



SummerFest 2021

Tchaikovsky Spectacular

SEPT. 11 • 8 P.M.

TCHAIKOVSKY SPECTACULAR

SUMMERFEST 2021

Carl St. Clair, conductor
Chief Brian Fennessy, Orange County Fire Authority
George Li, piano
Dave Champagne, bagpipes
Nick Davies, videographer
Pacific Chorale – Robert Istad, artistic director
Pacific Symphony

Saturday, Sept. 11, 2021 @ 8 p.m.

Pacific Amphitheatre at OC Fair & Event Center

Tonight's concert has been generously sponsored by
Ronna and Bill Shipman.

Stafford Smith	THE STAR-SPANGLED BANNER Pacific Chorale
John Williams	LIBERTY FANFARE
Stephen Paulus	THE ROAD HOME Pacific Chorale Nick Davies, videographer
Traditional	AMAZING GRACE Dave Champagne, bagpipes
Berlin	GOD BLESS AMERICA Pacific Chorale
	A MOMENT OF SILENCE
Tchaikovsky	ROMEO AND JULIET OVERTURE-FANTASY
Intermission	
Rachmaninoff	RHAPSODY ON A THEME OF PAGANINI George Li, piano
Tchaikovsky	1812 OVERTURE

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A MESSAGE FROM PRESIDENT JOHN FORSYTE

On behalf of Carl St.Clair, the musicians, staff and Board of Directors, welcome to the final concert of Pacific Symphony's SummerFest 2021. Thank you for joining us and supporting the orchestra.

The first half of tonight's concert commemorates the 20th anniversary of 9/11 with works by American composers and a presentation by Brian Fennesy, Fire Chief of the Orange County Fire Authority.

We honor and will never forget the 3,000 lives lost that terrible day. We honor the courage of those who put themselves in harm's way to save people they never

knew. We come together in gratitude for the strength that has fortified us across these 20 years and attempt to honor the legacy of those who were lost.

We applaud the bravery of the region's first responders, particularly as they grapple with the losses due to our fire season here and so many other challenges created by the pandemic.

We also salute the bravery of our women and men in uniform who, in the last few weeks, undertook the largest airlift in history under extremely dangerous conditions. We also offer condolences to the families of the service

women and men and Afghan citizens who were lost during this valiant effort.

With tonight's music we hope that you find joy, solace and a reminder of the power of gathering as a community to honor freedom, community and creativity.



GEORGE LI

Praised by *The Washington Post* for combining “staggering technical prowess, a sense of command and depth of expression,” pianist George Li possesses an effortless grace, poised authority and brilliant virtuosity far beyond his years. Since winning the silver medal at the 2015 International Tchaikovsky Competition, Li has rapidly established a major international reputation and performs regularly with some of the world’s leading orchestras and conductors.

Recent and upcoming concerto highlights include performances with the Los Angeles, New York, London, Rotterdam, Oslo, and St. Petersburg philharmonics; the San Francisco, Tokyo, Frankfurt Radio, Sydney, and Montreal symphonies; as well as the Philharmonia, DSO Berlin, and Orchestra National de Lyon. In the 2019–20 season, Li performed with the Baltimore, Fort Worth, and New Jersey symphony orchestras, as well as the Buffalo Philharmonic and National Arts Centre Orchestra. His eight-concert tour

of Germany with the Moscow Philharmonic Orchestra included performances at the Berlin Philharmonie, Philharmonie am Gasteig Munich and the Stuttgart Liederhalle. He frequently appears with Valery Gergiev and the Mariinsky Orchestra, including performances at the Paris Philharmonie, Luxembourg Philharmonie, New York’s Brooklyn Academy of Music, Graffenegg Festival and in various venues throughout Russia.

George Li’s debut recital album released in October 2017 was recorded live from the Mariinsky. His second recording features Liszt solo works and Tchaikovsky’s Piano Concerto No.1, which was recorded live with Vasily Petrenko and the London Philharmonic, and was released in October 2019.

George Li gave his first public performance at Boston’s Steinway Hall at the age of 10, and in 2011 performed for President Obama at the White House in an evening honoring Chancellor Angela Merkel. Among Li’s many prizes, he was the recipient

of the 2016 Avery Fisher Career Grant, a recipient of the 2012 Gilmore Young Artist Award and the First Prize winner of the 2010 Young Concert Artists International Auditions. He is currently pursuing an artist diploma at the New England Conservatory, continuing to work with Wha Kyung Byun.

