

**PACIFIC SYMPHONY'S**

**AMERICAN COMPOSERS FESTIVAL 2013**



**Plus, Composer-in-Residence Daniel Schnyder**

# FESTIVAL EVENTS

Thursday-Saturday, May 16-18, 8 p.m.  
Hal and Jeanette Segerstrom Family Foundation Classical Series

## DUKE ELLINGTON ORCHESTRA

Renée and Henry Segerstrom Concert Hall

Carl St.Clair, conductor  
Daniel Schnyder, composer and saxophone  
David Taylor, trombone  
Kenny Drew Jr., piano  
Duke Ellington Orchestra  
Pacific Symphony

A celebration of American composers is incomplete without mention of Duke Ellington, and this year, Pacific Symphony isn't just mentioning him, but presenting the ensemble that carries his name and has been playing together in one form or another for eight decades. Plus, composer-in-residence, saxophonist Daniel Schnyder presents his reflections on music inspired by Ellington, Jimi Hendrix and the instrument, the bass trombone.

Sunday, May 19, 3 p.m.  
Classical Connections

## DUKE ELLINGTON REVEALED

Renée and Henry Segerstrom Concert Hall

Carl St.Clair, conductor  
Duke Ellington Orchestra  
Pacific Symphony

The ensemble founded by Duke Ellington himself shines as Music Director Carl St.Clair and Pacific Symphony explore why Ellington influenced so many other composers of the 20th and 21st centuries. The concert includes pieces Ellington made famous including "Take the 'A' Train," "Caravan," "Satin Doll" and "It Don't Mean a Thing (If it Ain't Got That Swing)."


Sunday, May 19, 7 p.m.

## FAUST

Samueli Theater

Daniel Schnyder, composer and saxophone  
David Taylor, bass trombone  
Kenny Drew Jr., piano

Fascinated by Friedrich Murnau's famous silent movie *Faust* from 1926, composer and saxophonist Daniel Schnyder has created music linking the saga about seduction and destruction of the human soul to its traces in European musical history. Schnyder and his trio "Words within Music" accompany key scenes of the film with fully composed pieces and adaptations.



Dear Friends,

**O**n behalf of Pacific Symphony, I am delighted to welcome you to what will be a very exciting American Composers Festival 2013. This year, we are presenting the works of two modern masters — the iconic Edward Kennedy “Duke” Ellington (1899-1974) and living composer-saxophonist Daniel Schnyder. For our 13th celebration of American composers, it seemed more than appropriate to highlight the music of Ellington, whose works have inspired countless composers of the 20th and 21st centuries. And I wanted to welcome my friend, Swiss-American composer Daniel Schnyder, whose compositions cross many musical boundaries and genres into his own unique musical language, just like Ellington’s.

A couple of summers ago, the Symphony and I performed with the Duke Ellington Orchestra at Verizon Wireless Amphitheater, and I fell in love with it—the musicians, their love and enthusiasm for music. I am proud to collaborate with them again to bring Ellington’s music alive in the Renée and Henry Segerstrom Concert Hall. The orchestra was led by Ellington himself from 1923 until his death in 1974, and the band now lives on under the direction of Ellington’s grandson, Paul Mercer Ellington. I hope that the image magnification on these concerts will help you feel as up close and personal to these wonderful musicians as I have.

The evening performances begin with the spotlight on Schnyder, who, no less than Ellington, is a gifted performer and improviser. Joining him and the orchestra onstage are members from his trio “Words within Music,” bass trombonist David Taylor and pianist Kenny Drew, Jr. I first worked with Daniel on tour in Germany, where I felt an immediate closeness to him and his musical spirit. Both Ellington and Schnyder take musical ideas, themes and various multicultural musical idioms, and through their individual genius, create their own unique musical identity.

I hope you will further explore Daniel Schnyder’s music at Sunday’s screening of the silent film, *Faust* with music composed by Schnyder and performed by his trio. Thank you again for joining us for the American Composer’s Festival 2013 and for trusting the orchestra and me to take you on a journey of new musical discoveries.

Yours Truly,



Carl St. Clair

# MAY 16, 17, 18

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

### 2012-2013 HAL & JEANETTE SEGERSTROM FAMILY FOUNDATION CLASSICAL SERIES

CARL ST. CLAIR • CONDUCTOR | DUKE ELLINGTON ORCHESTRA

DANIEL SCHNYDER • SAXOPHONE | DAVID TAYLOR • BASS TROMBONE | KENNY DREW, JR. • PIANO

#### Shourouk, Arabian Overture for Orchestra

Daniel Schnyder

*Daniel Schnyder*

*Kenny Drew, Jr.*

*David Taylor*

#### In a Sentimental Mood

Duke Ellington / Arr. Daniel Schnyder

*Daniel Schnyder*

#### Variations on *Purple Haze* (Jimi Hendrix)

Daniel Schnyder

#### subZERO, Concerto for Bass Trombone and Orchestra

Daniel Schnyder

subZERO

Sama'i Thaqil

ZOOM OUT

*David Taylor*

#### Duke Ellington Orchestra

Selections include:

##### Take the 'A' Train

Billy Strayhorn / Arr. Luther Henderson

##### Caravan

Duke Ellington / Juan Tizol / Arr. Richard Hayman

##### Satin Doll

Duke Ellington / Billy Strayhorn

Arr. Calvin Jackson / Tommy James

##### Creole Love Call

Duke Ellington / Arr. Barrie Lee Hall

##### The Eighth Veil

Duke Ellington / Billy Strayhorn / Arr. Tommy James

##### Martin Luther King, Jr. from *Three Black Kings*

Duke Ellington / Mercer Ellington / Arr. Maurice Peress

##### It Don't Mean a Thing (If It Ain't Got that Swing)

Duke Ellington

INTERMISSION

Special thanks to the presenting sponsors of the American Composers Festival 2013, **Dr. Donald and Sue Hecht.**

The Friday, May 17 concert is generously sponsored by **Jane and Richard Taylor.**

The Saturday, May 18 concert is generously sponsored by **The Westin South Coast Plaza.**

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The Saturday, May 18, performance is broadcast live on KUSC, the official classical radio station of Pacific Symphony. The simultaneous streaming of this broadcast over the internet at [kusc.org](http://kusc.org) is made possible by the generosity of the musicians of Pacific Symphony.



