

ORANGE COUNTY PERFORMING ARTS CENTER
RENÉE AND HENRY SEGERSTROM CONCERT HALL
Thursday–Saturday, March 18–20, 2010, at 8:00 p.m.



PRESENTS

2009–2010 HAL AND JEANETTE SEGERSTROM
FAMILY FOUNDATION CLASSICAL SERIES
GERSHWIN & ALL THAT JAZZ!

CARL ST. CLAIR, CONDUCTOR
ALAIN LEFÈVRE, PIANO • KEVIN DEAS, BARITONE
BENJAMIN LULICH, CLARINET • CHARLES OWENS, SAXOPHONE

BERNSTEIN (1918–1990)	<i>Prelude, Fugue and Riffs</i> , for Solo Clarinet & Jazz Ensemble Prelude for the Brass Fugue for the Saxes Riffs for Everyone BENJAMIN LULICH	— I N T E R M I S S I O N —	GERSHWIN (1898–1937)	Concerto in F for Piano & Orchestra Allegro Adagio - Andante con moto Allegro agitato ALAIN LEFÈVRE
TRADITIONAL	Sometimes I Feel Like a Motherless Child KEVIN DEAS	— I N T E R M I S S I O N —	TICHEL (b. 1958)	Blue Shades
LEFÈVRE Arr. Savignac	Philip Black Blue ALAIN LEFÈVRE	TRADITIONAL	Joshua Fit the Battle at Jericho KEVIN DEAS	
ELLINGTON (1899–1974)	King Solomon from <i>The Three Black Kings</i> King Solomon CHARLES OWENS	LEFÈVRE Arr. Savignac	Cool Cole ALAIN LEFÈVRE	
LEFÈVRE	Ville-Émard la belle (Ville-Émard the Beautiful)	SHOSTAKOVICH (1906–1975)	Suite for Variety Orchestra, No.1 Dance I	
HINDEMITH (1895–1963)	<i>Rag Time (Well-Tempered)</i>	GERSHWIN	Excerpt from <i>An American in Paris</i>	

“Gershwin & All That Jazz” is part of Pacific Symphony’s 2009–2010 “Music Unwound” series,
a three-year initiative exploring new concert formats and thematic programming.
“Music Unwound” is supported by a generous grant from The Andrew W. Mellon Foundation.

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PROGRAM NOTES

BY PETER LAKI, *Program Annotator for Pacific Symphony and the Cleveland Orchestra*



Prelude, Fugue and Riffs (1949)

BY LEONARD BERNSTEIN
(LAWRENCE, MASS., 1918 – NEW YORK, 1990)

*Instrumentation: solo clarinet and jazz ensemble.
Performance time: 7 minutes.*

The title “Prelude and Fugue” makes us think of a dignified organ work by J. S. Bach. But “riffs?” No one but Leonard Bernstein could have added that word to the name of a respectable Baroque genre: he was that unique musician for whom the usual division between the European classics and American jazz simply did not exist. He was fully and equally at home in both; in a way, *Prelude, Fugue and Riffs* could be the title of his entire life’s story. (The Leonard Bernstein Society recognized this when they named their newsletter after the piece.) The work was composed for Woody Herman’s big band, but Herman never performed it. Instead, it was first played by Benny Goodman in 1955, on the TV show *The World of Jazz*.

WHAT TO LISTEN FOR

The clarinet—the featured solo instrument—doesn’t play in the Prelude or the Fugue, which showcase the talents of the other musicians onstage. The Prelude devel-

ops two ideas: one is a broad melody that seems to proclaim some big and joyful news, and the other is more active and “busy.” The Fugue inherited from Bach the idea of different instruments playing the same melody in succession while the instrument that played the melody first goes on to play a countermelody. Then a second melody is treated the same way. But don’t expect a strict fugue. As Bernstein said in the same TV broadcast in which *Prelude, Fugue and Riffs* was introduced: “We always speak of ‘playing’ music: we play Brahms or we play Bach—a term perhaps more properly applied to tennis. But jazz is real play. It ‘fools around’ with notes, so to speak, and has fun with them.” And that is exactly what Bernstein was having in his fugue.