THANK YOU TO OUR SPONSORS: Ronna and Bill Shipman

Ronna and Bill Shipman have been long-time supporters of the Symphony. Ronna has chaired the Symphony’s Gala and recently rejoined the Board of Directors. She was previously vice president of community relations for the *Orange County Register* during the period when the Register was the major underwriter of the Symphony’s Summer Festival. Bill and Ronna are outstanding leaders and philanthropists, and we thank them for their extraordinary generosity.



CARL ST.CLAIR

The 2021-22 season marks Music Director Carl St.Clair's 32nd year leading Pacific Symphony. He is one of the longest-tenured conductors of the major American orchestras. St.Clair's lengthy history solidifies the strong relationship he has forged with the musicians and the community. His continuing role also lends stability to the organization and continuity to his vision for the Symphony's future. Few orchestras can claim such rapid artistic development as Pacific Symphony—the largest-budgeted orchestra formed in the United States in the last 50 years, which was recently elevated to the status of a Tier 1 orchestra by the League of American Orchestras—due in large part to St.Clair's leadership.

During his tenure, St.Clair has become widely recognized for his musically distinguished performances, his commitment to building outstanding educational programs and his innovative approaches to programming. In April 2018, St.Clair led Pacific Symphony in its sold-out Carnegie Hall debut, as the finale to the Carnegie's yearlong celebration of pre-eminent composer Philip Glass' 80th birthday, ending in a standing ovation, with *The New York Times* calling the Symphony "a major ensemble!" He led Pacific Symphony on its first tour to China in May 2018, the orchestra's first international tour since touring Europe in 2006. The orchestra made its national PBS debut in June 2018 on Great Performances with Peter Boyer's "Ellis Island: The Dream of America," conducted by St.Clair. Among St.Clair's many creative endeavors are the highly acclaimed American Composers Festival, which began in 2000; and the opera initiative, "Symphonic Voices," which has included concert-opera

productions of *Madame Butterfly*, *The Magic Flute*, *Aida*, *Turandot*, *Carmen*, *La Traviata*, *Tosca* and *La Bohème* in previous seasons.

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

In 2006-07, St.Clair led the orchestra's historic move into its home in the Renée and Henry Segerstrom Concert Hall at Segerstrom Center for the Arts. The move came on the heels of the landmark 2005-06 season that included St.Clair leading the Symphony on its first European tour—nine cities in three countries playing before capacity houses and receiving extraordinary responses and reviews.

From 2008-10, St.Clair was general music director for the Komische Oper in Berlin. He also served as general music director and chief conductor of the German National Theater and Staatskapelle (GNTS) in Weimar, Germany, where he led Wagner's *Ring Cycle* to critical acclaim. He was the first non-European to hold his position at the GNTS; the role also gave him the distinction of simultaneously leading one of the newest orchestras in America and one of the oldest in Europe.

In 2014, St.Clair became the music director of the National Symphony Orchestra in Costa Rica. His international career also has him conducting abroad several months a year, and he has appeared with orchestras throughout the world. He was the principal guest conductor of the Radio Sinfonieorchester Stuttgart from 1998-2004, where he completed a three-year recording project of the Villa-Lobos symphonies. He has also appeared with orchestras in Israel, Hong Kong, Japan, Australia, New Zealand and South America, China, Thailand, Malaysia 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.

Carl St.Clair is a strong advocate of music education for all ages and is internationally recognized for his distinguished career as a master teacher. He has been essential to the creation and implementation of the Symphony's education and community engagement programs including Pacific Symphony Youth Ensembles, Heartstrings, Sunday Matinées, OC Can You Play With Us?, *arts-X-press* and *Class Act*. In addition to his professional conducting career, St.Clair has worked with most major music schools across the country. In 2018, Chapman University President Danielle Struppa appointed St.Clair as a Presidential Fellow, working closely with the students of the College of the Performing Arts at Chapman University. St.Clair has been named "Distinguished Alumni in Residence" at the University of Texas Butler School of Music beginning 2019. And, for over 25 years, he has had a continuing relationship with the USC Thornton School where he is artistic leader and principal conductor of the orchestral program.

