

OCT. 24, 25, 26

classical series

SEGERSTROM CENTER FOR THE ARTS

Renée and Henry Segerstrom Concert Hall

Concerts begin at 8 p.m. Preview talk with Alan Chapman begins at 7 p.m.



presents

2013-2014 HAL & JEANETTE SEGERSTROM FAMILY FOUNDATION CLASSICAL SERIES

CARL ST. CLAIR • CONDUCTOR

JOSEPH HOROWITZ • ARTISTIC ADVISER | XUEFEI YANG • GUITAR

RENÉ BARBERA • TENOR | OLA RAFAŁO • MEZZO-SOPRANO

JOAQUÍN RODRIGO (1901-1999)

Concierto de Aranjuez

Allegro con spirito

Adagio

Allegro gentile

Xuefei Yang

MANUEL DE FALLA (1876-1946)

Selections from *El Amor Brujo (Love, the Magician)*

No. 8 Escena (Scene)

No. 9 Canción del fuego fatuo (Song of the
Will-o'-the-Wisp)

No. 10 Pantomima (Pantomime)

No. 11 Danza del juego de amor (Dance of the
Game of Love)

No. 12 Final: Las campanas del amanecer
(Finale: The Bells of Dawn)

Ola Rafało

WILLIAM BOLCOM (b. 1938)

Canciones de Lorca (from poems by Federico García Lorca)

Introduction: Balance - attacca -

Interlude I

La casada infiel (The Unfaithful Wife)

Alba (Dawn) (April, 1919 Granada)

Danza da lúa en Santiago (Dance of the Moon
in Santiago)

Árboles (Trees) - attacca -

Soneto de la dulce queja (Sonnet of the Sweet
Complaint)

Interlude II: The Poet in New York; Harlem 1929:
Montage

El poeta llega a la Habana (The Poet Arrives
in Havana)

René Barbera

Please stay for a post-concert conversation with Carl St. Clair,
William Bolcom and Joseph Horowitz.

INTERMISSION

The concert on Friday, Oct. 25 is generously sponsored by

Christopher Tower, Bobby Celio and BDO.

A special thank you to **The Boeing Company**
for its generous support of Pacific Symphony.



The enhancements in this program are made possible by a generous grant from The Andrew W. Mellon Foundation, awarded to the Symphony in support of innovative and thematic programming.

As a courtesy to fellow audience members, please hold your applause between movements, or until the conclusion of the work.

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The Saturday, Oct. 26, performance is being recorded for broadcast on Sunday, Feb. 16,
at 7 p.m. on KUSC, the official classical radio station of Pacific Symphony.

CARL ST. CLAIR ON WILLIAM BOLCOM

Bill has been a dear friend since 1978, when I joined the faculty of the University of Michigan at the age of 26. Very few composers grasp such a breadth of American music. He can sit down and play a Joplin rag, he composes rags of his own, he was friends with Eubie Blake. He joins his wife, Joan Morris, in the great songs of George Gershwin, Cole Porter and Irving Berlin. He reflects the totality of American music. Amazingly, Bill is equally steeped in European classical music and a variety of other non-American styles.

Eleven seasons ago, as some of you will remember, we celebrated Bill Bolcom by dedicating our American Composers Festival to Bill's monumental William Blake setting, *Songs of Innocence and of Experience*—a work I still regard as one of the summits of American music. It not only documents Bill's amazing stylistic range—from marches, carols and barroom ballads; to reggae, rock and country-and-western strains; to nontonal avant-gardisms—but his rangy intellectual appetite.

And so when we dedicated the Segerstrom Concert Hall in 2006, and the opportunity arose to collaborate with Plácido Domingo, I was eager to commission and premiere a Bolcom "Spanish" work featuring a solo tenor. The result—the *Canciones de Lorca* which we perform and also record this week—exceeded even my highest expectations. What Bill created is a set of songs vividly reflecting the deep meaning of Lorca's texts. Bill, remaining true to his own compositional voice, yet setting the poems with just the right touch of "Spanish" flair and color, has wedded words and music, each enhancing the other.

My memories of the premiere remain cherished: a new hall, a new work, powerful music. Some seven years later during Bill's 75th birthday, I look forward to recreating the initial excitement we all felt. It is a privilege for us to once again honor William Bolcom.

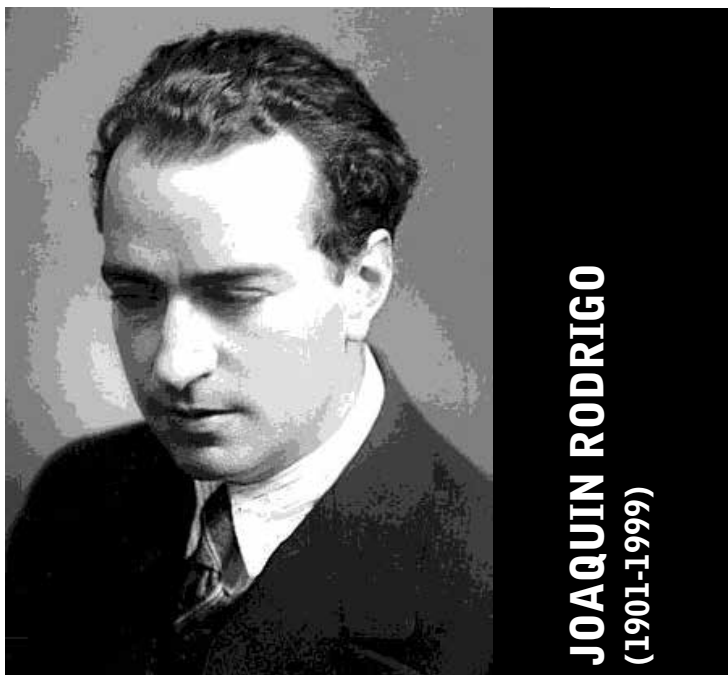
Carl St.Clair
Music Director, Pacific Symphony

Tonight's concert, first and foremost, pays tribute to a towering figure in contemporary music: the American composer William Bolcom, with whom Carl St.Clair has long enjoyed an important personal and professional relationship.

Even in an era liberated from notions of stylistic purity, Bolcom has long stood apart as the master virtuoso of versatility, the most completely varied American compositional stylist. His effortless range is a function not only of training and technical aplomb, but of far-flung exposure and creativity. Clearly, audibly, the technical and popular styles he equally commands have not been acquired as a stunt; they are simply a product of this composer's time and place, vividly and inquisitively experienced.