It is now time for the solo clarinet to enter with his “riffs,” or virtuoso improvisations in a jazz style. In this case, there is no actual improvisation as Bernstein notated everything on paper; yet he gives the impression that the music is created before our very eyes and ears. Little by little, all the players join in the action. The ending is unmistakably “jazzy.” Bernstein wrote that it should be played “as many times as seems psychologically right (that is, to an ‘exhaustion point.’)” When that point is reached, the music ends with a startling abruptness.

Philip Black Blue

ALAIN LEFÈVRE

As a teenager in high school, since sports were forbidden in my case, especially hockey, I joined a jazz group called “Ville-Emard Blues Band” where I could let go of all the hard work and discipline imposed by my classical training, and simply be another self. One that does not have to answer to Bach, Beethoven, Rachmaninoff or Chopin. . . . From that moment, I always enjoyed jazz so much, even though I consider myself to be a modest composer when it comes to the blue note. But once in a while some themes talk to me, and with the help of a snare and a double bass,

and sometimes with an orchestra, it takes the form of a “Cool Cole” or a “Phillip Black Blue”.

—Alain Lefèvre

King Solomon from *Three Black Kings* (1970-74)

BY DUKE ELLINGTON
(WASHINGTON, D.C., 1899 – NEW YORK, 1974)

On November 24, 1969, Duke Ellington and his orchestra performed a concert of sacred music at the Basilica of Santa Maria del Mar in Barcelona, Spain. It was there, according to biographer A. H. Lawrence, that Ellington had the idea of composing *Three Black Kings*, after seeing the basilica’s stained-glass windows depicting scenes from the Bible. The three Black Kings are: Balthazar, one of the Magi, King Solomon (who is here assumed to have been half-black because, according to some interpretations, his mother, Bathsheba, was black), and Dr. Martin Luther King, whom Ellington had known personally and who was assassinated the year before the European tour during which the piece was first conceived. Planned as a ballet, it was unfinished at the time of Ellington’s death and completed by his son Mercer, who conducted the first performance on what



would have been Ellington's 77th birthday, on April 29, 1976. A few months later, the Alvin Ailey Company presented its choreography to the music. "King Solomon" is the second of three movements, and one is probably supposed to imagine less the builder of the Temple or the ruler famous for his wisdom, but rather the poet of the Song of Songs who knew a thing or two about love.

Ville Émard la Belle

BY ALAIN LEFÈVRE

When invited by the Montreal International Jazz Festival last Summer, I performed a piece which I composed for the neighborhood of Montreal where I grew up as a child, called Ville Émard. My parents moved there from France in 1967, and despite a difficult childhood in school, I kept some unforgettable memories of my outings at Angrignon Park, the rides I took in the alleys on my red bike and my visits to the convenience store, rue Jolicoeur... This piece is dedicated to my buddies Paul Brochu and Michel Donato, two of Quebec's jazz giants.

—Alain Lefèvre

Rag-time (well-tempered) (1921)

BY PAUL HINDEMITH
(HANAU, NR. FRANKFURT, 1895 – FRANKFURT, 1963)

Instrumentation: 2 piccolos, flute, 2 oboes, small clarinet in E flat, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, tuba, timpani, percussion, and strings. Performance time: 4 minutes.

Paul Hindemith emerged as Germany's leading young composer during the years immediately following World War I. Also an outstanding violinist and violist, he started his compositional career, like most, with songs and chamber music. He soon achieved a different kind of notoriety with an expressionist opera with the title *Murders, the Hope of Women*, followed by

two more equally controversial stage works. Hindemith revealed himself as a composer with impeccable classical technique who wasn't in the least afraid of the unconventional. He was naturally open to ragtime and jazz, which were all the rage in Europe at the time and inspired many classical composers from Ravel to Stravinsky.

On March 24, 1920, Hindemith wrote to his publisher Willy Strecker of Schott & Sons: "Would you be interested in fox-trots, Bostons, ragtime and other kitsch of that kind? When I can't think of anything decent, I always write such things. I am very good at it, and I can imagine you would do better with that sort of stuff than with the very best of my chamber music. (Besides, good kitsch is very rare.)" In the event, however, the rag-time for large orchestra he completed in the following year remained unpublished and unperformed until 1987, 24 years after the composer's death.

This "well-tempered ragtime" is a delicious takeoff on the C-minor fugue from J. S. Bach's *Well-Tempered Clavier* volume I, anticipating the many modern "jazzed-up" versions of Bach's music by several decades. Hindemith himself wrote about the piece: "Do you think Bach is turning in his grave? He doesn't even think of it! If he were alive today, maybe he would have invented the shimmy, or at least introduced it into decent music. Maybe he would even have chosen a theme from the *Well-Tempered Clavier* by a composer who represented Bach to him."

