away. Kellogg loved wooden sailing ships and designed a three-story high circular staircase that is the centerpiece of the home and reflects the design of ships that sailed the seas in 1898.

"The house reminded me of the Midwest and must have been a showcase in its heyday. The narrow spiral staircase was beautiful... but not for hauling our basses up!" says Andy, who grew up in Delano, Calif., working hard. Grape picker, gas station attendant, U.S. postal worker, and eventually, professional musician... He says: "I started playing bass in high school as a freshman in 1957. One sister was a concert pianist who gave recitals; the other played piano, drums and sax and had her own dance band. My brother played sax and had his own rock band, and my third sister played piano and sang in the choir, and still conducts her church choir today... I wanted to play classical music and chose bass because no one else in my family played it.

"The day after I graduated from high school, it was 120 degrees, and I was out in the grape fields tipping table grapes because my parents had no money." Determination and education allowed Andy to sail away. "After attending the Congress of Strings at Michigan State (best string players ages 16-21 in the U.S.), I realized I could do something in music because I enjoyed it and had some talent. I'm fortunate that I met my wife Lynn when she was working in the Post Office in Delano. I was playing in the Bakersfield Philharmonic and she came to a concert."

Andy pursued music at UCLA, CSU Northridge and Pepperdine; he auditioned for Pacific Symphony in 1982 and was admitted as a student chair. "I was overjoyed because I'd just finished playing for the Pasadena Symphony and being the orchestra director for two high schools in Pasadena, and I was teaching at Bolsa Grande High School in Garden Grove."

Doug started playing the bass at 12. A music director came to visit his school with young players who demonstrated their instruments. "I was sure I wanted to play something big," he says. "My favorite whale was the blue whale. I always gravitated toward the largest things. But it was the charisma of the string teacher that cemented it. He was not only my favorite teacher, but also a wonderful friend. I still visit him when I return to Fort Collins, Colorado—my hometown.

"He believed in continually challenging students. After less than a year, I was performing one of the most difficult Mozart symphonies."

When Doug was 13, he was sitting on the roof of a friend's house with kids he played with in Little League. They were talking about what major league baseball team they wanted to play for. "I sat quietly on the side for a while," he remembers. "When there was a pause, I said, 'I want to play principal bass for the London Symphony.' I'd just brought home the double album of the *Star Wars* soundtrack, recorded by the London Symphony."

Doug went on to play for Colorado Symphony and Orquesta Sinfonica de Tenerife (Spain), before becoming Pacific Symphony's assistant principal bass in 1994, one week after receiving his master's degree



at Carnegie Mellon University. "I'd given up the job in Spain to come back to the U.S. for graduate school. In two years, I did 11 auditions. Pacific Symphony came at the perfect time in my life. I couldn't have been happier." He also plays with San Diego Symphony, Grant Park Symphony, San Diego Opera and Pittsburgh Symphony and is on faculty at CSU Long Beach and teaches privately.

In 2001, Doug left home one December evening to play *Messiah*. His pregnant wife, Hong, said, "I think I'm fine, but call at intermission." He did, and was told to come home. "A few hours later, my son was born. It wasn't until the next year playing *Messiah* that I realized one of the last pieces I'd played was 'Unto Us a Child is Born.'"

A few years ago, Doug's father passed on the day of a concert. "I was thinking I shouldn't be there, but the closer I got to the concert, the more natural it felt. My focus was uncommonly keen. As I looked around afterwards, I understood that this concert hall, with its high ceiling, warm wood and beautiful curves—was my church. It was where I belonged.

"Music is a living, audible version of what it means to be alive... A composer can document the plight of the masses, like Shostakovich did for his people in the struggles against fascism and communism; like Beethoven did, voicing the aspirations of ALL people for dignity and unity; like Tchaikovsky did, pouring out emotion from a place deep in the heart when words could not suffice."

Andy, who has retired from teaching music after 36 years, says: "My greatest moments have been playing in the Symphony—where you get to not only hear the music but also feel the sounds produced from inside the orchestra. I enjoy performing as a group because we are creating something that I used to dream about when I was working in the grape fields of Delano... The beautiful sounds remind me of how lucky I've been."

**CARL ST. CLAIR**

WILLIAM J. GILLESPIE
MUSIC DIRECTOR CHAIR

The 2016-17 season marks Music Director Carl St. Clair's 27th year leading Pacific Symphony. He is one of the longest tenured conductors of the major American orchestras. St. Clair's lengthy history 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 50 years—due in large part to St. Clair's leadership.

