

SEPT. 25-27

classical series

SEGERSTROM CENTER FOR THE ARTS
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presents

2014-15 HAL & JEANETTE SEGERSTROM FAMILY FOUNDATION CLASSICAL SERIES

The concerts begin at 8 p.m.

CARL ST. CLAIR • CONDUCTOR | **JOSHUA BELL** • VIOLIN

John Williams (b. 1932)

Sound the Bells!

Christopher Rouse (b. 1949)

Supplica (WEST COAST PREMIERE)

Alexander Glazunov (1865-1936)

**Concerto in A Minor, Op. 82,
for Violin and Orchestra**

Moderato

Andante sostenuto

Allegro

Joshua Bell

INTERMISSION

Richard Strauss (1864-1949)

**Dance of the Seven Veils from Salome,
TrV 215, Op. 54**

Maurice Ravel (1875-1937)

Suite No. 2 from Daphnis and Chloé

Daybreak

Pantomime

General Dance

Opening night weekend is generously sponsored by **South Coast Plaza**.
The appearance by Joshua Bell is generously sponsored by **Ellie and Mike Gordon**.
The Saturday, Sept. 27, concert is generously sponsored by **Classical KUSC 91.5 FM**.

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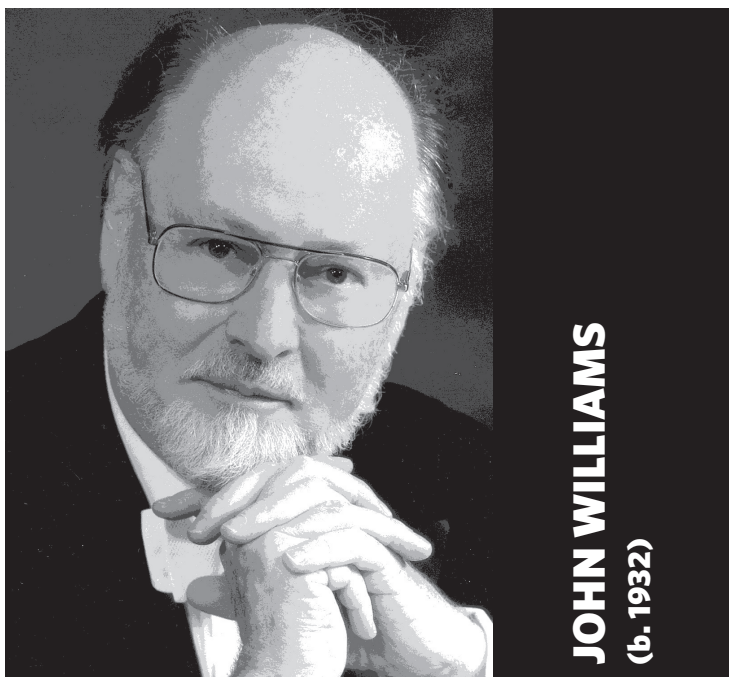
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The Saturday, Sept. 27, performance is broadcast live on KUSC and will also be rebroadcast on Sunday, Feb. 8, 2015 at 7 p.m. The simultaneous streaming of this broadcast over the internet at kusc.org is made possible by the generosity of the musicians of Pacific Symphony.



Sound the Bells!

Instrumentation: 3 flutes (third doubling on piccolo), 2 oboes, English horn, 3 clarinets (third doubling on bass clarinet), 3 bassoons (third doubling on contrabassoon), 4 horns, 4 trumpets, 3 trombones, bass trombone, tuba, timpani, 2 percussion, piano, strings; Performance time: 3 minutes

Though he is best known as the dean of American composers of film scores, John Williams is one of the few American composers who have achieved equal success in the movie theater and the concert hall. Williams is also a renowned conductor who retired in 1993 as the conductor of the Boston Pops Orchestra. He is now conductor laureate of that orchestra and artist-in-residence at Tanglewood, but it is as composer of signature scores for dozens of hit movies that Williams has become a major figure in American culture and one of the most listened-to composers of all time.

Even a cursory look at Williams' portfolio reveals his astonishing versatility and depth: he has composed the music and served as music director for nearly 80 films. He has been awarded numerous gold and platinum records, and his score for *Schindler's List* earned him both an Oscar and a Grammy. But he has also written many concert pieces, including a symphony, a sinfonietta for wind ensemble, a cello concerto premiered by Yo-Yo Ma and the Boston Symphony Orchestra at Tanglewood in 1994, concertos for the flute and violin recorded by the London Symphony Orchestra, concertos for the clarinet and tuba, and a trumpet concerto, which was premiered by the Cleveland Orchestra and their principal trumpet Michael Sachs in September 1996.