Concerto in F (1925)

BY GEORGE GERSHWIN
(BROOKLYN, 1898 - HOLLYWOOD, 1937)

Instrumentation: solo piano, piccolo, 2 flutes, 2 oboes, English horn, 2 clarinets, bass clarinet, 2 bassoons, 4 horns, 3 trumpets, 3 trombones, tuba, timpani, percussion, and strings. Performance time: 30 minutes.

George Gershwin achieved early success as one of the most brilliant songwriters on Broadway. He had more ambitious dreams, however: he aspired to be recognized as a serious classical composer. He felt that American classical music had to incorporate elements of jazz in order to find a distinctive national voice. *Rhapsody in Blue* was Gershwin's first step in that direction, followed by the Concerto in F, *An American in Paris* and, finally, the opera *Porgy and Bess*. Gershwin, a fabulous pianist and improviser, knew that his technical equipment as a classical composer was incomplete, and tried hard to fill in the gaps in his knowledge by applying himself to the study of music theory and orchestration.

In 1924, *Rhapsody in Blue* had to be orchestrated by Ferde Grofé. A year later, Gershwin was able to orchestrate the Concerto in F himself. He originally intended to call the piece "New York Concerto," perhaps thinking of a musical portrayal of a city in the same way he was to do in *An American in Paris* a few years later.

Gershwin offered the following comments on his piano concerto:

The first movement employs the charleston rhythm. It is quick and pulsating, representing the young, enthusiastic spirit of American life. It begins with a rhythmic motif given out by the kettledrums, supported by other percussion instruments, and with a charleston motif introduced by bassoon, horns, clarinets, and violas. The principal theme is announced by the bassoon. Later, a second theme is introduced by the piano.

The second movement has a poetic nocturnal atmosphere which has come to be referred to as the American blues, but in a purer form than that in which they are usually treated.

The final movement reverts to the



PROGRAM NOTES *(continued)*

style of the first. It is an orgy of rhythms, starting violently and keeping to the same pace throughout.

Blue Shades (1997–2002)

BY FRANK TICHELI
(B. MONROE, LA, 1958)

Instrumentation: 3 flutes, 2 oboes, 3 clarinets, alto saxophone, 2 bassoons, 4 horns, 3 trumpets, 3 trombones, tuba, timpani, percussion, and strings.
Performance time: 11 minutes

Frank Ticheli, professor of composition at the University of Southern California and former Composer-in-Residence with Pacific Symphony, wrote this brief work to celebrate the heritage of classic New Orleans jazz (he is from Louisiana). Originally written in 1997 for concert band, *Blue Shades* quickly became popular with college and high school bands around the country. Ticheli arranged the work for full symphony orchestra in 2002.

The composer has provided the following comments on his work:

As its title suggests, the work alludes to the Blues, and a jazz feeling is prevalent—however, it is not literally a Blues piece. There is not a single 12-bar blues progression to be found, and except for a few isolated sections, the eighth-note is not swung.

The work, however, is heavily influenced by the Blues: “Blue notes” (flatted 3rds, 5ths, and 7ths) are used constantly; Blues harmonies, rhythms, and melodic idioms pervade the work; and many “shades of blue” are depicted, from bright blue, to dark, to dirty, to hot blue.

At times, *Blue Shades* burlesques some of the clichés from the Big Band era, not as a mockery of those conventions, but as a tribute. A slow and quiet middle section recalls the

atmosphere of a dark, smoky blues haunt. An extended clarinet solo played near the end recalls Benny Goodman’s hot playing style, and ushers in a series of “wailing” brass chords recalling the train whistle effects commonly used during that era.

Cool Cole

BY ALAIN LEFÈVRE

This piece was born from my friendship with Susan and Carl St.Clair, as a gift which knows no boundaries between the two worlds, as it celebrates the coming to this world and to the next of a wonderful boy, Cole St.Clair, better know as “Coco.” It’s all joy, light and full of life, to the image of “Coco,” who will forever be with us, through every single note of this happy piece. Arrangements by Richard Savignac. In memory of Cole St.Clair.