Bolcom was born in Seattle in 1938. His teachers, both in Paris and at California's Mills College, included Darius Milhaud. Of the important European composers of his generation, Milhaud (1892-1974) was notably engaged by the popular music of North and South America. Bolcom follows Milhaud in his uninhibited appetite for music of all kinds.

Bolcom's possible summa, embodying in one mighty span his personal philosophy and stylistic range, is *Songs of Innocence and of Experience*, after William Blake. Carl St.Clair led the West Coast premiere at Pacific Symphony's 2003 American Composers Festival. His *Canciones de Lorca* (Lorca Songs) for tenor and orchestra, commissioned by Pacific Symphony, received its first performance in 2006, with tenor Plácido Domingo as soloist. Returning to this remarkable work this week, St.Clair has enveloped it in a Spanish program—music by Joaquín Rodrigo and Manuel de Falla. Falla was a close colleague of Federico García Lorca, seven of whose poems Bolcom has set. Together, Falla and Lorca spearheaded a flamenco revival in Spain – and flamenco is (to say the least) a discernible influence both on the Lorca poems we hear sung tonight, and on Bolcom's musical settings of those poems.



JOAQUIN RODRIGO
(1901-1999)

RODRIGO'S CONCERTO

We begin, however, with what is possibly the most popular Spanish concert work ever composed: Rodrigo's *Concierto de Aranjuez* for guitar and orchestra. This music—especially the middle slow movement—has been appropriated so many times, and in so many ways, that most people who recognize it probably cannot place the composer. Particularly famous is the version by Miles Davis in his classic album *Sketches of Spain* (1960). Of the slow movement, Davis said: "That melody is so strong that the softer you play it, the stronger it gets, and the stronger you play it, the weaker it gets."

Rodrigo (1901-1999) was a native of Valencia. A bout with diphtheria left him nearly blind from the age of 3. Remarkably, he composed in Braille. It is also remarkable, given his legacy for the instrument, that he never mastered the guitar. The *Concierto de Aranjuez* was composed in 1939 and is his signature work. The "Aranjuez" of the title refers to the gardens of the Palacio Real de Aranjuez, the spring resort palace built by Philip II in Aranjuez (26 miles south of Madrid) near the end of the 16th century and rebuilt

NOTES

in the mid-18th century by Ferdinand VI. Rodrigo described the concerto as capturing “the fragrance of magnolias, the singing of birds, and the gushing of fountains” in the Aranjuez gardens. The slow movement, his wife confided, is an evocation of their honeymoon there, and also a response to the emotional pain occasioned by the miscarriage of her first pregnancy. The finale evokes a courtly dance.

ABOUT FLAMENCO

As the remainder of tonight’s program is flamenco-influenced, some background is in order. Lorca—Spain’s iconic poet of the first half of the 20th century—called flamenco “the most gigantic creation of the Spanish people.” Flamenco’s origins, however, are provocatively complex. Indian dance and Arabic song are among its ingredients, preceding elaboration and propagation by the Andalusian Gypsies of southern Spain. Roman and Jewish influences are also debated. A bewildering gamut of opinion ranges from claims that flamenco is a strain of high culture complete unto itself, to arguments that pure flamenco does not exist and that its hybrid appropriations (as by Lorca and Falla, both of whom revered flamenco as much for its subtleties as for its quintessential Spanish torments) are its supreme legacy.

Flamenco is both esoteric and familiar. As the virtual emblem of Spanish music, it has been popularized by such performers as Carlos Montoya and José Greco—both of whom are widely repudiated by flamenco purists. In traditional flamenco, strict harmonic and rhythmic patterns govern possible settings of a repertoire of canonized poetic texts. While in some respects flamenco may qualify as “folk music,” its formal rules re-categorize it.

One central component of flamenco—of paramount importance to Lorca and Falla—is *cante jondo*, or “deep song,” primarily the creation of Spanish Gypsies who had migrated from northern India. Mistrust and misunderstanding of these outsiders often led to fierce cultural assaults. In Spain, where they arrived just before the Christian Reconquest and Inquisition, the Gypsies endured edicts that made their language and customs illegal. *Cante jondo* took shape during generations of persecution. A parallel to America’s blues is suggestive: in both cases, genocidal terror engendered powerful artistic expression. *Cante jondo* is a dense and tragic outpouring.

EL AMOR BRUJO

Manuel de Falla’s *El Amor Brujo* (commonly translated as Love, the Magician) famously embodies Falla’s triumphant appropriation of flamenco to forge a modernist/nationalist Spanish musical idiom for the 20th century. It originated in 1915 as a 35-minute *gitanería* (Gypsy entertainment) with dialogue, song, and dance, supported by a small pit orchestra. This original version, intended for (and premiered by) the Gypsy entertainer Pastora Imperio and her troupe, bristles with the grit and passion of flamenco. The plot is as elemental as flamenco itself: a Gypsy, Candelas, is haunted by her dead lover. The spirit of the lover is exorcised. At daybreak (to pealing bells) Candelas unites with Carmelo, her new love.

Today, we mainly hear *El Amor Brujo* in the form of a symphonic suite, with a mezzo-soprano singing some of the earthy songs originally sung by Imperio. At our concerts this week, we hear the closing episodes of the *Amor Brujo* suite, including three vocal numbers. These songs are not assigned to any of the characters in the



MANUEL DE FALLA
(1876-1946)

Flamenco

is a type of Spanish folk music and dance from the Andalusian region in southern Spain. It has three main elements:

Cante	Toque	Baile
singing	guitar playing	dance

The dancing tends to capture the most attention during a flamenco performance so most assume that it is the most important element of the art form. However, the song is actually of paramount significance so the role of the *cantaor*, the *cante* singer, is principal.

Though there are others, there are three main types of *cantes*:

Cante Jondo: the profound or deep song which often deals with themes of death, anguish, despair or religious sentiments. The most important type of flamenco song.

Cante Intermedio: the intermediate song that is not quite as profound as *cante jondo* or as light as the *cante chico*.

Cante Chico: the little song. It is more lighthearted, happy or humorous.

drama; rather, they comment upon the action—and on the human condition. The excerpts that we hear are:

No. 8: Scene – a brief nocturnal preface to . . .