Only about three minutes in duration, Williams' fanfare *Sound the Bells!* is an outburst of intense joy that has been called the ideal concert opener. He composed it for a series of concerts presented by the Boston Pops Orchestra in Japan during 1993 to mark the occasion of Crown Prince Naruhito's marriage to Masako Owada, which occurred near the close of the orchestra's tour. Williams noted that he had always been fascinated by Japan's hanging temple bells, which are marvels of bronze casting and sonic richness. He originally conceived the work for brass and percussion, but later re-scored it for full orchestra.

Supplica

CHRISTOPHER ROUSE (B. 1949) | WEST COAST PREMIERE

*Instrumentation: 4 horns, 2 trumpets, 2 trombones, bass trombone, harp, strings
Performance time: 10 minutes*

Supplica was jointly commissioned by Pacific Symphony and the Pittsburgh Symphony Orchestra from one of America's most prominent and widely honored composers of orchestral music, Baltimore native Christopher Rouse. Noted for his music's emotional expressiveness and intensity, Rouse has won a Pulitzer Prize (for his Trombone Concerto) and a Grammy Award (for his Concert de Gaudí). He is a fellow of the American Academy of Arts and Letters.

Born in 1949, Rouse showed musical talent early, but was largely self-taught before entering the Oberlin Conservatory in 1967. There he studied composition with Richard Hoffmann and Randolph Coleman, receiving his bachelor's degree in 1971. Before enrolling for graduate studies at Cornell, he took two years of private study with George Crumb in Philadelphia; then, after completion of his master's and Ph.D. degrees, he joined the faculty of the School of Music of the University of Michigan in 1978. He taught at the Eastman School of Music from 1981 to 2002, and has been on the composition faculty of the Juilliard School since 1997.

Rouse's *Supplica* is characteristically mysterious, moody and affecting. Scored for a chamber-sized orchestra stripped of woodwinds and percussion, it opens slowly, with the sounds of plucked harp and hushed violas; a few isolated, explosive dissonances interrupt singing passages that leave the impression of a persistent memory. Commenting on this haunting work, Rouse notes: "The title means, perhaps unsurprisingly, 'supplication' in Italian. There is no doubt in my mind that this work has a strong relationship to my Fourth Symphony, completed earlier in 2013... Perhaps it might best be described as a 'companion piece.'"

Violin Concerto

ALEXANDER GLAZUNOV (1865-1936)

*Instrumentation: 2 flutes, piccolo, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 2 trombones, bass trombone, timpani, 3 percussion, harp, strings, solo violin
Performance time: 21 minutes*

Alexander Glazunov was born in 1865, later than the composers who comprised Russia's "Mighty Five," but early enough to share in their concerns in developing the voice of Russian nationalism in classical music. As Russian composers entered the 20th century and began absorbing more cosmopolitan cultural values, the tradition-minded Glazunov filled a transitional role, bridging the 19th and 20th centuries. His gifts and the circumstances of his biography echo those of earlier colleagues: born to a well-to-do family, he demonstrated his musical talents early and became a protégé of Rimsky-Korsakov's at age 14. "His musical development progressed not by the day, but literally by the hour," Rimsky famously said of his pupil. They remained friends until Rimsky's death, when Glazunov was 20. In the meantime, he gained the patronage of Mitrofan Balyayev, who established the Balyayev Circle—composers who were heirs to the Mighty Five.

Glazunov's career spanned composing, conducting and pedagogy; at the St. Petersburg Conservatory his students included Dmitri Shostakovich and Sergei Prokofiev, and he received honorary doctorates from Oxford and Cambridge. But heard in the context

of Russian music's forward march—his career overlapped those of progressive Russian colleagues including Scriabin, Stravinsky and Prokofiev—his rich melodies and colorful orchestrations sound more traditional than innovative. He lived until 1936, but his most popular works remain those composed before the turn of the century or early in the 20th: *The Four Seasons* suite, his ballet *Raymonda*, and the violin concerto, which dates from 1904.

