

# MAR. 27, 28, 29

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 | YULIANNA AVDEEVA • PIANO

WOLFGANG AMADEUS MOZART  
(1756-1791)

Overture to *The Abduction from the Seraglio*, K. 384

FRÉDÉRIC CHOPIN  
(1810-1849)

Concerto No. 1 in E Minor for Piano  
and Orchestra, Op. 11

Allegro maestoso

Romanze

Rondo

*Yulianna Avdeeva*

INTERMISSION

RICHARD STRAUSS  
(1864-1949)

Ein Heldenleben (A Hero's Life), Op. 40

The Hero —

The Hero's Adversaries —

The Hero's Companion —

The Hero's Battlefield —

The Hero's Works of Peace —

The Hero's Retirement from this World and  
Consummation

These concerts are generously sponsored by **David and Tara Troob** (Thurs., March 27),  
**Margaret Gates** (Fri., March 28) and **William J. Gillespie** (Sat., March 29).

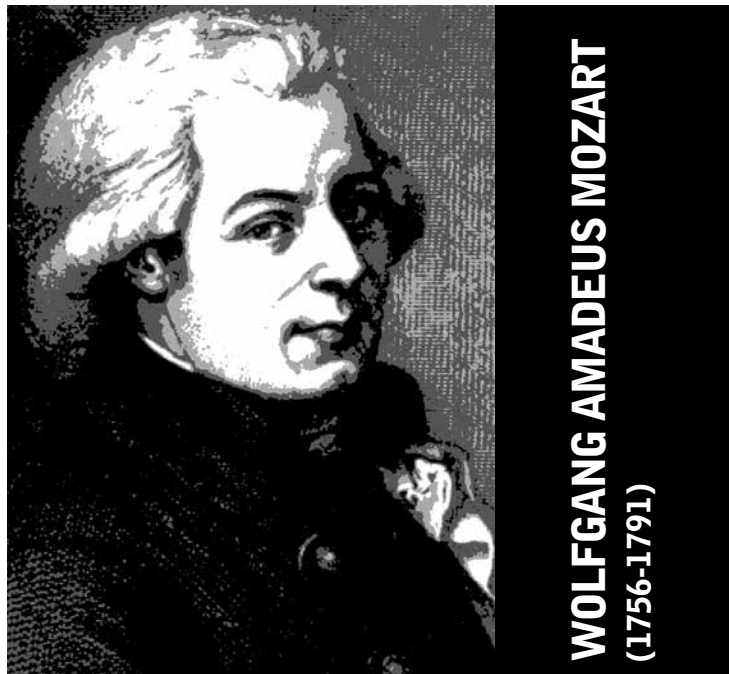
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The Saturday, March 29, performance is being recorded for broadcast  
on Sunday, July 13, 2014, at 7 p.m. on KUSC, the official classical radio  
station of Pacific Symphony.



## Overture to *The Abduction from the Seraglio*

*Instrumentation: flute (doubling on piccolo), 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, timpani, 3 percussion, strings*  
*Performance time: 6 minutes*

### Background

As the action of *The Abduction from the Seraglio* opens, the opera's heroine, Constanze—a rather straight-laced Italian beauty—has caught the eye of the Pasha Selim. As far as we know, he is holding her captive and hopes to make her his most favored wife. What's a nice girl like her doing on the coast of Turkey in a pasha's seraglio? Whatever her reason for being there, Constanze had plenty of company. Mozart's 1782 *Abduction* was just one of many classical compositions that reflected the popularity of Middle Eastern cultures in Europe. The fad was known as *Turquerie*, though it was not particularly Turkish; the European conception of Middle Eastern musical style was comprised mainly of an invented, generic exoticism and martial-sounding march tempos. Thumping rhythms, cymbals, tinkling percussion and vaguely foreign harmonies were all part of the mix. (The cymbals, at least, were an authentic touch; they were widely used in Arab music for centuries before their adoption in Europe.)