PROGRAM NOTES

John Williams: ***Liberty Fanfare***

As we listen to the stirring sound of the *Liberty Fanfare*, we hear a master composer at work. The music of John Williams combines esteemed traditions with a compositional skill that has kept up with the times.

Born in Queens, N.Y., Williams moved to Los Angeles with his family in 1948. There, he attended UCLA and studied composition privately with Mario Castelnuovo-Tedesco—like Williams, a composer who balanced a respect for tradition and a gift for melody with more modern influences. After service in the Air Force, he returned to New York to attend The Juilliard School, where he studied piano with the distinguished pedagogue Rosina Lhevinne. While in New York, he also worked as a jazz pianist in clubs and on recordings. Returning to Los Angeles, he began his career in the film industry, working with such composers as Bernard Herrmann, Alfred Newman and Franz Waxman. He went on to write music for many television programs in the 1960s, winning two Emmy Awards for his work.

Williams has 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. His bassoon concerto, *The Five Sacred Trees*, which was premiered by the New York Philharmonic and principal bassoon player Judith LeClair in 1995, was recorded for Sony Classical by Williams with LeClair and the London Symphony.

In the *Liberty Fanfare*, composed in 1986 to mark the centennial of the Statue of Liberty, Williams provides elemental melodies in the brasses and strings that evoke profound feelings of both personal and national freedom. Commenting on the work, Williams said he had “tried to create a group of American airs and tunes of my own invention that I hope will give some sense of the event and the occasion.”

Stephen Paulus: ***The Road Home***

One of the most prominent and prolific composers on the current scene, Stephen Paulus has composed over 400 works that have been performed throughout the world, winning acclaim from sources including *The New York Times*, *Los Angeles Times*, *Cleveland Plain Dealer* and *Opera News*. A native of Summit, N.J., Paulus studied composition at the University of Minnesota, earning his doctorate in 1979. He found early success with a commission for Opera Theatre of St. Louis, one of America’s leading opera festivals, and has now written 10 operas that have entered the repertory of the Boston Lyric Opera, Washington Opera, Minnesota Opera, Sacramento Opera, The Berkshire Opera Company and others.

Paulus’ distinctively American compositional style has been described as rugged, angular, lyrical, lean, rhythmically aggressive and gorgeous. His deeply moving song *The Road Home*, which has become a perennial favorite with academic and professional choral groups, relies heavily on the pentatonic (five-note) scale we hear on the black keys of the piano. In a 2013 note describing the work, Paulus notes:

In the Spring of 2001, I received a commission from the Dale Warland Singers to write a short “folk” type choral arrangement. I had discovered a tune in a folk song book called “The Lone Wild Bird.” I fell in love with it, made a short recording and asked my good friend and colleague Michael Dennis Browne to write new words for this tune. The tune is taken from *The Southern Harmony Songbook* of 1835. It is pentatonic and that is part of its attraction. Pentatonic scales have been extant for centuries and are prevalent in almost all musical cultures throughout the world. They are universal. Michael crafted three verses and gave it the title *The Road Home*. He writes so eloquently about “returning” and “coming home” after being lost or wandering. Again, this is another universal theme and it has resonated well with choirs around the world...evidence that often the most powerful and beautiful message is often a simple one.

Irving Berlin: ***God Bless America***

God Bless America is not just one of the most familiar and beloved songs in the Great American Songbook; it is a signature work by a songwriter whose life is one of the great American success stories. A poor immigrant who overcame religious intolerance, Berlin—who died in 1989 at the age of 101—is widely regarded as one of the greatest of all American songwriters. He wrote the indestructible, inspirational favorite *God Bless America* during World War I and revised it in 1938, in the dark days before World War II. Having emigrated to the U.S. from Russia at age 5, Berlin remained a steadfast patriot who experienced the extremes of persecution and adulation throughout his long career. *God Bless America* was introduced to the American public by Kate Smith and was famously sung by everyone from Berlin himself (in his inimitable hoarse croak on the Ed Sullivan Show) to the Mormon Tabernacle Choir.