Though Glazunov composed in most every major classical form except opera, his only concerto was for the violin. It demonstrates his deep feeling for European romanticism and his admiration of Franz Liszt, from whose template he adapted a structure of three movements played without pause and a rich olio of virtuoso effects; without a cadence to separate them, the first and second movements give the impression of a single movement, with the second movement taking the place of the first movement's development section. The concerto's slow interior section is broken by an exciting, breakneck theme. In the third-movement finale, a sporting "hunt" theme is resolved in a blaze of bravura playing.



RICHARD STRAUSS
(1864-1949)

Dance of the Seven Veils from *Salome*

Instrumentation: 3 flutes, piccolo, 2 oboes, English horn, heckelphone, 4 clarinets, E-flat clarinet, bass clarinet, 3 bassoons, contrabassoon, 6 horns, 4 trumpets, 3 trombones, bass trombone, tuba, 2 timpani, 6 percussion, 2 harps, celesta, strings
Performance time: 9 minutes

In 2014, as we mark the 150th anniversary of Richard Strauss' birth, we celebrate him for his brilliant operas. But in 1905, when he composed his opera *Salome*, he was known mainly as a pianist, conductor and the composer of captivating tone poems. While they were superbly crafted, they were hardly controversial. His two earlier attempts at operas were critical setbacks in an otherwise fast-track career.

Salome changed everything for Strauss, as he hoped and expected it would. He took an immediate interest in Oscar Wilde's French-language setting of the biblical story, a dramatic study of decadence and thwarted erotic desire that shocked Europe. His operatic

version is an almost verbatim (though slightly condensed) German translation of Wilde's text couched in Strauss' uniquely expressive, densely chromatic orchestral textures and harmonies. Its premiere in Dresden was a tumultuous success, but quickly turned into succès de scandale as howls of protest erupted over the explicitness of the opera's sexual themes and innovative music. (Though contemporary accounts described it as atonal, it isn't—though its tonality is as unhinged as *Salome's* imagination.) The resulting controversy reached both sides of the Atlantic, making Strauss an international celebrity and a wealthy man.

As the action of *Salome* unfolds, the atmosphere of decadence and sexual tension hangs like a fog over the palace where the tetrarch Herod, his wife Herodias, and his stepdaughter Salome bicker dementedly. The prophet Jochanaan's holy, sepulchral voice provides an occasional counterpoint as the air of foreboding and corruption builds. At last the young princess performs The Dance of the Seven Veils, an extended striptease, for her lecherous stepfather; the music is sensual, iridescent and intoxicating, yet somehow off kilter as it builds from languorous temptation to feverish climax. When the final veil falls, Herod falls prey to his lust for Salome, as she does to hers for Jochanaan (John the Baptist). The opera comes to a sudden end as Herod, watching in horror as Salome kisses the severed head of the prophet, shouts an order to his guards: "Kill that woman!"

Suite No. 2 from *Daphnis and Chloé*

MAURICE RAVEL (1875-1937)

Instrumentation: 2 flutes (second doubling on second piccolo), piccolo, alto flute, 2 oboes, English horn, 2 clarinets, E-flat clarinet, bass clarinet, 3 bassoons, sarrusophone, 4 horns, 4 trumpets, 2 trombones, bass trombone, tuba, timpani, 8 percussion, 2 harps, celesta, strings; Performance time: 18 minutes

When your intrepid annotator mentioned to a friend that he was writing a note on Ravel's *Daphnis and Chloé*, she said, "I find that music quite erotic." She's not the only one. With its huge orchestra and wordless chorus, this remarkable work—the largest-scaled that Ravel ever composed—captures the classical union of physical and spiritual love with vivid immediacy. Ravel worked on it for three years, completing it in April of 1912. It is one of the greatest ballet scores of the 20th century, and is considered by many to be Ravel's masterpiece.

Choreographer Michel Fokine created the scenario for the ballet based on a pastoral drama by the Greek poet Longus depicting the story of Daphnis and Chloé's courtship and Chloé's abduction and escape from a band of pirates. The full ballet is rarely performed today, in part because of the difficulty of assembling the full resources needed to perform it. But Ravel designated the score's final three numbers—Lever du jour (daybreak), Pantomime and Danse generale—as the Suite No. 2. The action is set in a sylvan grove sacred to the god Pan, allowing Ravel to evoke all the features of the verdant landscape in the listener's imagination as dawn builds into glorious day. The richness of the music reflects an appreciation of the Dionysian physicality in pagan spirituality, climaxing as the awakening Daphnis finds Chloé and they throw themselves into each other's arms. "In writing it I sought to compose a broad musical fresco, less concerned with archaic fidelity than with loyalty to the Greece of my dreams," Ravel noted. "[I]n many ways [it] resembled that imagined and depicted by French artists at the latter part of the 18th century."