In opera, the "Turkish" craze stranded Italian characters among North Africans and vice-versa, giving librettists a chance to concoct improbable comic predicaments and to surround them with more than the usual local color. Unrealistic cultural stereotypes were the rule, and the action was cartoon-like and farcical. Outside the realm of opera both Mozart and Beethoven included "Turkish" marches in longer compositions, and we can consider the Egyptian symbols in *The Magic Flute*, which come by way of the Masonic movement, as part of the same fascination. At least three of Rossini's popular comic operas were cast from this mold: *The Italian Girl in Algiers* (1812), *The Turk in Italy* (1814), and *Adina* (1818), a one-act farce with a plot that closely resembles *Abduction*.

When Mozart undertook the composition of *Abduction*, he was 25 and had recently moved to Vienna, where he was experiencing the turmoil of a tense relationship with the city's archbishop—whom he needed as a patron—and an unsettled love life. "As long as the Archbishop remains in town I shall not give a concert here," he wrote his father, and things only got worse after that. Opera, he wrote his father, was a saving grace—he would be happy to earn his living composing nothing but operas. Upon receiving the libretto for *Abduction*, he wrote that "The libretto is quite good. The subject is Turkish, and the title is *Belmonte und Constanze* or *Die Verführung aus dem Serail*. I shall write the overture, the chorus in Act I and the final chorus in Turkish style..." Some musicologists discern a possible Freudian slip here, since Mozart mistakenly uses the word for "seduction," *Verführung*, rather than "abduction," *Entführung*, precisely when he was about to propose marriage to his own Constanze—Constanze Weber.

### What to Listen For

The overture to *The Abduction from the Seraglio* is one of the most exuberant Mozart ever composed, with an energy that communicates a sense of the opera's comical plots and characters. What makes it "Turkish style"? The emphatic double rhythm, for one thing. Then we almost immediately hear the clashing cymbals that create the exotic color as well as a sense of active chaos among Constanze's scheming allies. In the orchestra's speedy dithering we can discern the machinations of Constanze's fiancé, Belmonte, and her maid, Blonde, as they battle the snorting Osman, whose villainy has yet to be discovered by the noble pasha.

When the overture's rapid tempo suddenly slows, we hear a halting, lyrical melody that expresses the depths of Belmonte's love. Then, as the overture ends, Mozart lets this melody remain unresolved, leaving us with a sense of more to come. If we were in the opera house, the curtain would rise on Belmonte, and Mozart's unresolved, dominant cadence would flow directly into Belmonte's opening aria. The action begins as he declares his love for Constanze and faces off against the dastardly Osman.

## Piano Concerto No. 1 in E Minor

*Instrumentation: 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, bass trombone, timpani, strings, solo piano*  
*Performance time: 39 minutes*

### Background

The phrase "Paris in the '30s" conjures up the intellectual glamor of Hemingway, Gertrude Stein and the composers who beat a path to Nadia Boulanger's door. But exactly a century earlier, the Paris of Frédéric Chopin outshone Paris between the wars as a crucible of creative enterprise. Creating, enjoying and judging art were what Paris was about. This was the city of Franz Liszt, who invented modern musical superstardom, and of Hector Berlioz and Gioacchino Rossini, who retired as a celebrity composer to become a celebrity gourmand; the city of writers such as Honoré de Balzac and Victor Hugo, and of painters Jean-Baptiste Corot and Eugene Delacroix, who became Chopin's best friend. Chopin arrived

there at the age of 21 and quickly took his place at the center of it all. The year was 1831.