The term “classical music,” as used in the U.S. to distinguish concert music and opera from popular and vernacular genres, originated in the mid-19th century with such writers as Boston’s John Sullivan Dwight, editor of *Dwight’s Journal of Music*. Dwight’s definition was value-laden – “classical music” designated the supreme stratum of musical expression. Dwight called Stephen Foster’s “Old Folks at Home” – the century’s most popular American composition – a “melodic itch.”

This understanding of “classical music” is impossibly snobbish today. It penalizes non-Western music. And it penalizes the signature creative achievement of American music of the mid-20th century: jazz. Today’s musical landscape, which some have called “post-classical,” is wide, varied and level; it does not rank one form of musical experience over another. In the concert hall, a lot of the most significant activity now occurs when different types of music interact. Our American Composers Festival has celebrated hybrids of this kind in celebrating such master composers as Lou Harrison (who absorbed Javanese gamelan), Zhou Long (who combines Western and Chinese musical practices) and John Adams (on whom the swing era exerted a lasting influence).

This year’s American Composers Festival celebrates two more such figures, past and present. Duke Ellington (1899-1974) was memorably described as “beyond category.” The Swiss-American composer Daniel Schnyder (born in Switzerland in 1961 and now a resident of Harlem in New York City) is equally uncategorizable.

Between-the-cracks composers like Ellington and Schnyder – or George Gershwin and Kurt Weill, both of whom composed for the concert hall and the opera house, Broadway and Hollywood – used to be viewed with suspicion in American classical music circles. Gershwin’s *Porgy and Bess* was initially patronized as a dilettante

stab. During his lifetime, Ellington was denied the Pulitzer Prize because his music lacked a “classical” pedigree. But those days are done. (He was in fact awarded a posthumous Pulitzer in 1999.)

In recent decades, Ellington’s music has arguably been more studied by scholars than that of any other American composer. During the inter-war decades, when his band had already achieved fame and influence, no historian of American classical music would have thought to include him in the new pantheon of Aaron Copland, Roy Harris and others bent on defining an American sound. Copland himself, in his surveys of important American composers, never mentioned Ellington or Gershwin – as jazz practitioners, they were regarded as makeshift or unconsummated creators. That Ellington’s compositions incorporated improvisation more categorized him as a “performer.” That, historically, classical musicians had widely improvised before the 20th century was ignored or forgotten.

An early prophet of Ellington’s compositional stature was the American composer/conductor/educator/scholar Gunther Schuller, who in 1957 invented the term “Third Stream” to promote a new terrain joining classical music and jazz. Writing of Ellington’s *Reminiscing in Tempo* (as recorded in 1935), Schuller said:

Ellington resisted the stigmatization of his music as jazz, or more correctly, as merely jazz. Similarly, he resisted. . . the constant pressures to commercialize his art, to level it off to some pre-ordained mold of easy marketability, to identify himself with the expected stereotypes. . . . *Reminiscing in Tempo* burst the pre-set molds established for jazz once and for all. Gone was the 10-inch, 78-rpm three-minute time limitation . . . ; gone were the 32- or 12-bar jazz forms imposed by mass public taste . . . *Reminiscing* was innovative not only for its duration – some thirteen minutes – but in the way its several themes and episodes were integrated into a single unified whole.

Schuller’s detailed analysis of *Reminiscing in Tempo*, in his landmark 1989 book *The Swing Era*, was indistinguishable in approach from the manner in which he might have appreciated thematic relationships in a Brahms symphony.

The most recent music historian to undertake a book-length Ellington study is David Schiff, who in *The Ellington Century* (2012) provocatively writes:



Ellington never composed “crossover” music. In pursuing his artistic project he sidestepped the available European genres of high seriousness: symphony, opera, oratorio. When a work like *Harlem* or *Night Creatures* would involve an orchestra, he farmed out the orchestration (usually to the Juilliard-trained Luther Henderson) and made sure that the music that mattered was assigned to his own musicians. Though it still maddens some critics, he never played the role of the isolated genius. For Ellington composition was collaborative and open-ended; his reluctance to terminate things (compositions or marriages), often described as a superstition, can also be taken as an aesthetic stance. Refusing to merge the idiom of jazz with the forms and ensembles of European concert music, he set himself on a different course from Gershwin or Copland. . . European forms. . . were simply irrelevant. . . to the experiences he strove to represent musically. The scope of ideas, images, and emotions of his music was panoramic, from political protest (“Jump for Joy”) to religious faith (“Heaven”), from the African past (“Ko-Ko”) to the American present (“The Air-Conditioned Jungle”), from Rio to Tokyo.