Pyotr Ilyich Tchaikovsky: ***Romeo and Juliet Overture-Fantasy***

Major classical composers have always numbered among Shakespeare’s biggest fans—Verdi, Berlioz, Tchaikovsky, Prokofiev, and of course Britten and Walton. But none of these were better matched with the bard’s dramas than was Tchaikovsky with *Romeo and Juliet*. In setting this tragic romance wordlessly to music, Tchaikovsky was perfectly in his element, or perhaps his elements—conveying the consequences of star-crossed love in sweeping melodies, lush orchestration and a general feeling for agonized romance. In his fantasy overture *Romeo and Juliet* he fashions all these elements into a seductively beautiful mixture with a taut narrative line.

Romeo and Juliet is developed in sonata form following an introduction and concluding with a tragic epilogue. But the urgency of the drama is so compelling that we don’t notice formal structure, much less the “seams” that bothered Balakirev in “Fatum.” A dark mood prevails from the onset, grounded in the lower strings. After

introducing a religious-sounding theme representing Friar Laurence, a hanging b-minor chord with all the poignancy of thwarted love seems to hang in the air.

As is so often the case, we listen to this tone poem with a sense of narrative incidents taking shape without necessarily apprehending their specifics, but certain high points are unmistakable—most importantly the ardent love theme of *Romeo and Juliet*, which is introduced in a passage representing their balcony scene. This melody, one of the most powerful evocations of romantic love in music, is never quite strong enough to gain full flight. It begins with a soaring phrase, but quickly descends; it recurs frequently, but again and again it is interrupted by that b-minor chord, a reminder of the troubles arrayed against the young lovers.

Those troubles are many. In a rather modern take on Shakespeare's Verona, Tchaikovsky has rendered the city as a dark, violent place, with the bloody conflict between the Montagues and the Capulets prominently foregrounded in the music. Their many swordfights are emphasized by crashing cymbals. As the tone poem closes, the sound of the cymbal takes on unifying power and poignancy as it announces the deaths of Romeo and Juliet, while reminding us of the futility of the earlier violence. The work's many strands of love and violence are resolved with serenity and grandeur in the tragic epilogue.

Sergei Rachmaninoff: *Rhapsody on a Theme of Paganini*

Was Rachmaninoff the greatest pianist who ever lived? We will never know. But this unanswerable question is the subject of renewed interest among music historians and keyboard fanciers.

Not so long ago, the thrilling power and sheer dazzle of Rachmaninoff's piano works, along with their gloriously lush, unrestrained romanticism, began to encounter resistance from some piano purists. But listeners who cherish great pianism have joined with scholars who have rediscovered lost Rachmaninoff piano rolls, reconsidered his recordings, and reevaluated contemporary accounts of his

John Williams

Born: 1932. New York City

Liberty Fanfare

Composed: 1986

World premiere: June 4, 1986, with John Williams conducting the Boston Pops

First Pacific Symphony performance: July 4, 1992

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

Estimated duration: 5 minutes

Stephen Paulus

Born: 1949. Summit, New Jersey

Died: 2014. Arden Hills, Minnesota

The Road Home

Composed: 2001

World premiere: 2002, with Dale Warland conducting the Dale Warland Singers

First Pacific Symphony performance: September 11, 2021

Instrumentation: A cappella chorus (soprano, alto, tenor, bass)

Estimated duration: 4 minutes

Irving Berlin

Born: 1888. Tyumen, Siberia

Died: 1989. Manhattan, New York

God Bless America

Composed: 1918, later revised in 1938

World premiere: 1938, sung by Kate Smith

First Pacific Symphony performance: March 31, 1992

Instrumentation: 3 flutes including piccolo, 3 oboes including English horn, 3 clarinets including bass clarinet, 3 bassoons including contrabassoon; 4 horns, 3 trumpets, 3 trombones, tuba; timpani, percussion, harp, piano; strings

Estimated duration: 4 minutes

Pyotr Ilyich Tchaikovsky

Born: May 7, 1840. Votkinsk, Russia

Died: Nov. 6, 1893. St. Petersburg, Russia

Romeo and Juliet Overture-Fantasy

Composed: October–November 29, 1869; revised in the summer of 1870 and again in the summer of 1880

World premiere: March 16, 1870, with Nikolai Rubinstein conducting the Imperial Russian Musical Society in Moscow.