Born in 1810, Chopin displayed all the signs of a music prodigy early on, playing the piano by ear and composing at the keyboard as a small boy. When he was 7 his first teacher notated one of his improvisations, a *polonaise*, and had it published; his next teacher taught young Chopin to notate music himself. His first rondo for solo piano was published in 1825. Five years later, Chopin unveiled his piano concerto in F minor (now known as No. 2)—composed not in the heroic mold of the great Beethoven concertos, but in the familiar tradition of the display piece in the distinctive style of the composer-performer. He composed the concerto now known as No. 1, in E minor, that same year, performing it in Warsaw to acclaim that Chopin himself described as “deafening bravos.” From then on—he was just 20 years old—Chopin was not just famous but a national hero of Poland, a figure whose brilliance and standing in music history remain central to Polish national identity. Ardent patriot, he arrived in Paris with a goblet of Polish soil in his effects—“more Polish than Poland,” in the words of his lover George Sand, the aggressively nonconformist writer equally known for her cross-dressing and her novels.

For Chopin, his two great concertos were the portfolio pieces that comprised proof of achievement for a young man longer on talent than experience. Such concertos, typified by the showy works of Johann Nepomuk Hummel, were intended to display compositional and instrumental skills rather than artistic gravitas. But in Chopin’s case we have both the glitter and the unique aesthetic qualities of the composer who wrote for the piano as no one else ever would. No other great classical composer is identified so closely with a single instrument; every work that Chopin composed features the piano, and the concertos are his largest-scale works that engage the orchestra to accompany it. We are lucky to have them, since his personal preference was to play unaccompanied, and his early renown and his willfulness prompted him to play exactly as he wished. Another of his piano-and-orchestra compositions—the variations on the duet

“La ci darem la mano” from Mozart’s *Don Giovanni*—had already made a sensation. Chopin had performed it in Vienna at age 19, and it was this work that prompted Schumann’s famous comment, “Hats off, gentlemen—a genius!” By the time he arrived in France, Chopin had little to prove, and he was able to concertize in the more intimate venues he preferred, performing shorter works that he composed exclusively for the piano. At his first public performance in Paris, early in 1832, he played the concerto to great acclaim with Liszt and Mendelssohn in attendance; after that, he rarely performed in public more than twice a year, focusing on the exquisite color and introspection of his smaller-scale works. Though this intimacy ran counter to the prevailing style of virtuosi such as Paganini and Liszt, Chopin’s salon concerts took on a legendary status resembling certain rock concerts of the 1960s: You had to say you’d been there, whether or not it was true. But if Chopin seemed to neglect these concertos himself (he never played his No. 1 after 1835), they were certainly not forgotten. They have been consistent favorites since Clara Wieck, the pianist and composer who married Robert Schumann, performed the final movement of the No. 1 in 1833, when she was 14.

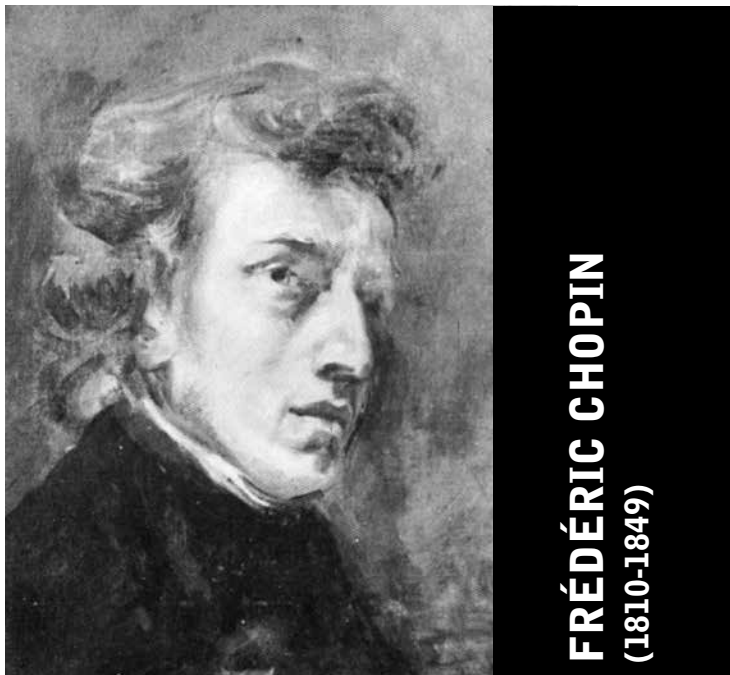
## DID YOU KNOW?