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. In April 2018, St. Clair will lead Pacific Symphony in its Carnegie Hall debut, as the finale to yearlong celebration of pre-eminent composer Philip Glass' 80th birthday. Among St. Clair's many creative endeavors are: the opera initiative, "Symphonic Voices," which continues for the sixth season in 2016-17 with Verdi's *Aida*, following the concert-opera productions of *La Bohème*, *Tosca*, *La Traviata*, *Carmen* and *Turandot* in previous seasons; and the highly acclaimed American Composers Festival, which, now in its 17th year, celebrates the 70th birthday of John Adams with a performance of *The Dharma at Big Sur*, featuring electric violinist Tracy Silverman, followed by Peter Boyer's *Ellis Island: The Dream of America*.

St. Clair's commitment to the development and performance of new works by composers is evident in the wealth of commissions and recordings by the Symphony. The 2016-17 season features commissions by pianist/composer Conrad Tao and composer-in-residence Narong Prangcharoen, a follow-up to the recent slate of recordings of works commissioned and performed by the Symphony in recent years. These include William Bolcom's *Songs of Lorca* and *Prometheus* (2015-16), Elliot Goldenthal's *Symphony in G-sharp Minor* (2014-15), Richard Danielpour's *Toward a Season of Peace* (2013-14) Philip Glass' *The Passion of Ramakrishna* (2012-13), and Michael Daugherty's *Mount Rushmore* and *The Gospel According to Sister Aimee* (2012-13). St. Clair has led the orchestra in other critically acclaimed albums including two piano concertos of Lukas Foss; Danielpour's *An American Requiem* and Goldenthal's *Fire Water Paper: A Vietnam Oratorio* with cellist Yo-Yo Ma. Other commissioned composers include James Newton Howard, Zhou Long, Tobias Picker, Frank Ticheli, Chen Yi, Curt Cacioppo, Stephen Scott, Jim Self (Pacific Symphony's principal tubist) and Christopher Theofanidis.

In 2006-07, St. Clair 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 and reviews.

From 2008-10, 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 led Wagner's *Ring Cycle* to critical acclaim. He 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 in Europe.

In 2014, St. Clair became the music director of the National Symphony Orchestra in Costa Rica. His international career also has him conducting abroad several 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 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.

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's education and community engagement programs including Pacific Symphony Youth Ensembles, Heartstrings, Sunday Casual Connections, OC Can You Play With Us?, *arts-X-press* and Class Act.



PACIFIC SYMPHONY



Pacific Symphony, currently in its 38th season, celebrates a decade of creative music-making as the resident orchestra of the Renée and Henry Segerstrom Concert Hall. Led by Music Director Carl St.Clair for the past 27 years, the Symphony is the largest orchestra formed in the U.S. in the last 50 years and 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. In April 2018, Pacific Symphony will make its debut at Carnegie Hall as one of two orchestras invited to perform for a yearlong celebration of composer Philip Glass' 80th birthday. Presenting more than 100 concerts and events a year and a rich array of education and community engagement programs, the Symphony reaches more than 300,000 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. Five seasons ago, the Symphony launched the highly successful opera initiative, "Symphonic Voices," which continues in February 2017 with Verdi's *Aida*. It also offers a popular Pops season, enhanced by state-of-the-art video and sound, led by Principal Pops Conductor Richard Kaufman, who celebrated 25 years with the orchestra in 2015-16. Each Symphony season also includes Café Ludwig, a chamber music series; an educational Family Musical Mornings series; and Sunday Casual Connections, an orchestral matinee series offering rich explorations of selected works led by St.Clair.