First Pacific Symphony performance: January 14, 1984

Instrumentation: 3 flutes including piccolo, 3 oboes including English horn, 2 clarinets, 2 bassoons; 4 horns, 3 trumpets, 3 trombones, tuba; timpani, percussion, harp; strings

Estimated duration: 19 minutes

Sergei Rachmaninoff

Born: 1873. Semyonovo, Russia

Died: 1943. Beverly Hills, California

Rhapsody on a Theme of Paganini

Composed: July 3 to August 18, 1934

World premiere: November 7, 1934 with Rachmaninoff as soloist with the Philadelphia Orchestra conducted by Leopold Stokowski

First Pacific Symphony performance: October 27, 2014, with Keith Clark conducting

Instrumentation: 3 flutes including piccolo, 3 oboes including English horn, 2 clarinets, 2 bassoons; 4 horns, 2 trumpets, 3 trombones, tuba; timpani, percussion, harp; strings

Estimated duration: 22 minutes

Pyotr Ilyich Tchaikovsky

Born: May 7, 1840. Votkinsk, Russia

Died: Nov. 6, 1893. St. Petersburg, Russia

1812 Overture

Composed: 1880

World premiere: August 20, 1882 with Nikolai Rubenstein conducting the Moscow Conservatory

First Pacific Symphony performance: August 21, 1987

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

Estimated duration: 13 minutes

concerts. These reveal not just the pianist of legend with tremendous hands capable of thundering power and speed, but also a poetic, aristocratic interpreter whose subtleties in performance matched the dense layering and structural ingenuity of his compositions.

Which is not to gainsay the appeal of Rachmaninoff's technical brilliance. In his *Rhapsody on a Theme of Paganini* we have a perfect convergence of all the elements of instrumental virtuosity: a melodic subject drawn from a violin caprice by Niccolò Paganini, the violinist who helped invent the very idea of the classical virtuoso superstar; an extraordinary suite of variations designed to showcase both compositional and performance skills; a heroic expansion of the original melody's scale and dynamic range; and special attention to Rachmaninoff's particular gifts as a pianist—the blazing speed and thundering power that thrilled his audiences.

Not just a collection of variations on a theme, the *Rhapsody* is a *concertante* that is formally constructed, with the 24 variations dividing themselves into three movements in which most of the variations, like Paganini's original theme, are stated and developed in A minor. The result closely resembles a concerto with traditional fast, slow and faster movements.

Listeners who cannot quite place the formal title of the *Rhapsody* will immediately recognize Paganini's familiar main subject, which is the best-known and -loved of his set of 24 violin caprices. It's built upon a pair of peppery A-minor phrases that sound vaguely demonic, especially on the violin. The melody starts with an emphatic A, and then, after a quick four-note figure, jumps up to E—then drops an octave to a lower E, repeats the four-note figure starting on E rather than A to arrive back where it began. This basic progression—start on the tonic, jump up a fifth, drop an octave and jump up a fourth to the tonic again—is often called “circular,” and it could be repeated in an endless loop if a counterbalancing phrase didn't intervene...eventually resolving it on the same tonic note.

In Rachmaninoff's treatment of this theme, the first ten variations form an opening movement, with another theme—a quotation of the *Dies irae* theme of the

Latin mass—arising in variations 7, 10, 22 and 24. Variation 11 consists of a slow, poetic transition that leads us into a slow movement that moves gradually from D minor to D-flat minor, culminating in the most famous musical interlude in the entire *Rhapsody*, variation 18. You'll be lost in the beauties of Rachmaninoff's lush romanticism when this variation, vernal and ecstatic, soars forth, literally turning the original theme on its head—a direct inversion of Paganini's original A-minor subject. Understanding its potential popularity, Rachmaninoff is reported to have quipped “this [variation] is for my agent.” It is often played as a stand-alone work.

Pyotr Ilyich Tchaikovsky: **1812 Overture, Op. 49**

The sound of national pride is pervasive throughout the *1812 Overture*. The question is: pride in what nation? Tchaikovsky was Russian down to his bones, and music historians classify him as a founder of Russian nationalism in classical music. Nothing about America or American history informed the composition of this work. Yet in towns across America, the *1812 Overture* is an indispensable part of the celebration of summer. We almost feel it belongs to us.