Daniel Schnyder, being European-born, came to Ellington without the prejudices once afflicting American classical musicians. His formal training in Zurich, in flute and composition, was rigorously “classical.” But he equally absorbed the influence of jazz. He says:

I live around the corner from where Duke used to live in Harlem. I “Take the A Train” to get home from mid-Manhattan. Ellington’s greatness is of course multi-dimensional. He worked with great individual players and formed his sound from their individual voices – rather than getting performers to give up a part of their individuality in order to form the sound of a great orchestra. In writing for instrumentalists like Johnny Hodges and Ben Webster, Duke is actually similar to Bach. Today’s conductors refer to their orchestras as their instrument – that is the opposite of what Ellington believed in. He recorded with John Coltrane and Charles Mingus in a quartet setting. A beautiful album! But the three individuals come from three different planets. I also believe in something like that. My bass trombone concerto is composed specifically for David Taylor, who has reinvented the instrument. My goal was to write a solo trombone part that would be so natural to Taylor that it would sound as if it were being invented on the spot – and then in the next generation would be taken up by trombonists all over the place. Which is exactly what has happened.

Schnyder also observes of Ellington that “he was one of the first jazz composers to use Arab scales and rhythms, as in *Caravan*.” Schnyder is himself an omnivorous creator, drawing on Renaissance polyphony, Schubert and Mahler, Ellington and Gershwin, Arabia and Africa. He is also, no less than Ellington, a gifted performer and improviser (on the saxophone). Like Ellington, he espouses multiple musical worlds.

\* \* \*

Daniel Schnyder was born in Zurich and now lives in New York City. His vast catalogue of compositions includes commissions from New York’s Orpheus Chamber Orchestra, the Milwaukee Symphony, the



St. Paul Chamber Orchestra, the Berlin Philharmonic, Vienna’s Tonkünstler Orchestra, the Radio Symphony Orchestra in Berlin (for which he was composer-in-residence), Zurich’s Tonhalle Orchestra (a Fourth Symphony, for David Zinman) and the Bern Opera (*The Tempest*, after Shakespeare), and the Opera Company of Philadelphia (an opera about the life of Charlie Parker, to be premiered in 2015). A saxophonist, he tours with a trio also including David Taylor and the pianist Kenny Drew, Jr.; their repertoire includes Bach, Wagner, Gershwin and Ellington. Both Schnyder and his trio are better-known in Europe than in America.

Of *subZERO*, the 1999 bass trombone concerto we hear tonight, Schnyder says: “This piece was easy to write because I already knew David Taylor’s playing very well. He’s played with everybody on the planet, and can shift to any idiom. I don’t mean to imply that the resulting concerto is a collage – in my opinion, it represents the musical reality of today.” Taylor says: “Schnyder’s concerto is the best vehicle I’ve ever had with orchestra. I reference all kinds of jazz and popular styles; Schnyder has a gift for picking up the essence of a style. At the same time, he’s a deeply schooled composer; everything he composes is organic; he never panders.” The concerto’s second movement superimposes a meditative 10/4 Syrian sufi rhythm (*sama’i thaqil*) with a 4/4 *son* Cuban beat.

Taylor is himself edgy, flamboyant, reckless, experimental. Among his colleagues, he is both famous and notorious. While studying at Juilliard, he was a member of Leopold Stokowski’s American Symphony, and occasionally played with the New York Philharmonic under Pierre Boulez. Shortly after, he joined the Thad Jones Jazz band. He recorded with Duke Ellington and with The Rolling Stones. He has since been closely associated with the Chamber Music Society of Lincoln Center, the Gil Evans Big Band and the Charles Mingus Big Band. He has performed chamber music with Winton Marsalis, Yo-Yo Ma and Itzhak Perlman. Alan Hovhanness, Charles Wuorinen, George Perl, and Frederic Rzewski – important composers from all points of the compass—have all composed for him.

The other Schnyder works we hear tonight are *Shourouk*: an Arabian Overture for Orchestra, and two Schnyder arrangements: of Duke Ellington’s *In a Sentimental Mood* and of Jimi Hendrix’s *Purple Haze*. The first two of these compositions incorporate some degree of improvisation by Schnyder on saxophone, Taylor on bass trombone and the pianist Kenny Drew, Jr.

Winner of the 1990 Great American Jazz Piano Competition in Jacksonville, Drew has performed with a gamut of musicians, including Smokey Robinson, the Mingus Big Band, the Carnegie Hall Jazz Band, the Faddis/Hampton/Heath Sextet, the Lincoln Center Jazz Orchestra. In the realm of classical music, his repertoire includes Bach concertos, Haydn, Mozart, Chopin, Liszt and works by African-American composers. He has performed and recorded extensively with Daniel Schnyder and David Taylor. He played a solo piano tribute to Duke Ellington on Ellington's 100th birthday at the Tonhalle in Zurich. His "classical" performances include appearances with the Milwaukee Symphony (in Mozart) and Ravel with the Winterthur Orchestra in Switzerland.

In a recent interview, Schnyder offered the following reflections:

There's a big change happening right now, a change leading back to where classical music began. Bach and Mozart were improvisers. If you wanted to get a job as a chamber musician in the 18th century, you had to improvise – otherwise, no job. So your creative potential was tested. Nowadays in classical music, people don't even improvise their cadenzas any more. We have now a separation between the performer and the composer; musicians reproduce music. I don't want to put that down, it creates fantastic results. But the value of trying to combine these separate worlds that belong together – it's enormous. For one thing, it increases the power to reach an audience – a kind of power we've lost to popular music and to sports. Look at someone like Mick Jagger or Michael Jackson—his music, his band, his sound had a combined power that absorbed and fascinated audiences because it emanated from one individual. I think we are going back to a time when music was something holistic.