—Alain Lefèvre

Dance No. 1 from *Suite for Variety Orchestra No. 1*

BY DMITRI SHOSTAKOVICH
(ST. PETERSBURG, 1906 – MOSCOW, 1975)

Instrumentation: piccolo, flute, oboe, 2 clarinets, 4 saxophones, bassoon, 3 horns, 3 trumpets, 3 trombones, tuba, timpani, percussion, harp, 2 pianos, and strings. Performance time: 3 minutes.

It is a well-known fact that Shostakovich was fascinated by jazz, even though the Soviet authorities weren’t quite sure what to make of this American art form. On the one hand, it couldn’t be denied that it was “music of the people”; on the other hand, it was still a product of the “degenerate” American capitalist society. In any case, the form in which jazz is reflected in Shostakovich’s music is hardly identical to the original article. Shostakovich had great admiration for Leonid Utyosov, who led the first Soviet “jazz” orchestra in the 1920s and ’30s and whose music has been described as a

“mixed bag,” much of which it would be fairer to describe as popular light music than jazz. Shostakovich did try his hand at the foxtrot, and he famously arranged Youmans’ *Tea for Two*, but it remains debatable whether one would hear some of the movements from his so-called “jazz suites” as jazz, especially in the United States in 2010.

Shostakovich wrote a three-movement jazz suite in 1934 and another one in 1938, which survived only as a piano sketch and was reconstructed by Gerard McBurney in 2000. The suite from which the present dance is drawn was compiled by an unknown arranger and first published in Russia as *Suite for Variety Stage Orchestra*. There was no documented performance during the composer’s lifetime.

The present dance also appears in Shostakovich’s film score to *The Gadfly* (1955) as “At the Market Place.” It is more a gallop than a jazz piece, but it has an irresistible melody that has come to enjoy great popularity especially in recent years.





ABOUT THE MUSIC DIRECTOR

CARL ST. CLAIR

In 2009–10, Pacific Symphony’s Music Director Carl St. Clair marks the start of his 20th anniversary with the orchestra. During his tenure, St. Clair has become widely recognized for his musically distinguished performances, his commitment to building outstanding educational programs and his innovative approaches to programming. St. Clair’s lengthy history with the Symphony solidifies the strong relationship he has forged with the musicians and the community. His continuing role also lends stability to the organization and continuity to his vision for the Symphony’s future. Few orchestras can claim such rapid artistic development as Pacific Symphony—the largest orchestra formed in the United States in the last 40 years—due in large part to St. Clair’s leadership.

St. Clair and the Symphony launch the 2009–10 season surrounded by internationally celebrated artists with whom he has developed close relationships. The season includes inventive, forward-thinking programming, including a new series of concerts, “Music Unwound,” featuring multimedia, varied formats and ancillary events. Other highlights include four world premieres and the critically acclaimed American Composers Festival, in its 10th year under St. Clair, entitled “The Greatest Generation.”

This past season, St. Clair celebrated another milestone—the 30th anniversary of Pacific Symphony. In 2006–07, St. Clair led the orchestra’s historic move into its home in the Renée and Henry Segerstrom Concert Hall at the Orange County Performing Arts Center. The move came on the heels of the landmark 2005–06 season that included St. Clair leading the Symphony on its first European tour—nine cities in three countries playing before capacity houses and receiving extraordinary responses. The Symphony received rave reviews



from Europe’s classical music critics—22 reviews in total.

At the start of 2008–09, St. Clair added to his portfolio the role of general music director of the Komische Oper Berlin, a prestigious opera company located in Berlin, Germany, with a history that dates back to 1892. He recently concluded his tenure as general music director and chief conductor of the German National Theater and Staatskapelle (GNTS) in Weimar, Germany, where he recently led Wagner’s “Ring Cycle” to great critical acclaim. St. Clair was the first non-European to hold his position at the GNTS; the role also gave him the distinction of simultaneously leading one of the newest orchestras in America and one of the oldest orchestras in Europe.

St. Clair’s international career has him conducting abroad numerous months a year, and he has appeared with orchestras throughout the world. He was the principal guest conductor of the Radio-Sinfonieorchester Stuttgart from 1998–2004, where he successfully completed a three-year recording project of

the Villa–Lobos symphonies. He has also appeared with orchestras in Israel, Hong Kong, Japan, Australia, New Zealand, and South America, and summer festivals worldwide.