From the popularly accepted title, many listeners wrongly assume that this dramatic overture commemorates something about the War of 1812. Instead, the year in the title actually references Napoleon's catastrophic march toward

Moscow and Russia's successful defense at the Battle of Borodino. In contrast with Tchaikovsky's traditionally structured symphonies and chamber pieces, his “1812” Overture and story-based symphonic poems such as *Romeo and Juliet* and *Francesco da Rimini* make deft use of leitmotifs — melodies or phrases that represent recurrent dramatic elements.

As musical storytelling, the *1812 Overture* is so vivid that we can smell the gunpowder as it limns the progress of contending forces. The dynamics are full of exciting contrasts, building tension with long crescendos. Melodic themes entwine and shift balance as if battling for control. New elements introduce themselves softly as if they were distant, then grow louder as if drawing near.

As the overture opens, a plaintive choir of cellos and violas represents the people of Russia in their homes and churches as the invasion and their suffering escalate. One critical element is the brass-borne strains of the French national anthem, “La Marseillaise,” which has the characteristic sound of the cavalry riding to the rescue. But remember, France represents the Napoleonic menace; in other words, they are the bad guys. Victory comes when they are countered by louder strains of the Russian anthem “God Save the Czar.” And, of course, by the Imperial Army and its cannons—sixteen shots in all.

After the battling and the cannon fire, the initial hymn tune returns to the whole orchestra and triumphant church bells ring out. They remind us that it is not the army or the czar but the Russian people who are the hero of the *1812 Overture*—as they are in Shostakovich's Symphony No. 5 depicting the siege of Leningrad, and in Mussorgsky's populist opera of czars and political intrigue, “Boris Godunov.” This idea—the common people as hero—is a democratic ideal that may be the closest link between America's national culture and the historical origins of our beloved *1812 Overture*.

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.



2021-22 Pacific Symphony

SEASON CALENDAR



HAL AND JEANETTE SEGERSTROM FAMILY FOUNDATION SERIES

2021-22 CLASSICAL SEASON

Immerse yourself in the power of perfectly synchronized musicians performing in the world-class Renée and Henry Segerstrom Concert Hall, celebrated for its acoustical perfection. Savor 12 unforgettable Thursday, Friday or Saturday evenings of music's most moving masterpieces. **This series consists of 12 performances.**



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2021-22 POPS

Enjoy electrifying performances of popular music's most enduring favorites—backed by the “Hollywood” sound of Pacific Symphony. Celebrating Principal Pops Conductor Richard Kaufman's 30th Anniversary! **This series consists of 7 performances.**



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2021-22 FAMILY MUSICAL MORNINGS

Family Musical Mornings are 45-minute kid-friendly concerts that engage and entertain young audiences. Be guided through the secret inner workings of the orchestra with a captivating, multimedia format as the Symphony is joined by singers, actors and dancers. **This series consists of 5 performances.**



HAL AND JEANETTE SEGERSTROM FAMILY FOUNDATION SERIES

2021-22 SUNDAY MATINEES

Join Music Director Carl St.Clair in an intimate and lively behind-the-scenes exploration of the classics. These Sunday afternoon concerts are only 90 minutes long and include insightful comments from Maestro St.Clair. **This series consists of 4 performances.**



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2021-22 CAFÉ LUDWIG

Three perfect Sunday afternoons curated by host and pianist Orli Shaham. While you sip coffee and indulge in scrumptious desserts, this gifted pianist guides you on a journey exploring how composers influenced each other and changed the course of chamber music. **This series consists of 3 performances.**



UNDERWRITTEN BY VALERIE AND BARRY HON

2021-22 PEDALS AND PIPES

Three perfect Sunday afternoons curated by host and pianist Orli Shaham. While you sip coffee and indulge in scrumptious desserts, this gifted pianist guides you on a journey exploring how composers influenced each other and changed the course of chamber music. **This series consists of 3 performances.**



PRESENTED BY TERRI AND JERRY KOHL

SYMPHONY ON THE GO!

Symphony on the Go! is a mobile community concert experience. This brightly-wrapped traveling stage on wheels will be hard to miss, with colorful images of Pacific Symphony musicians and Music Director Carl St.Clair. All concerts are presented weather permitting. You are encouraged to bring lawn chairs and blankets to our free outdoor concerts.