No. 9: Song of the Will-o'-the-Wisp

<i>Canción del fuego fatuo</i>	Song of the Will-o'-the-Wisp
<i>Lo mismo que er fuego fatuo</i>	Just like the will-o'-the-wisp,
<i>Lo mismo que er fuego fatuo</i>	so is love.
<i>Lo mismo que er fuego fatuo</i>	Just like the will-o'-the-wisp,
<i>Lo mismo que er fuego fatuo</i>	so is love.
<i>Le juyes y te persigue</i>	You run away and it chases you;
<i>Le yamas y echa a corré.</i>	you beckon and it flees.
<i>Lo mismo que er fuego fatuo</i>	Just like the will-o'-the-wisp,
<i>Lo mismo que er fuego fatuo</i>	so is love.

<i>i Malhaya los negros ojos</i>	Curse be on those black eyes
<i>Que la alcanzaron a ver!</i>	that set their sight on it!
<i>i Malhaya los negros ojos</i>	Curse be on those black eyes
<i>Que le alcanzaron a ver!</i>	that set their sight on it!
<i>i Malhaya er corazón triste</i>	Curse be on the suffering heart
<i>Que en su llama quiso arder!</i>	that wished to burn in its flame!

<i>Lo mismo que er fuego fatuo</i>	Just like the will-o'-the-wisp,
<i>Se desvanece er queré.</i>	love disappears.

No. 10: Pantomime – this rhapsodic number, with its solo cello, is the turning point in the drama, a dance for Candelas and Carmelo, united in love.

No. 11: Dance of the Game of Love

<i>Danza del juego de amor</i>	Dance of the Game of Love
<i>Tú eres aquel mal gitano</i>	You are that evil gypsy
<i>Que una gitana quería;</i>	that was loved by a gypsy girl.
<i>El queré que ella te daba</i>	The love that she gave you
<i>Tú no te lo merecías.</i>	you didn't deserve.
<i>iQuién lo habría de decí</i>	Who was to tell
<i>Que con otra la vendías!</i>	that with another you betrayed
	her!

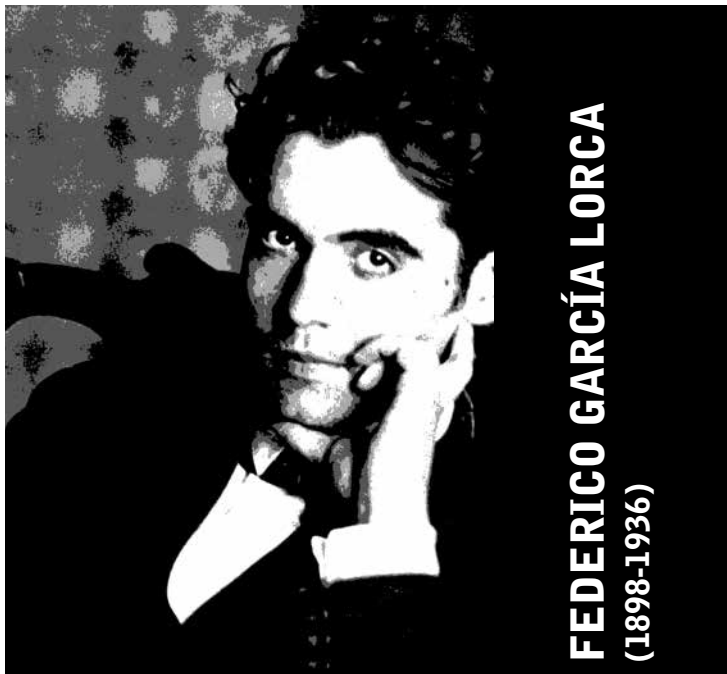
<i>Soy la voz de tu destino</i>	I am the voice of your fate
<i>Soy er fuego en que te abrasas</i>	I am the fire in which you burn
<i>Soy er viento en que suspiras</i>	I am the wind in which you sigh
<i>Soy la mar en que naufragas</i>	I am the sea of your shipwreck
<i>Soy la mar en que naufragas.</i>	I am the sea of your shipwreck.

No. 12: The Bells of Dawn – A sublime sunrise.

<i>Final: Las campanas del amanecer</i>	Finale: The Bells of Dawn
<i>Ya está despuntando el día</i>	Morning is breaking
<i>iCantad, campanas, cantad,</i>	sing, O bells, sing.
<i>que vuelve la gloria mía!</i>	My glory is returned to me!

FEDERICO GARCÍA LORCA

Lorca (1898-1936) was the leading Spanish poet and dramatist of his generation. Born near Granada, in southern Spain, he took a keen interest in the music and lore of the Andalusian region, and with Falla organized a landmark 1922 flamenco



FEDERICO GARCÍA LORCA
(1898-1936)

competition in Granada, aspiring to identify and promote flamenco artistry as a signature Spanish cultural marker. In a later stage of his career he was associated with Salvador Dali and surrealism. He visited the United States in 1929-30, and returned to Spain to become a prominent participant in the Spanish Republic. He was executed by Francisco Franco's Nationalist army during the Spanish Civil War.

In a lecture promoting the 1922 flamenco competition, Lorca said:

Gentlemen, the musical soul of our people is in great danger! The artistic treasure of an entire race is passing into oblivion. Each day another leaf falls from the admirable tree of Andalusian lyrics, old men carry off to the grave priceless treasures of past generations, and a gross, stupid avalanche of cheap music clouds the delicious folk atmosphere of all Spain. . . .

It is wondrous and strange how in just three or four lines the anonymous popular poet can condense all the highest emotional moments in human life. . . .

When the *cantaor* sings he is celebrating a solemn rite, as he rouses ancient essences from their sleep, wraps them in his voice, and flings them into the wind. . . . He has a deeply religious sense of song. Through these chanters the race releases its pain and its true history. They are simple mediums, the lyrical crest of our people. They are strange but simple folk who sing hallucinated by a brilliant point trembling on the horizon.

DID YOU KNOW?

IN 1922 MANUEL DE FALLA AND FEDERICO GARCÍA LORCA FOUNDED THE CONCURSO DE CANTE JONDO (CONTEST OF THE DEEP SONG) IN GRANADA, SPAIN, TO HELP PRESERVE AND PROMOTE THE FLAMENCO ART FORM.



CANCIONES DE LORCA

The seven poems chosen by William Bolcom, with their two interpolated symphonic interludes, achieve a finely calibrated musical trajectory. *Balance*, coming first, is introductory; and what it introduces is the juxtaposition of day with—the main event—“dead and lofty night” so typical of Lorca’s poetic universe. *The Unfaithful Wife*, coming next, sets a narrative poem: a story of a Gypsy seducer who cherishes honor and liberty. With Dawn, a more complex poetic style comes into play. In *Dance of the Moon in Santiago* (a poem in Galician dialect) and *Trees*, Lorca is a symbolist, even a surrealist.