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 Pacific Chamber Orchestra, under the baton of then-CSUF orchestra conductor Keith Clark. Two seasons later, the Symphony expanded its size and changed its name to Pacific Symphony Orchestra. Then in 1981-82, the orchestra moved to Knott's Berry Farm for one year. The subsequent four 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 from 1987-2016, the orchestra has additionally presented a Summer Festival at Irvine Meadows Amphitheatre. Ten years ago, 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 2016-17 season continues St.Clair's commitment to new music with commissions by pianist/composer Conrad Tao and composer-in-residence Narong Prangcharoen. Recordings commissioned and performed by the Symphony include the release of William Bolcom's *Songs of Lorca* and *Prometheus* in 2015-16, Richard Danielpour's *Toward a Season of Peace* and Philip Glass' *The Passion of Ramakrishna* in 2013-14; and Michael Daugherty's *Mount Rushmore* and *The Gospel According to Sister Aimee* in 2012-13. In 2014-15, Elliot Goldenthal released a recording of his *Symphony in G-sharp Minor*, written for and performed by the Symphony. The Symphony has also commissioned and recorded *An American Requiem* by Danielpour and *Fire Water Paper: A Vietnam Oratorio* by Goldenthal featuring Yo-Yo Ma. Other recordings have included collaborations with such composers as Lukas Foss and Toru Takemitsu. Other leading composers commissioned by the Symphony include Paul Chihara, Daniel Catán, James Newton Howard, 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 and community engagement 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. The Symphony also spreads the joy of music through *arts-X-press*, Class Act, Heartstrings, OC Can You Play With Us?, Santa Ana Strings, Strings for Generations and Symphony in the Cities.

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***ROGER KALIA • ASSISTANT CONDUCTOR***Mary E. Moore Family Assistant Conductor Chair***NARONG PRANGCHAROEN • COMPOSER-IN-RESIDENCE****FIRST VIOLIN**

Vacant
*Concertmaster,
 Eleanor and Michael Gordon
 Chair*

Paul Manaster
Associate Concertmaster

Jeanne Skrocki
Assistant Concertmaster

Nancy Coade Eldridge

Christine Frank

Kimiyo Takeya

Ayako Sugaya ²⁰

Ann Shiau Tenney

Maia Jasper †

Robert Schumitzky ³⁰

Agnes Gottschewski

Dana Freeman ³⁰

Angel Liu

Marisa Sorajja

SECOND VIOLIN

Bridget Dolkas*
Elizabeth and John Stahr Chair

Yen-Ping Lai

Yu-Tong Sharp

Ako Kojian

Ovsep Ketendjian ³⁰

Linda Owen

Phil Luna

MarlaJoy Weisshaar

Alice Miller-Wrate

Shelly Shi

Chloe Chiu

VIOLA

Vacant*
*Catherine and James Emmi
 Chair*

Meredith Crawford**

Carolyn Riley ²⁰

John Acevedo ³⁰

Victor de Almeida

Julia Staudhammer

Joseph Wen-Xiang Zhang

Pamela Jacobson

Adam Neeley

Cheryl Gates

Margaret Henken

CELLO

Timothy Landauer*
*Catherine and James Emmi
 Chair*

Kevin Plunkett**

John Acosta

Robert Vos

László Mezö

Ian McKinnell

M. Andrew Honea

Waldemar de Almeida

Jennifer Goss

Rudolph Stein

BASS

Steven Edelman*

Douglas Basye**

Christian Kollgaard ³⁰

David Parmeter

Paul Zibits ³⁰

David Black

Andrew Bumatay

Constance Deeter

FLUTE

Benjamin Smolen*
Valerie and Hans Imhof Chair

Sharon O'Connor

Cynthia Ellis

PICCOLO

Cynthia Ellis

OBOE

Jessica Pearlman Fields*
Suzanne R. Chonette Chair

Ted Sugata

ENGLISH HORN

Lelie Resnick †

CLARINET

Joseph Morris*
*The Hanson Family
 Foundation Chair*

David Chang

BASS CLARINET

Joshua Ranz

BASSOON

Rose Corrigan*

Elliott Moreau

Andrew Klein

Allen Savedoff ³⁰

CONTRABASSOON

Allen Savedoff ³⁰

FRENCH HORN

Keith Popejoy*

Mark Adams

Joshua Paulus**

Andrew Warfield

TRUMPET

Barry Perkins*
Susie and Steve Perry Chair

Tony Ellis

David Wailes

TROMBONE

Michael Hoffman*

David Stetson

BASS TROMBONE

Kyle Mendiguchia

TUBA

James Self* ³⁰

TIMPANI

Todd Miller*

PERCUSSION

Robert A. Slack*

Cliff Hulling †

HARP

Mindy Ball*

Michelle Temple

PIANO-CELESTE

Sandra Matthews*

PERSONNEL MANAGER

Paul Zibits ³⁰

LIBRARIANS

Russell Dicey

Brent Anderson

PRODUCTION**STAGE MANAGER**

Will Hunter

**STAGE MANAGER &
CONCERT VIDEO TECHNICIAN**

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 ²⁰ years
 with Pacific Symphony this season.