A lot of the music I compose adapts the compositions of great artists of the past, trying to find ways to express myself through their music. This is nothing new. Schoenberg did it, Busoni did it, lots of important composers did it. But for many decades, this practice of adaptation and transcription was put down. When Stokowski transcribed Bach, it was denounced almost as a crime. Now, however, transcriptions are coming back.

My training as a composer was traditional, and included the contrapuntal practices of Renaissance composers. And my own music incorporates canons, canons in inversion, proportional canons. This aspect of composition – counterpoint – was central to the composer's art for a long time. Schubert was still studying counterpoint when he was already an accomplished great composer. In my opinion, today's concert music is often more about colors, rhythms, effects – there's a certain lack of contrapuntal interest. I also value enormously ethnomusicology. It's something I got involved in because of an opportunity to work with musicians in Lebanon and Jordan. I go to the source – African musicians, Chinese musicians. It's much easier than going to a library and looking for the right books.

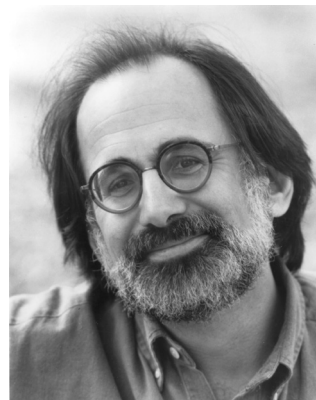
For my *Shourouk* (which is the Arabic word for "sunrise"), I was taught Arabian rhythms by Arabian musicians in New York, most especially Bassam Saba. The piece is composed

for Western instruments in combination with oud, the ney, and the rik – a kind of tambourine, the main percussion instrument of Arabian music. The piece also uses scales that are different from our scales, and the *malruf* rhythm, which is also found in Latin jazz and Western African music – all these worlds connected through history.

Duke Ellington's *In a Sentimental Mood* has a lot of long notes – which facilitates adding counterpoint and orchestral lines, so that the orchestra can be fully activated. In adapting a jazz staple for symphony orchestra, you don't want to simply give the musicians whole notes with the soloists on top. That's boring for the players and also for listeners. It's a Ferrari driving at twenty miles per hour.

*In a Sentimental Mood* also has sophisticated chord changes – whereas *Purple Haze* doesn't really have any chord changes. It's just a rhythm and the idea of blues. It's interesting for me to deal with R&B (rhythm-and-blues) background, and the different colors it can generate. And with the brutality of this music – how to write for orchestra and retain raw expression. My arrangement has fugues in it, and canons. You can do all these things because the piece is so raw, so bare, that it's an open playing field.

**Joseph Horowitz**, artistic adviser



Joseph Horowitz, Pacific Symphony's artistic advisor since 1999, has long been a pioneer in thematic, interdisciplinary classical music programming, beginning with his tenure as artistic advisor for the annual Schubertiade at New York's 92nd Street Y. As executive director of the Brooklyn Philharmonic Orchestra, he received national attention for "the Russian Stravinsky," "Dvořák and America," "American Transcendentalists," "Flamenco," and other festivals that

explored the folk roots of concert works and the quest for national identity through the arts. Now an artistic adviser to various American orchestras, he has created more than three dozen interdisciplinary music festivals since 1985. He is also the founding artistic director of Washington, D.C.'s pathbreaking chamber orchestra, PostClassical Ensemble, in which capacity he has produced two DVDs for Naxos that feature classical documentary films with newly recorded soundtracks. He is also the award-winning author of eight books that address the institutional history of classical music in the United States. Both *Classical Music in America: A History* (2005) and *Artists in Exile* (2008) were named best books of the year by *The Economist*. The Czech Parliament has awarded him a certificate of appreciation; he is also the recipient of a Guggenheim Fellowship and fellowships from the NEH and Columbia University.



**CARL ST.CLAIR**  
WILLIAM J. GILLESPIE  
MUSIC DIRECTOR CHAIR

In 2012-13, Music Director Carl St.Clair celebrates his 23rd season with Pacific Symphony. During his tenure, St.Clair has become widely recognized for his musically distinguished performances, his commitment to building outstanding educational programs and his innovative approaches to programming. St.Clair's lengthy history with the Symphony solidifies the strong relationship he has forged with the musicians and the community. His continuing role also lends stability to the organization and continuity to his vision for the Symphony's future. Few orchestras can claim such rapid artistic development as Pacific Symphony — the largest orchestra formed in the United States in the last 40 years — due in large part to St.Clair's leadership.

The 2012-13 season continues the three-year opera-vocal initiative, "Symphonic Voices," with a semi-staged production of Puccini's *Tosca*, and a "Music Unwound" concert featuring Soprano Ute Lemper singing Kurt Weill's *Seven Deadly Sins* as well as songs by George Gershwin and Edith Piaf. Two additional "Music Unwound" concerts highlighted by multimedia elements and innovative formats include Mozart's *Requiem* and the 100th anniversary of Stravinsky's *Rite of Spring*. The 13th American Composers Festival is a jazz celebration featuring the Duke Ellington Orchestra and composer Daniel Schnyder.

In 2008-09, St.Clair celebrated the milestone 30th anniversary of Pacific Symphony. In 2006-07, he led the orchestra's historic move into its home in the Renée and Henry Segerstrom Concert Hall at Segerstrom Center for the Arts. The move came on the heels of the landmark 2005-06 season that included St.Clair leading the Symphony on its first European tour — nine cities in three countries playing before capacity houses and receiving extraordinary responses. The Symphony received rave reviews from Europe's classical music critics — 22 reviews in total.