St. Clair’s commitment to the development and performance of new works by American composers is evident in the wealth of commissions and recordings by Pacific Symphony. St. Clair has led the orchestra in numerous critically acclaimed albums including two piano concertos of Lukas Foss on the harmonia mundi label. Under his guidance, the orchestra has commissioned works which later became recordings, including Richard Danielpour’s *An American Requiem* on Reference Recordings and Elliot Goldenthal’s *Fire Water Paper: A Vietnam Oratorio* on Sony Classical with cellist Yo-Yo Ma. Other composers commissioned by St. Clair and Pacific Symphony include William Bolcom, Philip Glass, Zhou Long, Tobias Picker, Frank Ticheli and Chen Yi, Curt Cacioppo, Stephen Scott, Jim Self (the Symphony’s principal tubist), Christopher Theofanis and James Newton Howard.

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

Under St. Clair’s dynamic leadership, the Symphony has built a relationship with the Southern California community by understanding and responding to its cultural needs. A strong advocate of music education for all ages, St. Clair has been essential to the creation and implementation of the symphony education programs including Classical Connections, *arts-X-press* and Class Act.

ABOUT THE ARTISTS

ALAIN LEFÈVRE PIANO



Canadian pianist and composer Alain Lefèvre has a sparkling international career, touring repeatedly world-wide, performing to prestigious venues, in recital and with interna-

tional orchestras and leading conductors. *Classica* magazine referred to him as a “new personality that truly stands out from the typical trends and artifices offered on the international scene...”

Guest soloist to numerous orchestras, Lefèvre has appeared with the Royal Philharmonic Orchestra at the Royal Albert Hall and the Royal Festival Hall, the China Philharmonic Orchestra, the Staatskapelle Sinfonie in Weimar, the Hamburg, Nuremberg, Wuppertal and SWR (Stuttgart) Symphony Orchestras, the National Symphony in Washington, the Montreal Symphony, the Toronto Symphony, the Vancouver Symphony, the Québec Symphony Orchestra, the National Symphony Orchestra of Mexico and the Moscow Virtuosi touring in Japan, to name but a few. He has also worked with renowned conductors such as Charles Dutoit, Christoph Eschenbach, Kent Nagano, Vladimir Spivakov, Yan Pascal Tortelier and Long Yu.

Recipient of a Classical Internet Awards (ClassicsToday.com) for his recording of André Mathieu’s *Concerto de Québec* and winner of six Felix Awards from 2001 to 2009, his CD *Rhapsodies* came highly recommended by *BBC Music Magazine* as an “essential purchase.” His recent album, including Mathieu’s Fourth Piano Concerto, topped the Canadian and American charts when it was released.

This May, Lefèvre will open the Canadian Pavilion at Expo 2010 in Shanghai, in a concert with the Shanghai Symphony Orchestra, featuring Mathieu’s Concerto No.4, followed the next day by the world premiere of the motion picture on André Mathieu’s life, *L’Enfant Prodige* produced by Academy Award winner

Denise Robert. This is Lefèvre’s first motion picture as music director, composer and pianist. In 2010, Alain Lefèvre was chosen “Personality of the Year 2009” at the Excellence Gala of La Presse and Radio-Canada in the Arts, Literature and Entertainment Category.

KEVIN DEAS BARITONE



Kevin Deas is one of America’s leading basses, perhaps most acclaimed for his signature portrayal of the title role in *Porgy and Bess*, having sung it with the New York Philharmonic,

Philadelphia Orchestra, National Symphony, the St. Paul Chamber Orchestra, San Francisco, Atlanta, San Diego, Utah, Houston, Baltimore and Montreal symphonies and the Ravinia and Saratoga festivals.

During the 2009-10 season, Deas appears in Beethoven’s Symphony No. 9 with the Rochester and Buffalo philharmonics, Brahms’ *Requiem* with the Hartford Symphony, *Messiah* with the Minnesota Orchestra and *Musica Sacra*, and the Verdi *Requiem* with the Vermont Symphony.