Michael Clive is a cultural reporter living in the Litchfield Hills of Connecticut. He is program annotator for Pacific Symphony and Louisiana Philharmonic, and editor-in-chief for The Santa Fe Opera.



CARL ST. CLAIR
WILLIAM J. GILLESPIE
MUSIC DIRECTOR CHAIR

In 2014-15, Music Director Carl St. Clair celebrates his landmark 25th anniversary season with Pacific Symphony. He is one of the longest tenured conductors of the major American orchestras. St. Clair's lengthy history solidifies the strong relationship he has forged with the musicians and the community. His continuing role also lends stability to the organization and continuity to his vision for the Symphony's future. Few orchestras can claim such rapid artistic development as Pacific Symphony—the largest orchestra formed in the United States in the last 50 years—due in large part to St. Clair's leadership.

During his tenure, St. Clair has become widely recognized for his musically distinguished performances, his commitment to building outstanding educational programs and his innovative approaches to programming. 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, *La Traviata* in 2013-14 and *Carmen* in 2014-15; 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 15th anniversary in 2014-15 with a program of music by André Previn.

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 2014-15 season continues a recent slate of recordings that has included three newly released CDs by today's leading composers: Richard Danielpour's *Toward a Season of Peace*, released in 2013-14, Philip Glass' *The Passion of Ramakrishna*, and Michael Daugherty's *Mount Rushmore* and *The Gospel According to Sister Aimee*, both released in 2012-13. Two more are due for release over the next few years, including William Bolcom's *Songs of Lorca* and *Prometheus* and James Newton Howard's *I Would Plant a Tree*. 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 Goldenthal in a world premiere in 2013-14, as well as 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 2008-10, St. Clair was general music director for the Komische Oper in Berlin, where he led successful new productions such as *La Traviata* (directed by Hans Neuenfels). He also served as general music director and chief conductor of the German National Theater and Staatskapelle (GNTS) in Weimar, Germany, where he led Wagner's *Ring Cycle* to critical acclaim. He was the first non-European to hold his position at the GNTS; the role also gave him the distinction of simultaneously leading one of the newest orchestras in America and one of the oldest in Europe.

In 2014, St. Clair assumed 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 1998-2004, 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 Casual Connections, OC Can You Play With Us, *arts-X-press* and Class Act.



JOSHUA BELL
VIOLIN

Joshua Bell is one of the most celebrated violinists of his era. His restless curiosity, passion and multi-faceted musical interests have earned him the rare title of “classical music superstar.” Recently named the music director of the Academy of St Martin in the Fields, Bell is the first person to hold this post since Sir Neville Marriner formed the orchestra in 1958. Their first recording under Bell’s leadership of Beethoven’s Fourth and Seventh symphonies from Sony Classical debuted at #1 on the Billboard Classical chart. Bell’s recording of the Bach violin concertos with the orchestra will be released Sept. 29, 2014 to coincide with the airing of the HBO documentary special *Joshua Bell: A YoungArts MasterClass*.

Equally at home as a soloist, chamber musician, recording artist and orchestra leader, Bell’s 2014 summer highlights included performances with the Indianapolis and Detroit Symphonies and the Los Angeles Philharmonic at the Hollywood Bowl. Appearances at Aspen, Festival del Sole Napa, Ravinia, Verbier, Salzburg, Mostly Mozart and Tanglewood and two concerts with the New York Philharmonic in New York’s Central and the Bronx’s Van Cortland Parks rounded out the summer. Bell kicks off the new season at the New York Philharmonic, Toronto and National Symphony Orchestra galas. A U.S. and European recital tour with pianist Alessio Bax, a week with the New York Philharmonic and a European tour with the Academy of St Martin in the Fields are just some of this year’s highlights.

The year 2015 commences with European tours with the Academy and with the Chamber Orchestra of Europe plus a U.S. and Canadian recital tour with pianist Sam Haywood. Spring performances with orchestras include The Munich Philharmonic and Orquesta Nacional de España and three Czech chamber music concerts at London’s Wigmore Hall with cellist Steven Isserlis and pianist Jeremy Denk.