From 2008 to 2010, St.Clair was general music director for the Komische Oper in Berlin, where he led successful new productions such as *La Traviata* (directed by Hans Neuenfels). He also served as general music director and chief conductor of the German National Theater and Staatskapelle (GNTS) in Weimar, Germany, where he recently led Wagner's *Ring Cycle* to great critical acclaim. St.Clair was the first non-European to hold his position at the GNTS; the role also gave him the distinction of simultaneously leading one of the newest orchestras in America and one of the oldest orchestras in Europe.

St.Clair's international career has him conducting abroad numerous months a year, and he has appeared with orchestras throughout the world. He was the principal guest conductor of the Radio Sinfonieorchester Stuttgart from 1998-2004, where he successfully completed a three-year recording project of the Villa-Lobos symphonies. He has also appeared with orchestras in Israel, Hong Kong, Japan, Australia, New Zealand, and South America, and summer festivals worldwide. St.Clair's commitment to the development and performance of new works by American composers is evident in the wealth of commissions and recordings by Pacific Symphony. St.Clair has led the orchestra in numerous critically acclaimed albums including two piano concertos of Lukas Foss on the harmonia mundi label. Under his guidance, the orchestra has commissioned works which later became recordings, including Philip Glass' *The Passion of Ramakrishna*, Richard Danielpour's *An American Requiem* on Reference Recordings and Elliot Goldenthal's *Fire Water Paper: A Vietnam Oratorio* on Sony Classical with cellist Yo-Yo Ma. Other composers commissioned by St.Clair and Pacific Symphony include William Bolcom, Philip Glass, Zhou Long, Tobias Picker, Frank Ticheli and Chen Yi, Curt Cacioppo, Stephen Scott, Jim Self (the Symphony's principal tubist), Christopher Theofandis and James Newton Howard.

In North America, St.Clair has led the Boston Symphony Orchestra, (where he served as assistant conductor for several years), New York Philharmonic, Philadelphia Orchestra, Los Angeles Philharmonic and the San Francisco, Seattle, Detroit, Atlanta, Houston, Indianapolis, Montreal, Toronto and Vancouver symphonies, among many.

A strong advocate of music education for all ages, St.Clair has been essential to the creation and implementation of the symphony education programs including Classical Connections, *arts-X-press* and Class Act.





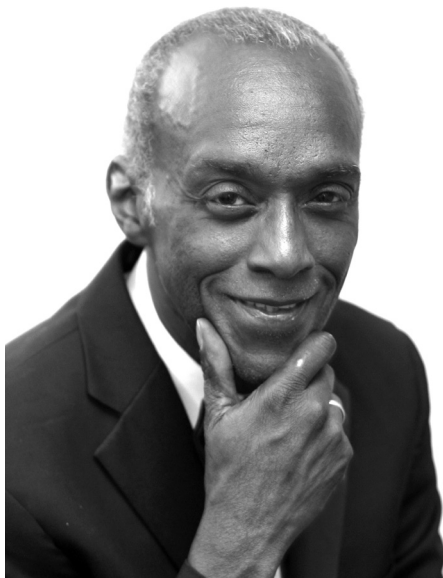
**THE DUKE ELLINGTON ORCHESTRA**

**T**he Duke Ellington Orchestra is the preeminent performer of the music of Duke Ellington. A prolific composer, Ellington created over 2,000 pieces of music, including the standard songs "Take the 'A' Train" and "It Don't Mean a Thing (If It Ain't Got That Swing)" and the longer works "Black, Brown and Beige," "Liberian Suite" and "Afro-Eurasian Eclipse." The orchestra has repeatedly toured over four continents to play and promote the music of Duke Ellington. The Orchestra has been the featured performer at the prestigious Tokyo Jazz Festival and the Cape May Jazz Festival (one of the longest running jazz festivals in the United States). In 2008, the Duke Ellington Orchestra travelled throughout the world including two tours in Japan, Puerto Rico and a six-week United States West Coast tour. The Orchestra performed at the world-famous jazz clubs Jazz Alley in Seattle, Blues Alley in Washington D.C., Billboard Clubs in Japan, Blue Note New York and Nagoya. The year also included a return to the Cotton Club Tokyo and the closing day performance at the prestigious Heineken Jazz Festival. In 2009, the Duke Ellington Orchestra returned to Japan and performed with the Colorado Symphony and the Austin Symphony. The Orchestra completed a Far East tour that included Taiwan and its first performances in China. In May, it recorded its first studio recording in over thirty years. In 2011, the Orchestra went on a European tour including seven performances in eight Russian cities and performances in Finland, Estonia, the Czech Republic, Romania and Bucharest. The members returned to Japan and China with a featured performance at the prestigious Beijing Jazz Festival. The Duke Ellington Orchestra also played with the Indianapolis Symphony and the Utah Symphony. The year concluded with a performance for His Majesty the King Bhumibol Adulyadej of Thailand.

**T**ommy James was born in Mt. Pleasant, N.Y. into a family of non-musicians. While other kids were playing baseball, he ventured to his neighbor's apartment to play on the piano. He learned to play by ear and by mimicking his favorite performers. After high school, he studied at The Manhattan School and majored in music composition. James became a member of The Duke Ellington Orchestra in 1987 after being personally invited by Mercer Ellington (the son of Duke Ellington). When the band's piano player couldn't go on tour to Europe, James received the call to join the orchestra.