ROBERT ISTAD

Robert Istad, who “fashions fluent and sumptuous readings” (*Voice of OC*) with his “phenomenal” artistry (*Los Angeles Times*), was appointed Pacific Chorale’s artistic director in 2017. Under his leadership, the chorus continues to expand its reputation for excellence for delivering

fresh, thought-provoking interpretations of beloved masterworks, rarely performed gems and newly commissioned pieces. His artistic impact can be heard on two recent recordings featuring Pacific Chorale: “Mahler’s Eighth Symphony” with the Los Angeles Philharmonic conducted by Gustavo

Dudamel on Deutsche Grammophon (2021), for which he prepared the chorus, and “*All Things Common: The Music of Tarik O’Regan*,” which he conducted, on Yarlung Records (2020). Istad has also prepared choruses for such renowned conductors as Esa-Pekka Salonen, John Williams, John Mauceri, Keith Lockhart, Nicholas McGegan, Vasily Sinaisky, Sir Andrew Davis, Bramwell Tovey, Carl St.Clair, Eugene Kohn, Giancarlo Guerrero, Marin Alsop, George Fenton and Robert Moody. He regularly conducts and collaborates with Pacific Symphony, Musica Angelica Baroque Orchestra, Sony Classical Records, Yarlung Records, Berkshire Choral International and Long Beach Symphony Orchestra. An esteemed educator, Istad is Professor of Music and Director of Choral Studies at California State University, Fullerton, where he was recognized as CSUF’s 2016 Outstanding Professor of the Year. He conducts the University Singers and manages a large graduate conducting program, in addition to teaching courses on conducting and performance practice. Istad, who is on the executive board of directors of Chorus America and serves as dean of Chorus America’s Conducting Academy, is in demand as guest conductor, lecturer and clinician.

PACIFIC CHORALE

Pacific Chorale, an Orange County “treasure” with a “fresh viewpoint” that “can sing anything you put in front of it, with polish, poise and tonal splendor” (*Orange County Register*) has “risen to national prominence” (*Los Angeles Times*) since its inception in 1968. Hailed for delivering “thrilling entertainment” (*Voice of OC*), the resident choir at Segerstrom Center for the Arts is noted for its artistic innovation and commitment to expanding the choral repertoire. It has given world, U.S., and West Coast premieres of more than 35 works, including numerous commissions, by such lauded composers as John Adams, Jake Heggie, James Hopkins, David Lang, Morten Lauridsen, Ravel, Tarik O’Regan, Karen Thomas, Frank Ticheli, András Gábor Virágh, and Eric Whitacre. In addition to presenting its own concert series each season, Pacific Chorale enjoys a long-standing partnership with Pacific Symphony, with whom the choir made its highly anticipated Carnegie Hall debut in 2018. The chorus also regularly appears with the Los Angeles Philharmonic, and has performed with such leading orchestras as the Boston Symphony, National Symphony, Los Angeles Chamber Orchestra, Philharmonia Baroque Orchestra,

San Diego Symphony and Musica Angelica, among others. Pacific Chorale has garnered international acclaim as well, having toured extensively to more than 19 countries in Europe, South America, and Asia, and through collaborations with the London Symphony, Munich Symphony, L’Orchestre Lamoureux and L’Orchestre de St-Louis-en-Île of Paris, National Orchestra of Belgium, China National Symphony, Hong Kong Sinfonietta, Estonian National Symphony, and Orquesta Sinfonica Nacional of Argentina, among others. Deeply

committed to making choral music accessible to people of all ages, the organization, which has a discography of 14 self-produced recordings and an extensive collection of exceptional free digital offerings, places a significant emphasis on choral music education, providing after-school vocal programs for elementary school students, a choral summer camp for high school students, and an annual community-wide singing event at Segerstrom Center for the Arts. pacificchorale.org



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PACIFIC SYMPHONY

Pacific Symphony, led by Music Director Carl St. Clair for the last 32 years, has been the resident orchestra of the Renée and Henry Segerstrom Concert Hall since 2006. Currently in its 43rd season, the Symphony is the largest orchestra formed in the U.S. in the last 50 years and is recognized as an outstanding ensemble making strides on both the national and international scene, as well as in its own community of Orange County. In April 2018, Pacific Symphony made its debut at Carnegie Hall as one of two orchestras invited to perform during a yearlong celebration of composer Philip Glass' 80th birthday, and the following month the orchestra toured China. The orchestra made its national PBS debut in June 2018 on Great Performances with Peter Boyer's "Ellis Island: The Dream of America," conducted by St. Clair. Presenting more than 100 concerts and events a year and a rich array of education and community engagement programs, the Symphony reaches more than 300,000 residents—from school children to senior citizens.