With its wailing ornamentation, the *Sonnet of the Sweet Complaint* is the *cante jondo* heart of darkness anchoring Bolcom’s cycle. Then, relief: a symphonic interlude transports the suffering Spanish poet to the suave extroversion of *Harlem 1929*. The final song—*The Poet Arrives in Havana*—is a romp.

William Bolcom supplied the following note for Pacific Symphony’s 2006 premiere performance, with Plácido Domingo as the tenor soloist:

Canciones de Lorca explores a different Lorca from *Blood Wedding* or *Yerma*, the bleak and tragic side of Federico García Lorca which is all most playgoers know of him in our country. The Lorca Spanish scholars, and people in the street and throughout the Spanish-speaking world, know and love is far more varied - full of surrealistic humor, passion, wisdom, mystery, and mostly the Andalusian *flamenco* tradition, which lurks behind almost every lyric he wrote.

When I discussed with Plácido Domingo which Lorca poems to set for his cycle with the Pacific Symphony, I mentioned the very famous *La casada infiel*, or “The Unfaithful Housewife.” (I understand that Lorca was so often besieged to recite that poem that it became a counterpart to Rachmaninoff’s C#-minor Prelude for him—a chore.) Immediately Maestro Domingo began to recite *La casada* by heart, then submitted a list of his other favorites, four of which I set (I added three of my own selections).

The more I delved into flamenco through poetry, film, dance, and story, the more it appeared that each Lorca poem selected had an implicit melody or song behind it. (Lorca was a trained musician and could well have become a composer; there are several songs of his extant, and the recordings we have of him playing show a fine, sensitive pianist.) I don’t pretend to have discovered either Lorca’s hidden tunes, and sometimes, as in *Alba*, I used a style—an Argentine ballad of the sort Carlos Gardel might have sung—that Lorca might not have had in mind. But I tried to approach the Andalusian popular-song-lyric atmosphere I felt to be latent in these poems.

Balanza introduces us to the conflict between the night and the day so prevalent in Lorca. Following a short orchestral interlude comes *La casada infiel*, a ruefully humorous telling of a short affair between (possibly) a policeman and a woman who pretends to be unmarried; this is possibly the poet’s most famous lyric. There are two poems at least named Alba in Lorca’s output; this one from 1919 recalls to me the hopeless passion of Carlos Gardel’s singing. *Danza da lua en Santiago* is a *jota*, a fast, whirling Galician dance. The mysticism of *Arboles* calls up a less vernacular, more angular musical language, followed by *Soneto de la dulce queja*, an attempt at authentic *cante jondo*, the central musical style of Andalusia. The tragic and dramatic *Poet in New York* cycle of poems, having to do with Lorca’s 1929 sojourn in New York City, closes with his dancing off in relief to Cuba in *El poeta llega a la Habana*.

Canciones de Lorca

From poems by Federico García Lorca

Balanza

*La noche quieta siempre.
El día va y viene.*

*La noche muerta y alta.
El día con un ala.*

*La noche sobre espejos
y el día bajo el viento.*

La casada infiel

A Lydia Cabrera y a su negrita

*Y que yo me la llevé al río
creyendo que era mozueta,
pero tenía marido.*

*Fue la noche de Santiago
y casi por compromiso.
Se apagaron los faroles
y se encendieron los grillos.
En las últimas esquinas
toqué sus pechos dormidos,
y se me abrieron de pronto
como ramos de jacintos.
El almidón de su enagua*

Balance

Night always still.
Day comes and goes.

Night dead and lofty.
Day wingèd.

Night over mirrors
And day beneath the wind.
— trans. Alan S. Trueblood

The Unfaithful Wife

To Lydia Cabrera and her black girl

So I took her to the river.
I thought she wasn’t married,
but she had a husband.

It was St. James’ eve,
and almost as if agreed.
The streetlights went out,
the crickets went on.
At the far edge of town
I touched her sleeping breasts.
They opened to me suddenly
like fronds of hyacinth.
The starch of her petticoat

me sonaba en el oído,
como una pieza de seda
rasgada por diez cuchillos.
Sin luz de plata en sus copas
los árboles han crecido
y un horizonte de perros
ladra muy lejos del río.

*

Pasadas las zarzamoras,
los juncos y los espinos,
bajo su mata de pelo
hice un hoyo sobre el limo.
Yo me quité la corbata.
Ella se quitó el vestido.
Yo el cinturón con revólver.
Ella sus cuatro corpiños.
Ni nardos ni caracolas
tienen el cutis tan fino,
ni los cristales con luna
relumbran con ese brillo.
Sus muslos se me escapaban
como peces sorprendidos,
la mitad llenos de lumbre,
la mitad llenos de frío.
Aquella noche corrí
el mejor de los caminos,
montado en potra de nácar
sin bridas y sin estribos.
No quiero decir, por hombre,
las cosas que ella me dijo.
La luz del entendimiento
me hace ser muy comedido.
Sucia de besos y arena
yo me la llevé del río.
Con el aire se batían
las espadas de los lirios.

Me porté como quien soy.
Como un gitano legítimo.
Le regalé un costurero
grande, de raso pajizo,
y no quise enamorarme
porque, teniendo marido,
me dijo que era mozuela
cuando la llevaba al río.

Alba

Abril de 1919 (Granada)

Mi corazón oprimido
Siente junto a la alborada
El dolor de sus amores
Y el sueño de las distancias.
La luz de la aurora lleva
Semilleros de nostalgias
Y la tristeza sin ojos
De le médula del alma.
La gran tumba de la noche
Su negro velo levanta

made a sound in my ears
like a piece of silk
being ripped by ten knives.
Silver light gone from their leaves,
the trees have grown bigger,
and a horizon of dogs
barks far from the river.

*

Out beyond the brambles,
The hawthorns and reeds,
beneath her mane of hair
I made a hollow in the sedge.
I took off my necktie.
She took off her dress.
I, my belt and pistol.
She, four bodices.
No silken shell or spikenard
is finer than her skin,
nor did moons or mirrors
ever glow like this.
Her thighs eluded me
like startled fish,
one half filled with fire,
the other half with cold.
That night the road I ran
was the finest of them all,
without a bridle or stirrup
on a filly made of pearl.
As a man, I won't repeat
the things she said to me.
The light of understanding
has made me more discreet.
I took her from the river
soiled with kisses and sand.
The sabers of the irises
were stabbing at the breeze.