In 2007, Bell performed incognito in a subway station for a *Washington Post* story examining art and context. The story earned writer Gene Weingarten a Pulitzer Prize and sparked an international firestorm of discussion which continues thanks to the children’s book, *The Man With the Violin* by Kathy Stinson, illustrated by Dušan Petričić, from Annick Press.

An exclusive Sony Classical artist, Bell has recorded more than 40 CDs since his first recording at age 18 on the Decca Label which have garnered Mercury, Grammy, Gramophone and Echo Klassik awards.

Recent releases include Bell’s first recording with the Academy of St Martin in the Fields under his leadership of the Beethoven Fourth and Seventh symphonies. Bell’s holiday CD, *Musical Gifts From Joshua Bell and Friends*, *French Impressions* with pianist Jeremy Denk, the eclectic *At Home With Friends*, the *Defiance* soundtrack, Vivaldi’s *The Four Seasons*, Tchaikovsky’s Violin Concerto with the Berlin Philharmonic, *The Red Violin Concerto*, *Voice of the Violin* and *Romance of the Violin*, which Billboard named the 2004 Classical CD of the Year, and Bell the Classical Artist of the Year. His discography encompasses critically acclaimed performances of the major violin repertoire in addition to John Corigliano’s Oscar-winning soundtrack, *The Red Violin*.

Born in Bloomington, Ind., Bell received his first violin at age four and at 12 began studying with Josef Gingold at Indiana University. Two years later Bell came to national attention in his debut with Riccardo Muti and the Philadelphia Orchestra and, at 17, debuted at Carnegie Hall.

Bell performs on the 1713 Huberman Stradivarius violin and uses a late-18th-century French bow by François Tourte.

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Ellie and Mike Gordon (*artist sponsor*)

Pacific Symphony is deeply indebted to Ellie and Mike Gordon, who have been generous and loyal supporters of the Symphony for more than 20 years. The Gordons have endowed the Symphony’s Concertmaster Chair in perpetuity, and annually support one of our classical concert weekends. They have our most sincere gratitude!

Classical KUSC 91.5 FM (*concert sponsor*)

We are extremely grateful for the support of Classical KUSC 91.5 FM. Since 2007, they have served as Pacific Symphony’s official classical radio station by providing media sponsorship and broadcasts of Symphony concerts. We greatly appreciate the relationship we have with their announcers, particularly Alan Chapman, who gives our pre-concert lectures, and Rich Capparella, who hosts the broadcasts and has served as our emcee many times.



Pacific Symphony, celebrating its 36th season in 2014-15, is led by Music Director Carl St.Clair, who marks his 25th anniversary season with the orchestra. The largest orchestra formed in the U.S. in the last 50 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 multimedia 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 24 years with the orchestra in 2014-15. Each Symphony season also includes Café Ludwig, a chamber music series, and Sunday Casual Connections, an orchestral matinee series offering rich explorations of selected works led by St.Clair. Assistant Conductor Alejandro Gutiérrez is music director of Pacific Symphony Youth Orchestra and also leads Family and Youth Concerts.

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.

In 2013-14, Pacific Symphony released a new CD of Richard Danielpour's *Toward a Season of Peace*, which continued the 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 two 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* and James Newton Howard's *I Would Plant a Tree*. The Symphony has also commissioned and recorded Danielpour's *An American Requiem* 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 celebrates its 20th anniversary this season and 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

25 Years on a Journey of Illumination



BY PETER LEFEVRE

A quarter-century ago—before hybrid cars, DVDs and Google—Carl St. Clair raised his baton in front of Pacific Symphony for the first time. One of the, if not the, longest-tenured music directors in America, St. Clair celebrates his silver anniversary with the orchestra during 2014-15 with a “Season of Giants,” featuring a high-wattage roster of classical music luminaries.

St. Clair is happy keeping the spotlight on them, however. Self-effacing and intensely focused on the music, he, more than anyone, is aware of the collaborative and communal nature of his work.

“The whole 25th anniversary, for me, is a way to say, “Thank you,”” he says. “More than celebrating me, it’s an opportunity to recognize the composers, conductors, works, soloists and the community; all those that stood beside me these years at Pacific Symphony, and before I came to Orange County in 1990.”

This upcoming season deeply reflects St. Clair’s personal vision and experience; the works have been chosen as milestones of his creative development, the soloists representing some of the friendships he’s forged over his years at the Symphony’s helm.