**EVERYTHING CHOPIN WROTE INCLUDES  
A PART FOR THE PIANO.**

### What to Listen For

Even during his lifetime, some listeners noted that Chopin’s handling of musical materials lacked the complexity and the formal innovations of experimenters such as Liszt, or the structural mastery of large forms and orchestrations. But these quibbles miss the point: Chopin was unparalleled in his ability to make the piano sing in a way that more closely resembled the heartfelt melodies of bel canto operas than other piano compositions. In fact, his ability to bend bittersweet harmonies far surpassed that of the opera composers who inspired him. It has been said that time and Chopin are the only known remedies for the wounds of first love—such is the affinity between Chopin’s music and the heart’s most inexpressible feelings. His piano concertos can seem grudging or perfunctory in their use of the orchestra, setting up an accompanying line rather than a dialogue between equals. But this creates a closer identification between the listener and the pianist that makes the solo voice all the more thrilling.

Besides, the charge of minimally engaging the orchestra hardly stands up to the first concerto’s long, formal introduction, which follows all the rules of orchestration and structure Chopin learned in his years studying composition with Jozef Elsner at the Warsaw Conservatory. At over four minutes in length, this first-movement opening seems highly formal and almost Beethovenian in length, building suspense and duly introducing thematic material in the orchestra before the piano plays a note. But once the piano enters, it is clearly dominant, and suddenly the melodies that sounded merely felicitous in the orchestra have the indescribably expressive sweetness of Chopin. What follows is an *allegro maestoso* movement that does not follow a highly elaborated development of key modulations, but that continually alternates between E minor and E major until it finally modulates upward to G major as the movement ends.



We do not have to know the rules of sonata allegro form to intuit the structural rightness of this key change and the sense of expectant resolution it brings to the concerto's opening. But then in the second movement, marked *Romanze*, Chopin brings us back to the original key and to a mood of lyrical contemplation. He described this as a movement that "rests on a beloved landscape that calls up in one's soul beautiful memories—for instance, ... a fine, moonlit spring night." The effect is not unlike one of Chopin's beautiful unaccompanied nocturnes. He seems to have been wary of audience reaction to his orchestration: "I have written [it] for violins with mutes as an accompaniment... I wonder whether it will have a good effect. Well, time will show."

The finale of this concerto, like that of his second, takes the form of one of Chopin's beloved Polish dances—in this case a *krakowiak*, a high-energy two-step performed in a quick dotted rhythm. Its complex syncopations and shifts of tempo afford Chopin the opportunity to alter the mood from foot-stamping intensity to tender lyricism. By this time the entire concerto has unfolded without providing the soloist a chance to play a cadenza—a showy, unaccompanied solo passage designed for climactic virtuosity—yet the overall effect is of spectacular virtuosity and beauty in which the piano is dominant from beginning to end.

## Ein Heldenleben (A Hero's Life)

*Instrumentation: 3 flutes, piccolo, 4 oboes (fourth doubling on English horn), 2 clarinets, bass clarinet, E-flat clarinet, 3 bassoons, contrabassoon, 8 horns, 5 trumpets, 2 trombones, bass trombone, tuba, timpani, 4 percussion, 2 harps, tenor tuba, strings*  
*Performance time: 40 minutes*

### Background

Richard Strauss ended his illustrious career as a composer of operas and art songs, but began it as a pianist and composer of orchestral music that demonstrated his supreme mastery of orchestral color and post-Wagnerian harmonics. Born in 1864, he composed *Ein Heldenleben*—"A Hero's Life"—when he was 34, and had already proven that he was not exactly shy when it came to revealing his own life through his music; the hero of this tone poem is Strauss himself. He composed *Also Sprach Zarathustra* in the same year (1898), making these last in the series of tone poems and programmatic symphonies he had begun a decade earlier.