I behaved as what I am.
As a true-born gypsy.
I gave her a sewing basket
made of straw-gold satin,
and refused to fall in love
because she had a husband,
though she said she wasn't married
when I took her to the river.

— trans. Will Kirkland

Dawn

April, 1919 (Granada)

In the music of dawn
my burdened heart
aches from its loves
and dreams of distances.
Dawn's light brings
seedbeds of longings
and the eyeless sadness
of the core of my soul.
The great tomb of night
lifts its black veil

Para ocultar con el día
La inmensa cumbre estrellada.

¿Qué haré yo sobre estos campos
Cogiendo nidos y ramas,
Rodeado de la aurora
Y llena de noche el alma!
¿Qué haré si tienes tus ojos
Muertos a las luces claras
Y no ha de sentir mi carne
El calor de tus miradas!
¿Por qué te perdí por siempre
En aquella tarde clara?
Hoy mi pecho está reseco
Como una estrella apagada.

Danza de lúa en Santiago

¿Fita aquel branco galán,
fita seu transido corpo!

É a lúa que baila
na Quintana dos mortos.

Fita seu corpo transido,
negro de somas e lobos.

Nai: A lúa está bailando
na Quintana dos mortos.
¿Quién fire poldro de pedra
na mesma porta do sono?

¡É a lúa! ¡É a lúa
na Quintana dos mortos!

¿Quién fita meus grises vidros
cheos de nubens seus ollos?

É a lúa, é a lúa
na Quintana dos mortos.

Déixame morrer no leito
soñando na frol d'ouro.

Nai: A lúa está bailando
na Quintana dos mortos.

¡Ai filla, c'o ar do ceo
vólvome branca de pronto!

Non é o ar, é a triste lúa
na Quintana dos mortos.

¿Quién xime co-este xemido
d'inmenso boi malencónico?

Nai: É a lúa, é a lúa
na Quintana dos mortos.

¡Sí, a lúa, a lúa
coroada de toxo,

to hide with the day
the immense starry summit.

What will I do over these fields,
gathering nests and branches,
surrounded by dawn
and my soul filled with night!
What will I do if your eyes
are dead to bright lights
and my flesh does not feel
the warmth of your gaze!
Why did I lose you forever
on that bright afternoon?
Today my breast is parched
like an extinguished star.

— trans. Leslie Stainton

Dance of the Moon in Santiago

Look at that white cavalier,
look at his wasted body!

It is the moon that dances
in the courtyard of the dead.

Look at his wasted body,
black with shadow and wolves.

Mother, the moon is dancing
in the courtyard of the dead.
Who wounds the stone colt
at the portals of sleep?

It's the moon! It's the moon
in the courtyard of the dead!

Who looks in my gray windows
with his eyes full of clouds?

It's the moon, it's the moon
in the courtyard of the dead.

Let me die here in bed,
the flower of gold in my dreams.

Mother, the moon is dancing
In the courtyard of the dead.

Oh, daughter, the air from the sky
has suddenly turned me white!

It isn't the air; it's the unhappy moon
in the courtyard of the dead.

Who moans with that moan
of an ox, huge and sad?

Mother, it's the moon, it's the moon
in the courtyard of the dead.

Yes, it's the moon, the moon
with its crown of gorse

que baila, e baila, e baila
na Quintana dos mortos!

Árboles

1919

¡Árboles!
¿Habéis sido flechas
caídas del azul?
¿Qué terribles guerreros os
lanzaron?
¿Han sido las estrellas?

Vuestras músicas vienen del
alma de los pájaros,
de los ojos de Dios,
de la pasión perfecta.
¡Árboles!
¿Conocerán vuestras raíces toscas
mi corazón en tierra?

Soneto de la dulce queja

No me dejes perder la maravilla
de tus ojos de estatua, ni el acento
de noche me pone en la
mejilla
la solitaria rosa de tu aliento.

Tengo miedo de ser en esta
orilla
tronco sin ramas; y lo que más
siento
es no tener la flor, pulpa o arcilla
para el gusano de mi sufrimiento.

Si tú eres el tesoro oculto mío,
si eres mi cruz y mi dolor mojado,
si soy el perro de tu señorío,

no me dejes perder lo que he
ganado
y decora las ramas du tu río
con hojas de mi otoño enajenado.

El poeta llega a La Habana

A don Fernando Ortiz
Son de negros en Cuba

Quando llegue la luna llena iré a
Santiago de Cuba,
iré a Santiago
en un coche de agua negra.
Iré a Santiago.
Cantarán los techos de palmera.
Iré a Santiago.
Quando la palma quiere ser
cigüeña,
iré a Santiago.

That dances, dances, dances,
in the courtyard of the dead!

— trans. Catherine Brown

Trees

1919

Trees!
Were you once arrows
fallen from the blue?
What terrible warriors cast you
down?
The stars?

Your music springs from the
soul of birds,
from the eyes of God,
from perfect passion.
Trees!
Will your tough roots know
my heart in the soil?

— trans. Catherine Brown

Sonnet of the Sweet Complaint

Never let me lose the marvel
of your statue eyes or the accent
that by night the solitary rose of
your breath
places on my cheek.

I'm afraid to be on this shore
a trunk without limbs, and what I
most regret
is not to have flower, pulp or clay
for the worm of my suffering.

If you are my hidden treasure,
if you are my cross and my wet
sorrow,
if I am the dog of your dominion,

do not let me lose what I have
won
and adorn the waters of your river
with leaves of my alienated autumn.

— trans. Angela Jaffray

The Poet Arrives in Havana

To Don Fernando Ortiz
Blacks Dancing to Cuban Rhythms

As soon as the full moon rises,
I'm going to Santiago, Cuba,
I'm going to Santiago
in a coach of black water,
I'm going to Santiago.
The thatched roofs will sing.
I'm going to Santiago.
When the palm wants to be a
stork,
I'm going to Santiago.

Y cuando quiere ser medusa el
plátano,
iré a Santiago.
Iré a Santiago
con la rubia cabeza de Fonseca.
Iré a Santiago.
Y con el rosa de Romeo y Julieta
iré a Santiago.
Mar de papel y plata de moneda.
Iré a Santiago.
¡Oh Cuba! ¡Oh ritmo de semillas
secas!
Iré a Santiago.
¡Oh cintura caliente y gota de
madera!
Iré a Santiago.
Arpa de troncos vivos. Caimán.
Flor de tabaco.
Iré a Santiago.
Siempre he dicho que yo iría a
Santiago

en un coche de agua negra.
Iré a Santiago.
Brisa y alcohol en las ruedas,
iré a Santiago.
Mi coral en la tiniebla,
iré a Santiago.
El mar ahogado en la arena,
iré a Santiago.
Calor blanco, fruta muerta,
iré a Santiago.
¡Oh bovino frescor de cañavera!