“The musical world gets smaller as you get older,” he says. “You know people whom know people, someone who you worked with or went to school with is now in an orchestra or is a great soloist. You work with a soloist and become friends, and the chemistry is so powerful you’re compelled to make music with them as often as possible. They’re musical spirits you feel particularly drawn to. It’s exhilarating.”

The exhilaration begins this week, with a concert featuring Joshua Bell in the Glazunov Violin Concerto, along with carefully selected works that set the tone for the biographical season ahead. The first notes of the season come from John Williams’ *Sound the Bells*. This occasion marks Bell’s fifth performance with the Symphony, having previously visited in 1991, 2001, 2005 and 2010 (for St. Clair’s 20th anniversary).

“I’m really thankful Josh Bell, one of the greatest violinists, made the time to come and share the first concert with us,” he says. “I welcome every opportunity to perform with him. He’s incredibly enlightening and musically rewarding for both orchestra and audience.

“Williams, of course, was the music director of the Boston Pops when I was assistant conductor of the Boston Symphony. John introduced

me to Pacific Symphony. He’d just conducted here, and came back to Boston in 1989 and told me there’s this fantastic orchestra on the West Coast, looking for a music director. You should know about them and they should know about you. It’s important to acknowledge that John was the primary catalyst for me being here.”

The program also features the West Coast premiere of *Supplica* from Christopher Rouse, who St. Clair met at the University of Michigan and first guided St. Clair through the world of living American composers.

“During my tenure at Pacific Symphony, we’ve had composers-in-residence, commissions, recordings of 20th and 21st century pieces. It’s an important part of my directorship, so I’m happy to have Chris represented. Having a work of his is of particular significance to me.”



Dawn Upshaw

It would be impossible to honor St. Clair’s tenure without paying tribute to his mentor and friend Leonard Bernstein. The Jan. 29-31 concerts see entire evenings devoted to Bernstein’s work, highlighted by appearances from Dawn Upshaw, Benjamin Pasternack and Bernstein’s daughter Jamie.

“Dawn Upshaw sang at Mr. B’s 70th birthday party and played an important role in it. I know how much he appreciated her and I know how much I’ve loved working with her before.

“There are so many people who have been part of Pacific Symphony for so many years and so many ways. Ben Pasternack, Alain Lefèvre. Alain performed as soloist on the first CD we recorded with me as music director, featuring John Corigliano’s Concerto for Piano and Orchestra. Ben is someone I’ve performed more with than any other soloist. He was a student of Rudolf Serkin, and his work fits us like a glove.”



Alain Lefèvre

The season also features several new works, commissions and world premieres from names familiar to Orange County listeners. There’s a commissioned work from Laura Karpman, and world premieres of James Newton Howard’s Violin Concerto and Narong Prangcharoen’s “Illuminating Journey.” This year’s American Composer’s Festival (ACF) pays tribute to André Previn, a longtime supporter of St. Clair.

“It’s an honor that we have such a musician as Previn as featured composer for the ACF,” he says, “plus Deborah Voigt, an Orange County local, and Yo-Yo Ma and Itzhak Perlman. I’m so fortunate to know them, and even more fortunate that they’d take the time to play with us. My life winds its way through the whole season. Every nook and cranny in the season has some connection. Nothing is by happenstance. There’s nothing that’s not in its place.”

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***NARONG PRANGCHAROEN • COMPOSER-IN-RESIDENCE****FIRST VIOLIN**Raymond Kobler
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Eleanor and Michael Gordon
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*Associate Concertmaster*Jeanne Skrocki
Assistant Concertmaster

Nancy Coade Eldridge

Christine Frank

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Ayako Sugaya

Ann Shiau Tenney 20

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Dana Freeman

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Jean Kim 10

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Lelie Resnick

CLARINET

Benjamin Lulich**†

*The Hanson Family
Foundation Chair*

David Chang

BASS CLARINET

Joshua Ranz

BASSOON

Rose Corrigan* 10

Elliott Moreau 20

Andrew Klein

Allen Savedoff

CONTRABASSOON

Allen Savedoff

FRENCH HORN 10

Keith Popejoy*

Mark Adams 20

James Taylor**

Russell Dicey

TRUMPET

Barry Perkins*

Tony Ellis

David Wailes

TROMBONE

Michael Hoffman*

David Stetson

BASS TROMBONE

Kyle Mendiguchia

TUBA

James Self*

TIMPANI

Todd Miller*

PERCUSSION

Robert A. Slack*

Cliff Hulling

HARP

Mindy Ball*

Michelle Temple 20

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.