So was he old-fashioned, or modern? Both, actually. To his contemporary listeners, Strauss represented a new generation. His harmonies were complex and challenging, and his orchestrations made unprecedented demands of the players. But he was born into the Romantic tradition, and was schooled in its ways, though he lived almost to the midpoint of the 20th century. Many of his compositions have gained popularity and a place in the standard repertory, and sound traditional to us now, but they were once criticized with a wide range of complaints. His universally beloved opera *Der Rosenkavalier* was dismissed as sentimental and retrograde in 1911, but the daring *Salome* and *Elektra* were attacked years earlier as spiky modern noise.

### What to Listen For

All of Strauss' tone poems and symphonies present themselves with extremely rich harmonies and orchestral effects. They are accessible



**RICHARD STRAUSS**  
(1864-1949)

to us today, but were revelatory to Strauss' contemporaries. *Ein Heldenleben* proceeds in six sections, the first of which reveals a portrait of the young composer and the challenges that lie ahead of him; in the second section, "The Hero's Adversaries" are depicted in musical caricatures. Critics, of course, get the worst of it, in sketches reminiscent of Wagner's musical lambasting of his critics. In the third section, "The Hero's Companion," we hear a sympathetic, layered portrait of Strauss' wife, Pauline, a distinguished soprano whom he had directed as *Isolde*, and who receives rather harsher treatment in his operatic comedy of marital discord, *Intermezzo*. The frankly romantic depiction of their relationship provides an apt transition from the comedy of the hero's conniving adversaries to the nobler challenges facing him as his life takes shape—"The Hero's Battlefield" (depicting literal combat in graphic musical terms) and the retrospective section on "Works of Peace" (in which Strauss quotes from earlier tone poems); and finally his "Retirement from this World," elegiac and serene, in which the hero looks back on a life well-lived. From a musical and a narrative standpoint, *Ein Heldenleben* is a work of stunning confidence (and ego strength) for a 34-year-old composer.

*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.*

### THANK YOU TO OUR CONCERT SPONSOR WILLIAM J. GILLESPIE (Saturday, March 29)

*Among a small group of generous supporters who have been instrumental in the development of Pacific Symphony, Bill Gillespie is a wonderfully unique individual who can be credited as a true champion of Pacific Symphony from its very first concerts in the early 1980s. We are very proud that Bill has endowed the music director chair in perpetuity. He also provided the naming gift for the William J. Gillespie Concert Organ in the Renée and Henry Segerstrom Concert Hall. We are indebted to Mr. Gillespie for these many gifts and for the sponsorship of this weekend's concert.*



**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.

**YULIANNA AVDEEVA**

PIANO

*“An astonishing performance, and throughout the evening Avdeeva conjured a beautiful sound from the piano.” — Classical Source*

Following her sensational win of the First Prize at the International Frédéric Chopin Competition 2010 in Warsaw, Poland, Yulianna Avdeeva is fast establishing herself as an artist whose performances combine intense musicality and emotional depth with a formidable technique and intellectual rigor. Engagements this season include returns to the Czech Philharmonic and Finnish Radio Symphony orchestras, under Manfred Honeck and Vasily Petrenko respectively, as well as debuts with the London Philharmonic Orchestra (Vladimir Jurowski) and Pittsburgh Symphony Orchestra (again with Honeck), alongside performances with the Orchestre Philharmonique Royal de Liège and Polish National Radio Symphony Orchestra. She also tours to Spain with the Tchaikovsky Symphony Orchestra of Moscow Radio and Vladimir Fedoseyev. Upcoming recitals include appearances in Munich, Mainz, Trieste, Milan, Seoul and at the Hong Kong Arts Festival. Further ahead, she will return to Japan for a recital tour and her debut with Osaka Philharmonic Orchestra.