The Symphony offers repertoire ranging from the great orchestral masterworks to music from today's most prominent composers. Nine seasons ago, the Symphony launched the highly successful opera initiative, "Symphonic Voices," which continues in April 2020 with Verdi's *Otello*. It also offers a popular Pops season, enhanced by state-of-the-art video and sound, led by Principal Pops Conductor Richard Kaufman. Each Symphony season also includes Café Ludwig, a chamber music series; an educational Family Musical Mornings series; and Sunday Matinéés, an orchestral matinée series offering rich explorations of selected works led by St. Clair.

Founded in 1978 as a collaboration between California State University, Fullerton (CSUF), and North Orange County

community leaders led by Marcy Mulville, the Symphony performed its first concerts at Fullerton's Plummer Auditorium as the Pacific Chamber Orchestra, under the baton of then-CSUF orchestra conductor Keith Clark. Two seasons later, the Symphony expanded its size and changed its name to Pacific Symphony Orchestra. Then in 1981-82, the orchestra moved to Knott's Berry Farm for one year. The subsequent four seasons, led by Clark, took place at Santa Ana High School auditorium where the Symphony also made its first six acclaimed recordings. In September 1986, the Symphony moved to the new Orange County Performing Arts Center, and from 1987-2016, the orchestra additionally presented a Summer Festival at Irvine Meadows Amphitheatre. In 2006, the Symphony moved into the Renée and Henry Segerstrom Concert Hall, with striking architecture by Cesar Pelli and acoustics by Russell Johnson—and in 2008, inaugurated the Hall's critically acclaimed 4,322-pipe William J. Gillespie Concert Organ. The orchestra embarked on its first European tour in 2006, performing in nine cities in three countries.

The 2016-17 season continued St. Clair's commitment to new music with commissions by pianist/composer Conrad Tao and former composer-in-residence Narong Prangcharoen. Recordings commissioned and performed by the Symphony include the release of William Bolcom's *Songs of Lorca* and *Prometheus* in 2015-16, Richard Danielpour's *Toward a Season of Peace* and Philip Glass' *The Passion of Ramakrishna* in 2013-14; and Michael Daugherty's *Mount Rushmore* and *The Gospel According to Sister Aimee* in 2012-13. In 2014-15, Elliot Goldenthal released a recording of his Symphony in G-sharp Minor, written for and performed by the Symphony. The Symphony has also commissioned and recorded *An American Requiem* by Danielpour and *Fire Water Paper:*

A Vietnam Oratorio by Goldenthal featuring Yo-Yo Ma. Other recordings have included collaborations with such composers as Lukas Foss and Toru Takemitsu. Other leading composers commissioned by the Symphony include Paul Chihara, Daniel Catán, James Newton Howard, William Kraft, Ana Lara, Tobias Picker, Christopher Theofanidis, Frank Ticheli and Chen Yi.

In both 2005 and 2010, the Symphony received the prestigious ASCAP Award for Adventurous Programming. Also in 2010, a study by the League of American Orchestras, "Fearless Journeys," included the Symphony as one of the country's five most innovative orchestras. The Symphony's award-winning education and community engagement programs benefit from the vision of St. Clair and are designed to integrate the orchestra and its music into the community in ways that stimulate all ages. The Symphony's Class Act program has been honored as one of nine exemplary orchestra education programs by the National Endowment for the Arts and the League of American Orchestras. The list of instrumental training initiatives includes Pacific Symphony Youth Orchestra, Pacific Symphony Youth Wind Ensemble and Pacific Symphony Santiago Strings. The Symphony also spreads the joy of music through *arts-X-press*, Class Act, Heartstrings, OC Can You Play With Us?, Santa Ana Strings, Strings for Generations and Symphony in the Cities.

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