James has performed or recorded with numerous artists including Freddie Hubbard, Stanley Turrentine, Roy Ayers, Lionel Hampton and Savior Glover. For The Duke Ellington Orchestra, he recorded *Third Generation* (2009) and *Only God Can Make A Tree* (1996) with Mercer Ellington. He has also served as music director for vocalists Marlena Shaw, Maureen McGovern and Nell Carter. James has also performed with Patti LaBelle, Roberta Flack, Manu Dibango, The Stylistics and Teddy Pendergrast.

Recent theater credits include *Sammy and Me* (2010) with the Alliance Theater (Atlanta) and *Scandalous People* (2009) (New York International Fringe Festival). He also performed and was the musical director for the world tours of *Classical Savion*, *Bring in 'da Noise*, *Bring in 'da Funk* and *Improvography*. Currently, he is the pianist for British singer Cleo Lane.



**TOMMY JAMES**  
BANDLEADER

## THANK YOU TO OUR FESTIVAL AND CONCERT SPONSORS

**DR. DONALD AND SUE HECHT** | *We are extraordinarily grateful to Dr. Donald and Sue Hecht for their sponsorship of the American Composer's Festival. The Hechts are avid lovers of symphonic music, and we are so pleased to have them as members of the Pacific Symphony family. Their generosity provides inspiration and example for all touched by the wonderful music of our musicians.*

**MAY 17: JANE AND RICHARD TAYLOR** | *Pacific Symphony is pleased to thank the Friday night concert sponsors, Jane and Richard Taylor. The Taylors have been longtime supporters and dear friends of Pacific Symphony. Jane serves on the Board of Symphony 100 and Richard is a member of the Board of Counselors. We are grateful to Jane and Richard for their generous support of Pacific Symphony.*

**MAY 18: THE WESTIN SOUTH COAST PLAZA** | *Pacific Symphony would like to extend special thanks to our friends at The Westin South Coast Plaza. The Westin provides so much for our guest artists and conductors from hosting galas to conductor's dinners and many other special events. We are especially delighted to say thank you to Mike Hall, General Manager of The Westin and our Westin guests this evening. Thank you for your generous support of Pacific Symphony.*

**D**aniel Schnyder is known as a composer and performer with a dynamic reputation in both jazz and classical fields. He has recorded over 10 CDs of his own music for Enja Records, Col Legno, Koch Jazz, CCNC, Universal, BIS, TCB, Arabesque Records and Red Records. As a performer, Schnyder has toured and recorded with many well-known classical musicians, world music artists and jazz players.

The vast catalogue of his chamber music works has been performed by many famous artists including Emmanuel Pahud, Eroica Trio, Schweizer Klaviertrio, Radek Baborak, Borislav Strulev, Ole Edvard Antonsen, Reinhold Friedrich, Carmina Quartett, David Jolley, David Taylor and the Graham Ashton Brass Ensemble, among many others.

Schnyder also writes orchestral variations on themes by non-classical music icons like The Rolling Stones, Duke Ellington and Jimi Hendrix. As an arranger and composer, he produced albums for jazz artists Abdullah Ibrahim (*African Suite*), Lee Konitz (*Tribute to Billie Holiday*) and Paquito D'Rivera (*Habanera*, Enja Records). He also worked with Simon Shaheen, Peter Herbert, Burhan Oecal, Bassam Saba, Jing Jang, Marcel Kalife and Jamey Haddad on a variety of projects.

The album *Absolution* (Enja Nova), featuring Schnyder's Trombone Concerto, received a Grammy nomination for Best Classical Small Ensemble Recording in 2002.

In 1997, Schnyder was commissioned to write the opening orchestral piece for the official inauguration of the renovated concert hall of the Milwaukee Symphony Orchestra, under the baton of Maestro Andreas Delfs. Subsequently, the orchestra commissioned Schnyder to write *The Revelation of St. John*, a large-scale work for chorus, symphonic forces, organ and soloists. It premiered with great success in February 2001 and had its European premiere in Barcelona in 2005 by the Liceu Orchestra.

In 2005, Schnyder's opera *Casanova* premiered at the Yehudi Menuhin Festival with Wolfgang Holzmair in the leading role. *Casanova* had its American premiere in December 2005 in New York City with Russell Brown singing the role of Casanova.

Schnyder wrote a new version of the uncompleted masterwork *Zaide* by Mozart, which premiered under the direction of K. Jaevi in New York City. Schnyder is the composer in residence with the Radio Symphony Orchestra Berlin, as well as the composer in residence with the Orchestre de Chambre de Lausanne and the Absolute Ensemble New York City.

Schnyder also designs programs for the Berliner Philharmoniker and the Crested Butte Festival in Colo., featuring the Big Band of the Northern Texas University.

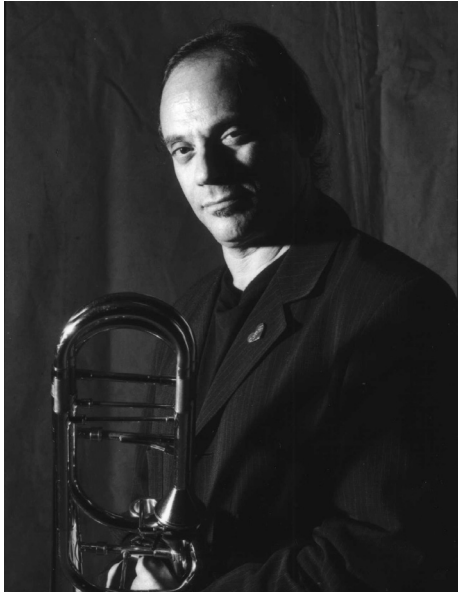
Schnyder won the first prize at the 1996 International Trumpet Guild's composition contest. His trumpet sonata was selected as one of the official pieces for the Concours Maurice André pour Trompette 2003 (Paris). He also won numerous awards for his chamber music by the International Flute Association, the International Clarinet Association, the City of Zurich, Pro Helvetia, the National Art Council of Switzerland, the League of American Orchestras and Meet the Composer. He is a composer with Universal Edition's "Spectrum Series" and was the composer in residence for the Milwaukee Symphony Orchestra. His stay with the Milwaukee Symphony Orchestra was made possible by a grant from Meet the Composer and the League of American Orchestras.