Iré a Santiago.
¡Oh Cuba! ¡Oh curva de suspiro y
barro!
Iré a Santiago.

When the banana tree wants to
be a sea wasp,
I'm going to Santiago.
I'm going to Santiago.
with Fonseca's blond head.
I'm going to Santiago.
And with Romeo and Juliet's rose
I'm going to Santiago.
Paper sea and silver coins.
I'm going to Santiago.
Oh, Cuba, oh, rhythm of dried
seeds!
I'm going to Santiago.
Oh, fiery waist, oh, drop of wood!

I'm going to Santiago.
Harp of living tree trunks. Crocodile.
Tobacco plant in bloom!
I'm going to Santiago.
I always said I'd go to Santiago

in a coach of black water.
I'm going to Santiago.
Wind and rum on the wheels,
I'm going to Santiago.
My coral in the darkness,
I'm going to Santiago.
The sea drowned in the sand,
I'm going to Santiago.
White heat, rotting fruit,
I'm going to Santiago.
Oh, the bovine coolness of sugar
cane!
I'm going to Santiago.
Oh, Cuba! Oh, curve of sigh and
clay!
I'm going to Santiago.

— trans. Greg Simon and Steven F. White

Spanish-language poems by Federico García Lorca included in *Canciones de Lorca* © Herederos de Federico García Lorca from *Obras Completas* (Galaxia/Gutenberg, 1996 edition). Translations © Herederos de Federico García Lorca and Alan S. Trueblood, Will Kirkland, Leslie Stainton, Catherine Brown, Angela Jaffray, Greg Simon and Steven F. White. All rights reserved.

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DID YOU KNOW?

ARRANGEMENTS OF PARTS OF CONCIERTO DE
ARANJUEZ AND EL AMOR BRÚJO COMPRISE THE
FIRST SIDE OF SKETCHES OF SPAIN, THE SEMINAL
1960 ALBUM BY MILES DAVIS AND GIL EVANS.



CARL ST. CLAIR
WILLIAM J. GILLESPIE
MUSIC DIRECTOR CHAIR

In 2013-14, Music Director Carl St. Clair celebrates his 24th season with Pacific Symphony and the orchestra's milestone 35th anniversary. 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.

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. Among his creative endeavors are: the vocal initiative, "Symphonic Voices," inaugurated in 2011-12 with the concert-opera production of *La Bohème*, followed by *Tosca* in 2012-13 and *La Traviata* in 2013-14; the creation five years ago of a series of multimedia concerts featuring inventive formats called "Music Unwound"; and the highly acclaimed American Composers Festival, which celebrates its 14th anniversary in 2013-14 with "From Score to Screen"—exploring music by Hollywood composers. And in 2013-14, under his leadership, the Symphony launched the new music festival, Wavelength, blending contemporary music and Symphony musicians in unique collaborations.

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 2013-14 season continues a recent slate of recordings that began with two newly released CDs in 2012-13, featuring music by two of today's leading composers: Philip Glass' *The Passion of Ramakrishna* and Michael Daugherty's *Mount Rushmore* and *The Gospel According to Sister Aimee*. Three more are due for release over the next few years, including William Bolcom's *Songs of Lorca* and *Prometheus*; James Newton Howard's *I Would Plant a Tree*; and Richard Danielpour's *Toward a Season of Peace*. St. Clair has led the orchestra in other critically acclaimed albums including two piano concertos of Lukas Foss; Danielpour's *An American Requiem* and Elliot Goldenthal's *Fire Water Paper: A Vietnam Oratorio* with cellist Yo-Yo Ma. Other composers commissioned by the Symphony include earlier works by Bolcom, Zhou Long, Tobias Picker, Frank Ticheli and Chen Yi, Curt Cacioppo, Stephen Scott, Jim Self (Pacific Symphony's principal tubist) and Christopher Theofandis.

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 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 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 assumes the position as 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 to 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 programs including Pacific Symphony Youth Ensembles, Sunday Connections, OC Can You Play With Us, *arts-X-press* and Class Act.



XUEFEI YANG
GUITAR

Xuefei Yang is acclaimed as one of the world's finest classical guitarists. She is hailed as a musical pioneer; born in Beijing, she was the first-ever guitarist in China to enter a music school (Beijing's Central Conservatoire of Music), and became the first Chinese guitarist to launch an international professional career. Now based in the UK, she records exclusively for EMI Classics.

Yang's first public appearance was at the age of 10 and received such acclaim that the Spanish ambassador in China immediately presented her with a concert guitar. Her debut in Madrid at the age of 14 was attended by the composer Joaquín Rodrigo and, when John Williams heard her play, he gave two of his own instruments to Beijing's Central Conservatoire especially for her and other advanced students. She then went on to become the first Chinese student to be awarded a full postgraduate scholarship to study at London's Royal Academy of Music. In recognition of her distinguished career, Yang was awarded Fellowship of the Royal Academy of Music in June 2012.

Yang enjoys a truly international career, performing worldwide as a soloist, chamber musician and with leading orchestras. Her success has led her to be invited to many prestigious venues such as Wigmore Hall, all Southbank venues and Royal Albert Hall in London, as well as the Philharmonie Berlin, Musikhalle Hamburg, Concertgebouw Amsterdam, Konzerthaus Vienna, Auditorio Nacional de Espana, Carnegie Hall and Lincoln Center New York, and the Herbst Theatre San Francisco. In Asia she has appeared at the National Concert Hall Taipei, Hong Kong City Hall, Hong Kong Cultural Center, Esplanade Singapore, Seoul Arts Centre and gave the first guitar recital in the Beijing National Center of Performing Arts. She performs chamber music regularly and has collaborated with musicians such as Jian Wang, Natalie Clein, Ian Bostridge, Rosalind Plowright, Sir James Galway and the Elias String Quartet. Yang is one of the few guitarists who is frequently invited to play with the world's leading orchestras including Royal Philharmonic Orchestra, BBC Concert Orchestra, English Chamber Orchestra, Royal Scotland National Orchestra, Royal Liverpool Orchestra, Hamburg Symphony Orchestra, Hong Kong Symphony Orchestra, New Zealand Symphony Orchestra and Detroit Symphony Orchestra.