Highlights of Avdeeva’s 2012-13 season included highly successful debuts with the Orchestra dell’Accademia Nazionale di Santa Cecilia and Rundfunk-Sinfonieorchester Berlin (Marek Janowski), as well as an acclaimed tour of the U.S.A. with the Warsaw Philharmonic Orchestra under Antoni Wit. Recent recitals have included returns to London’s International Piano Series and the Rheingau Musik Festival, as well as appearances at Barcelona’s Palau de la Música Catalana, Sociedad Filarmónica de Bilbao, Klangräume Festival in Waidhofen, Liederhalle in Stuttgart, Essen’s Philharmonie, Salle Molière in Lyon and Schwetzingen Festspiele.

Avdeeva’s repertoire spans a wide range, from Bach to music of the 20th century. She is known for performing on period instruments: in August 2011 and 2012 she played Chopin’s Piano Concertos on an Erard piano at the Festival “Chopin and his Europe,” with the Orchestra of the Age of Enlightenment (Jacek Kaspszyk) and the Orchestra of the Eighteenth Century (Frans Brüggen). She performed again with the Orchestra of the Eighteenth Century and Brüggen when they toured together to Japan in spring 2013. They have recently released a recording of these concertos on the Frédéric Chopin Institute label, to great critical acclaim.

Beginning her piano studies at the age of 5 with Elena Ivanova at the Gnessin Special School of Music, Avdeeva attended the Zurich University of the Arts (studying with Konstantin Scherbakov) and the renowned International Piano Academy Lake Como (under Artistic Director William Grant Naboré) where she continues to work with Dmitri Bashkirov and Fou Ts’ong. Avdeeva has won several other international competitions including the Bremen Piano Contest in 2003, the Concours de Genève 2006 and the Arthur Rubinstein Competition in Poland.

### THANK YOU TO OUR CONCERT SPONSORS

#### DAVID AND TARA TROOB (Thursday, March 27)

*Pacific Symphony would like to extend special thanks to David and Tara Troob for their kind generosity in helping to make this weekend’s performance possible. David and Tara are among the Symphony’s most generous supporters since moving to Orange County in 2001. They are passionate about orchestral, operatic and visual arts. David Troob’s involvement with Pacific Symphony as board member, supporter and most importantly, as a dear friend and advocate, means a lot to all of us on stage and in the audience.*

#### MARGARET GATES (Friday, March 28)

*We are grateful to Margaret Gates for her many years of very generous support of Pacific Symphony. Furthermore, we are thankful to Margaret as one of the founders and original education volunteers for our Class Act and Youth Concerts. The success of Class Act and the impact it is making in our Orange County schools is a tribute to Margaret’s contributions to Pacific Symphony. We are deeply grateful for her advocacy and friendship. Thank you!*

*David Troob and Margaret Gates also serve our music community through volunteer service as members of the Philharmonic Society of Orange County. Through these sponsorships, they express their gratitude to Dean Corey, retiring president of the Philharmonic Society, and join Pacific Symphony in acknowledging his exceptional career, and the many, many contributions Dean has made to our community.*



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.

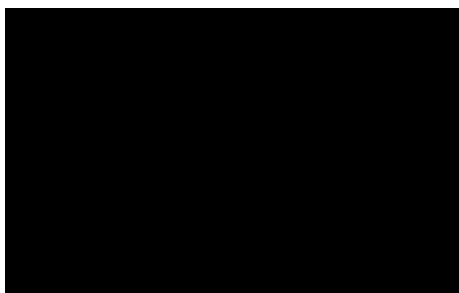
The Symphony offers repertoire ranging from the great orchestral masterworks to music from today's most prominent composers, highlighted by the annual American Composers Festival and a series of multi-media concerts called "Music Unwound." Three seasons ago, the Symphony launched the highly successful 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 Adventurous Programming. Also in 2010, a study by the League of American Orchestras, "Fearless Journeys," included the Symphony as one of the country's five most innovative orchestras. The Symphony's award-winning education 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



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Ian McKinnell

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Waldemar de Almeida <sup>30</sup>

Jennifer Goss

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