Schnyder helps lead the Stuttgart Crossover Academy, alongside Ingo Goritzki, the Crossover Academy at Bruckner University in Linz, alongside Norbert Gurlinger, and the Absolute Academy in Bremen, alongside the Absolute Ensemble.



**DANIEL SCHNYDER**  
COMPOSER/SAXOPHONE





**DAVID TAYLOR**  
BASS TROMBONE

Receiving both a bachelor's and master's degree from The Juilliard School of Music, David Taylor started his playing career as a member of Leopold Stowkowski's American Symphony Orchestra, and by appearing with the New York Philharmonic, under the direction of Pierre Boulez. Almost simultaneously, he was a member of the Thad Jones Mel Lewis jazz band and recorded with Duke Ellington (*The New Orleans Suite*), The Rolling Stones and Blood, Sweat, and Tears. Taylor has recorded four solo albums and has presented numerous recitals throughout the world.

Taylor has appeared as a soloist with the St. Lukes Chamber Orchestra, The Chamber Music Society of Lincoln Center, The Caramoor Festival Orchestra, The New York Chamber Symphony, The Basil Sinfonietta, The Adelaide Philharmonic and The Group for Contemporary Music, among others.

Throughout his career, Taylor has appeared and recorded with many major jazz and popular artists, including Barbara Streisand, Miles Davis, Quincy Jones, Frank Sinatra and Aretha Franklin. Taylor won the National Academy of Recording Arts and Sciences Most Valuable Player Award for five consecutive years, the most it can be awarded. He has also been awarded the NARAS Most Valuable Player Virtuoso Award.

Taylor has been a member of the Gil Evans Band, George Russell's Band, the George Gruntz Concert Jazz Band and the Chuck Israel Band, among others. In 1998, Taylor performed on four Grammy-nominated CD's: The J.J. Johnson Big Band, Dave Grusin's *West Side Story*, the Joe Henderson Big Band and the Randy Brecker Band. The latter two CDs received Grammy Awards.

Taylor currently performs with The Chamber Music Society of Lincoln Center, The Charles Mingus Big Band, Eos Orchestra, The New York Chamber Symphony, The Mostly Mozart Festival Orchestra, The Michelle Camillo Band, Areopagitica (a brass trio in residence at Mannes College), The Bob Mintzer Band and the Daniel Schnyder, David Taylor and Kenny Drew Jr. Trio. He appears frequently with Orpheus and the St. Lukes Chamber Orchestra, and is on the faculties of the Manhattan School of Music and Mannes College.

Kenny Drew, Jr. was born in New York City in 1958. He started music lessons at the age of 4, and after studying classical piano with his Aunt Marjorie, began branching out into jazz music.

Drew has performed worldwide with a comprehensive variety of musicians, including Stanley Jordan, Out of the Blue (OTB), Stanley Turrentine, Slide Hampton and the Jazz Masters, the Mingus Big Band, Steve Grossman, Yoshiaki Masuo, Sadao Watanabe, Smokey Robinson, Frank Morgan, Daniel Schnyder and many others.

Drew was the winner of the 1990 Great American Jazz Piano Competition in Jacksonville, Fla. He has appeared as a leader at many major festivals, including the Jacksonville Jazz Festival, Kyoto Jazz Festival, Savannah on Stage Festival, Clearwater Jazz Festival and the Newark Jazz Festival.

Within the last couple of years, Drew has performed at concerts and in clubs with The Carnegie Hall Jazz Band, the Faddis/Hampton/Heath Sextet, Steve Turre, Jack Walrath, David Sanchez, Jack Wilkins, Michael Mossman, Ronnie Cuber, Steve Slagle and Marlena Shaw.

Drew performed both jazz and classical music at the Barossa Music Festival in Australia in 1996 and 1997. He has also performed with the Absolute Ensemble, the Lincoln Center Jazz Orchestra, Shirley Horn, Teddy Edwards and Henry Johnson. In addition, he played a solo piano tribute to Duke Ellington on Ellington's 100th birthday at the Tonhalle in Zurich, and participated in a performance of Charles Mingus' large-scale composition "Epitaph" at the Concertgebouw in Amsterdam.

Drew performed a Mozart concerto with the Milwaukee Symphony, conducted by Andreas Delfs, in April 2000. He also appeared at the International Bach Festival in Leipzig in 2000, playing Bach's music with Daniel Schnyder and David Taylor. In March 2001, Drew played a well-received solo classical recital in Key West, Fla., performing works by Haydn, Mozart, Chopin and Liszt. In the same month, Kenny recorded his 20th album as a leader, *Autumn*, for the Japanese label Pony Canyon. He also recorded a CD of two-piano jazz arrangements of music by Ravel with pianist Peter Waters and the Winterthur Chamber Orchestra.