Yang's engagements in the 2013-14 season include performances with Bournemouth Symphony Orchestra, English Chamber Orchestra, Musikkollegium Winterthur and the Luzern Quartet. Yang is a committed recitalist and will be following on from the critical success she received in collaboration with Ian Bostridge on his album *Britten Songs* when she joins him for a recital at the Philharmonie Cologne. Yang's dedication as a recitalist will see her appear across the world throughout the season. Her engagements include appearances in San Francisco, Dallas, Austin, Houston, Baltimore, Miami, New York, Vermont, Seoul, Taiwan, Brussels, London's Wigmore Hall and Bath.

Yang records exclusively for EMI Classics. Her debut album, *Romance de Amor*, won a gold disc in Hong Kong and her second, *40 Degrees North*, was selected as Editor's Choice in *Gramophone* magazine. Her third was a concerto album recorded with the Barcelona Symphony Orchestra, conducted by Eiji Oue, featuring the music of Rodrigo's "Concierto de Aranjuez" and a new Albeniz Concerto by Stephen Goss commissioned by EMI for Yang. Recent recordings include a critically acclaimed appearance on Ian Bostridge's *Britten Songs* album, along with the release of *Sojourn*, a compilation disc featuring the music of J.S. Bach among others.

Yang's musical interests extend beyond the boundaries of classical music. She has had a wide range of successful collaborations with artists in other fields, including: pop musician John Miles; China's Leo Ku, and Jian Li; cross-over artist David Garrett; and Spanish flamenco dancer Raquel de Luna. Yang has also appeared on numerous radio and television programs including BBC Radio 4's *Woman's Hour*, the BBC *Proms*, a BBC documentary *The Story of Guitar*, and China Central Television, who made a biographical documentary on Yang. The UK classical music magazine, *Classic FM*, named Yang as one of the 100 top classical musicians of our time.



RENÉ BARBERA
TENOR

Tenor René Barbera, a graduate of Lyric Opera of Chicago's Patrick G. and Shirley W. Ryan Opera Center, has swiftly established himself as a young artist on the rise. At Plácido Domingo's Operalia 2011 in Moscow, he was awarded First Prize for Opera, First Prize for Zarzuela and the Audience Prize. He is the first artist to be the sole recipient of all three awards since the competition began in 1993. Earlier in the summer of 2011, he triumphed as Tonio in *The Daughter of the Regiment* for Opera Theatre of St. Louis. Of his performance, the *St. Louis Post-Dispatch* said, "Tenor René Barbera... has a thrilling voice... His account of 'Ah! mes amis,' the one with the famous nine high Cs was tossed off with such apparent ease that some might wonder what all the fuss is about."

In the 2012-13 season, Barbera made important company debuts throughout North America. He opened the season in his company and role debut as Elvino in *La Sonnambula* with Washington Concert Opera, followed by his debut with Michigan Opera Theater as Almoviva in *The Barber of Seville* and his return to Lyric Opera of Chicago for his role debut as Ernesto in *Don Pasquale*. He sang performances of Don Ramiro in *La Cenerentola* in his debuts with Seattle Opera and Los Angeles Opera, and was heard as Almoviva at the Stanislavsky Music Theatre in Moscow. In the summer of 2013, he made his Santa Fe Opera debut as Rodrigo in Rossini's *La Donna del Lago*.

Previous appearances for Lyric Opera of Chicago include *Carmen*, *Un Ballo in Maschera*, *La Fanciulla del West*, *Lohengrin* and Don Ramiro in the Ryan Opera Center production of *La Cenerentola*. Concert performances include Handel's *Messiah* with the Apollo Chorus of Chicago, Rossini's *Stabat Mater* with the Greensboro Symphony Orchestra and Beethoven's Symphony No. 9 with the Chicago Philharmonic. Barbera is a 2008 winner of the Metropolitan Opera National Council Auditions and was a member of the San Francisco Opera's prestigious Merola Opera Program that same year, where he performed on the Schwabacher Concert Series and the Grand Finale Concert. In 2007 he won the Grand Prize of the Charles A. Lynam Vocal Competition, which led to his performance with the Greensboro Symphony Orchestra. In 2006 he won first place in the Heafner/Williams Vocal Competition and First Place in the Charlotte Opera Guild Vocal Competition. Barbera studied at the North Carolina School of the Arts from 2004-2008 and further studies include the American Institute of Vocal Arts in Graz, Austria and the Vocal Arts Symposium of Colorado Springs.

SPECIAL THANKS

CHRISTOPHER TOWER, BOBBY CELIO AND BDO

Friday's performance has been made possible by the generous support of dear friends Christopher Tower, Bobby Celio and BDO. Christopher is a champion of excellence in so many aspects of our Symphony's reach. His leadership as a co-chair of the Development Committee paired with his enthusiasm for the importance of music in the community through his work as a Board member provide inspiration for many. On behalf of all of us at your Symphony family, we thank you!

THE BOEING COMPANY

We proudly extend our gratitude to The Boeing Company for its generous support of Pacific Symphony's Education and Artistic programs. Boeing is a long-time friend that has contributed to Pacific Symphony—not only through its Global Corporate Citizenship grants, but also through generous employee donations made via the Employees Community Fund of Boeing California. We are truly grateful for this partnership.



OLA RAFAŁÓ
MEZZO-SOPRANO

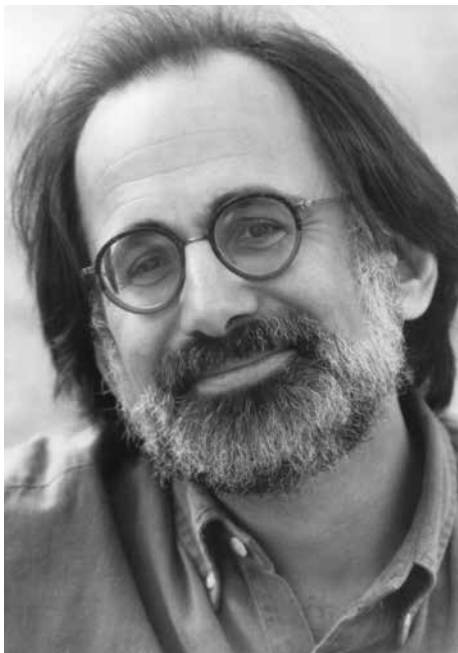
Rising star Ola Rafałó has a voice that the *Palm Beach Arts Paper* has called “attractive, dusky and powerful.” Her rich voice and dramatic sensibility lend themselves perfectly to the sumptuous roles of Carmen, Eboli in *Don Carlo*, Amneris in *Aida*, and Dalila in *Samson et Dalila*. This season, Rafałó performs the title role in Peter Brook’s *La Tragedie de Carmen* with Syracuse Opera, the role of Fenena in Lyric Opera Baltimore’s production of *Nabucco* in the spring of 2014, an Essential Verdi Concert with the Washington Chorus at the Kennedy Center, and a “Popera” concert with Opera Tampa.