**KENNY DREW, JR.**  
PIANO





**P**acific Symphony, celebrating its 34th season in 2012-13, is led by Music Director Carl St.Clair, who marks his 23rd season with the orchestra. The largest orchestra formed in the U.S. in the last 40 years, the Symphony is recognized as an outstanding ensemble making strides on both the national and international scene, as well as in its own community of Orange County. Presenting more than 100 concerts a year and a rich array of education and community programs, the Symphony reaches more than 275,000 residents—from school children to senior citizens.

The Symphony offers repertoire ranging from the great orchestral masterworks to music from today's most prominent composers, highlighted by the annual American Composers Festival and a series of multi-media concerts called Music Unwound. Last season, the Symphony launched the highly successful opera and vocal initiative, Symphonic Voices. It also offers a popular Pops season, enhanced by state-of-the-art video and sound, led by Principal Pops Conductor Richard Kaufman, who celebrates 22 years with the orchestra in 2013-13. Each Symphony season also includes Café Ludwig, a chamber music series, and Classical Connections, an orchestral matinee series offering rich explorations of selected works led by St.Clair. Assistant Conductor Alejandro Gutiérrez began serving this season as music director of Pacific Symphony Youth Orchestra and also leads Family and Youth Concerts. New in 2013, Pacific Symphony is collaborating with a number of modern musicians and artists and hosting the Wavelength Festival at the Pacific Amphitheater in August.

Founded in 1978 as a collaboration between California State University, Fullerton (CSUF), and North Orange County community leaders led by Marcy Mulville, the Symphony performed its first concerts at Fullerton's Plummer Auditorium as the Fullerton Chamber Orchestra, under the baton of then-CSUF orchestra conductor Keith Clark. The following season, the Symphony expanded its size, changed its name to Pacific Symphony Orchestra and moved to Knott's Berry Farm. The subsequent six seasons, led by Clark, took place at Santa Ana High School auditorium, where the Symphony also made its first six acclaimed recordings. In September 1986, the Symphony moved to the new Orange County Performing Arts Center, where Clark served as music director until 1990 and since 1987, the orchestra has additionally presented a summer outdoor series at Irvine's Verizon Wireless Amphitheater. In 2006-07, the Symphony moved into the Renée and Henry Segerstrom Concert Hall, with striking architecture by Cesar Pelli and acoustics by Russell Johnson—and in 2008, inaugurated the hall's critically acclaimed 4,322-pipe William J. Gillespie Concert Organ. The orchestra embarked on its first European tour in 2006, performing in nine cities in three countries.

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

In both 2005 and 2010, the Symphony received the prestigious ASCAP Award for 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.

## PACIFIC SYMPHONY



**CARL ST. CLAIR • MUSIC DIRECTOR***William J. Gillespie Music Director Chair***RICHARD KAUFMAN • PRINCIPAL POPS CONDUCTOR***Hal and Jeanette Segerstrom Family Foundation Principal Pops Conductor Chair***MAXIM ESHKENAZY • ASSISTANT CONDUCTOR  
ALEJANDRO GUTIÉRREZ • ASSISTANT CONDUCTOR***Mary E. Moore Family Assistant Conductor Chair***FIRST VIOLIN**

Raymond Kobler  
*Concertmaster,  
Eleanor and Michael Gordon Chair*

Paul Manaster  
*Associate Concertmaster*

Jeanne Skrocki 20  
*Assistant Concertmaster*

Nancy Coade Eldridge

Christine Frank

Kimiyo Takeya

Ayako Sugaya

Ann Shiau Tenney

Maia Jasper

Robert Schumitzky

Agnes Gottschewski

Dana Freeman

Grace Oh

Jean Kim

Angel Liu

Marisa Sorajja

**SECOND VIOLIN**

Bridget Dolkas\*

Jessica Guideri\*\*

Yen-Ping Lai

Yu-Tong Sharp

Ako Kojian

Ovsep Ketendjian

Linda Owen

Phil Luna

MarlaJoy Weisshaar 10

Robin Sandusky 30

Alice Miller-Wrate

Shelly Shi

**VIOLA**

Robert Becker\* 30  
*Catherine and James Emmi Chair*

Meredith Crawford\*\*

Carolyn Riley

John Acevedo

Erik Rynearson

Luke Maurer

Julia Staudhammer 20

Joseph Wen-Xiang Zhang

Pamela Jacobson

Adam Neeley

Cheryl Gates 10

Margaret Henken

**CELLO**

Timothy Landauer\* 20

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

David Parmeter†

Paul Zibits

David Black

Andrew Bumatay 30

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\*

Elliott Moreau

Andrew Klein

Allen Savedoff

**CONTRABASSOON**

Allen Savedoff

**FRENCH HORN**

Keith Popejoy\*

Mark Adams

James Taylor\*\*

Russell Dicey 30

**TRUMPET**

Barry Perkins\*

Tony Ellis

David Wailes

**TROMBONE**

Michael Hoffman\*

David Stetson

**BASS TROMBONE**

Robert Sanders

**TUBA**

James Self\*

**TIMPANI**

Todd Miller\*

**PERCUSSION**

Robert A. Slack\*

Cliff Hulling

**HARP**

Mindy Ball\*

Michelle Temple

**PIANO • CELESTE**

Sandra Matthews\*

**PERSONNEL MANAGER**

Paul Zibits

**LIBRARIANS**

Russell Dicey

Brent Anderson

**PRODUCTION  
STAGE MANAGER**

Will Hunter

**ASSISTANT  
STAGE MANAGER**

William Pruett

\* Principal

\*\* Assistant Principal

† On Leave

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

Celebrating 30, 20 or 10 years with  
Pacific Symphony this season.