Recent engagements include Leonora in *La Favorita* with The Opera Atelier, as well as Dalila in *Samson et Dalila*, Fricka in *Die Walküre*, Suzuki in *Madama Butterfly*, and the title role in *Carmen* with the Lyric Orchestra. Rafałó has also appeared with Opera Tampa, Sarasota Opera, DuPage Opera Theatre and Palm Beach Opera, where she was a member of their Young Artist Program.

Rafałó recently performed the title role in Catan’s *Florencia in El Amazonas* with Palm Beach Opera, in which critics said “She was believable as a person who understands the power of love and is able to impart hard-earned wisdom about it. She held the stage firmly, both vocally and dramatically.”

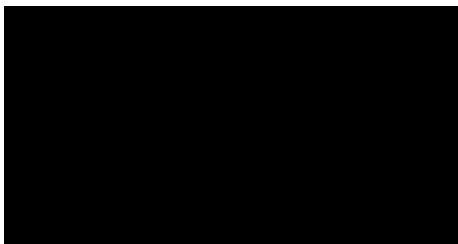
Other roles in Rafałó’s current repertoire include Olga in *Eugene Onegin*, Maddalena in *Rigoletto*, Santuzza in *Cavalleria Rusticana*, Adalgisa in *Norma*, Octavian in *Der Rosenkavalier* and Charlotte in *Werther*.

Rafałó has coached with opera greats such as Sherrill Milnes, Tito Capobianco, Fabrizio Melano, and Dame Kiri Te Kanawa. In 2008, she was awarded Grand Prize of the Elgin Opera competition and First Prize of the Sherrill Milnes Opera Idol competition. She was also an apprentice artist at Sarasota Opera, receiving the Leo M. Rogers award, as well as an apprentice at Opera Tampa. Her concert performances have included: Saint-Saëns’ Christmas Oratorio, Mendelssohn’s *Elijah* and Händel’s *Messiah*.



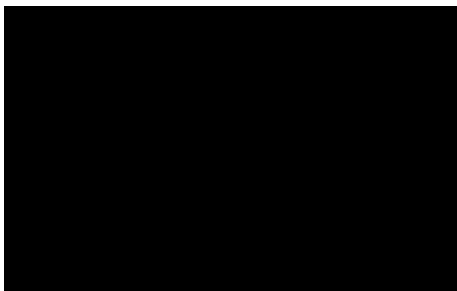
JOSEPH HOROWITZ
ARTISTIC ADVISER

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. He is most recently the author of *On My Way – The Untold Story of Rouben Mamoulian, George Gershwin, and “Porgy and Bess.”* 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, Post Classical 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.





PACIFIC SYMPHONY



Pacific Symphony, celebrating its 35th season in 2013-14, is led by Music Director Carl St.Clair, who marks his 24th 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." Three seasons ago, 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 23 years with the orchestra in 2013-14. Each Symphony season also includes Café Ludwig, a chamber music series, and Sunday Connections, an orchestral matinee series offering rich explorations of selected works led by St.Clair. Assistant Conductor Alejandro Gutiérrez began serving last 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 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 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 sees 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 Adventuresome 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***ALEJANDRO GUTIÉRREZ • ASSISTANT CONDUCTOR***Mary E. Moore Family Assistant Conductor Chair***FIRST VIOLIN**

Raymond Kobler
*Concertmaster,
 Eleanor and Michael Gordon Chair*

Paul Manaster
Associate Concertmaster

Jeanne Skrocki
Assistant Concertmaster

Nancy Coade Eldridge

Christine Frank

Kimiyo Takeya

Ayako Sugaya

Ann Shiau Tenney

Maia Jasper

Robert Schumitzky

Agnes Gottschewski

Dana Freeman

Grace Oh†

Jean Kim

Angel Liu 20

Marisa Sorajja

SECOND VIOLIN

Bridget Dolkas*

Jessica Guideri**

Yen-Ping Lai

Yu-Tong Sharp

Ako Kojian

Ovsep Ketendjian

Linda Owen 35

Phil Luna

MarlaJoy Weisshaar

Robin Sandusky

Alice Miller-Wrate

Shelly Shi

VIOLA

Robert Becker*
Catherine and James Emmi Chair

Meredith Crawford**

Carolyn Riley

John Acevedo

Erik Rynearson

Luke Maurer

Julia Staudhammer

Joseph Wen-Xiang Zhang

Pamela Jacobson

Adam Neeley

Cheryl Gates

Margaret Henken

CELLO

Timothy Landauer*

Kevin Plunkett**

John Acosta

Robert Vos 10

László Mezö

Ian McKinnell

M. Andrew Honea

Waldemar de Almeida 30

Jennifer Goss

Rudolph Stein

BASS

Steven Edelman* 30

Douglas Basye**

Christian Kollgaard

David Parmeter

Paul Zibits

David Black 35

Andrew Bumatay

Constance Deeter

FLUTE

Benjamin Smolen*
Valerie and Hans Imhof Chair

Sharon O'Connor

Cynthia Ellis

PICCOLO

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* 10

Elliott Moreau

Andrew Klein

Allen Savedoff

CONTRABASSOON

Allen Savedoff

FRENCH HORN

Keith Popejoy*

Mark Adams 20

James Taylor**

Russell Dicey

TRUMPET

Barry Perkins* 10

Tony Ellis 30

David Wailes

TROMBONE

Michael Hoffman*

David Stetson

BASS TROMBONE

Robert Sanders

TUBA

James Self*

TIMPANI

Todd Miller* 35

PERCUSSION

Robert A. Slack*

Cliff Hulling

HARP

Mindy Ball*

Michelle Temple

PIANO • CELESTE

Sandra Matthews* 35

PERSONNEL MANAGER

Paul Zibits

LIBRARIANS

Russell Dicey

Brent Anderson

**PRODUCTION
STAGE MANAGER**

Will Hunter

**ASSISTANT
STAGE MANAGER**

William Pruett

* Principal

** Assistant Principal

† On Leave