In 2008-09, Deas returned to the New York Philharmonic in Ravel’s *L’enfant et les sortilèges*, then sang in the world premiere of Derek Bermel’s *The Good Life* with the Pittsburgh Symphony and was again heard in Hannibal Lokumbe’s *Dear Mrs. Parks*, this time with the Detroit Symphony. Other return engagements brought him to the Atlanta Symphony, Virginia Symphony, Boston Baroque, National Philharmonic and an appearance at the Winter Park Festival. Other recent highlights include Beethoven’s Symphony No. 9 with Filarmonica della Scala in Accra and the Colorado Symphony, Copland’s *Old American Songs* and Mozart’s *Marriage of Figaro* with the Chicago Symphony and an opening performance at the Newport Jazz Festival with the Dave Brubeck Quartet.

BENJAMIN LULICH CLARINET



Benjamin Lulich was appointed principal clarinet of Pacific Symphony in May of 2007, coming to Orange County after spending a year as associate principal, 2nd & Eb clarinets

with the Kansas City Symphony. Lulich attended high school at the Interlochen Arts Academy in Michigan, where he won the annual concerto competition, as well as both the Fine Arts and Young Artist awards. He went on to receive his bachelor of music from the Cleveland Institute of Music as a student of Frank Cohen and continued his studies at Yale University with David Shifrin. While in Cleveland, Lulich performed with The Cleveland Orchestra on several occasions, including two tours. He has also performed with Opera Pacific, New World Symphony, and has spent summers at Marrowstone Music Festival, the National Orchestral Institute, Music Academy of the West, Pacific Music Festival in Japan, and the Colorado Music Festival. Lulich has also won concerto competitions at Music Academy of the West, Cleveland Institute of Music, Marrowstone Music Festival and was a Theodore Presser Scholar.

CHARLES OWENS SAXOPHONE



Born in Arizona in 1937, Charles Owens has been a mainstay in the studio and live jazz scene for over 50 years, playing everything from sax to bassoon and English horn. Best

known for his jazz playing, Owens has played with artists such as Miles Davis, Marvin Gaye and Barbara Streisand. Owens is also fiercely dedicated to music education, working with the LA Jazz Society’s “Jazz in Schools” program and teaching woodwinds at the University of California, Irvine.

ABOUT PACIFIC SYMPHONY

Pacific Symphony, which celebrated its 30th anniversary in 2008-09, is the largest orchestra formed in the United States in the last 40 years. Recognized as an outstanding ensemble making strides on both the national and international scene as well as in its own burgeoning cultural community of Orange County, the orchestra launches a significant and celebratory season in 2009-2010. The season—a milestone year for Music Director Carl St.Clair, who marks his 20th anniversary with the orchestra—includes inventive, forward-thinking projects including the launch of a new series of multimedia concerts called “Music Unwound,” featuring new visual elements, varied formats and more to highlight great masterworks.

In addition to classical music, Principal Pops Conductor Richard Kaufman leads a spectacular Pops season in 2009-10—one of the most elaborate ever, starring some of the world’s leading entertainers and enhanced by a state-of-the-art high-definition video and sound system. Each season also includes a three-concert chamber music series and “Classical Connections,” which offers an intimate exploration of selected works hosted by St.Clair. And rising star Assistant Conductor Maxim Eshkenazy brings a new energy to the highly popular Family series—featuring holiday favorites and a number of new concert programs designed for families—as well as the Pacific Symphony Youth Orchestra.

It was at the start of the 2006-07 season that the orchestra first moved into the Renée and Henry Segerstrom Concert Hall, an acoustical gem designed by architect Cesar Pelli with acoustics by the late Russell Johnson. “Pacific Symphony is rising to meet the ambitions of its new home”—*The New York Times*. In September 2008, the Symphony debuted the hall’s stunning new 4,322-pipe William J. Gillespie Concert Organ.

In 2005-06, the Symphony not only made its debut appearance in Walt Disney Concert Hall in Los Angeles by special invitation from the League of American Orchestras’ 2006 National Conference, but also embarked on its first European tour. Performing in nine cities in three countries, the Symphony received rave reviews



—22 in all—expanding its reach to an international level. Timothy Mangan, classical music critic for *The Orange County Register*, who accompanied the orchestra on tour, said at the conclusion, “The tour has ended in something very close, or maybe even right on the nose, to triumph. All that happened on tour...showed that this band can really impress.”

“Pacific Symphony clearly wanted to be measured against Europe’s greatest. And they can be!”—*Neue Rhein Zeitung*, Dusseldorf, Germany.

The Symphony offers moving musical experiences with repertoire ranging from the great orchestral masterworks to music from today’s most prominent composers, highlighted by the annual American Composers Festival. *The Wall Street Journal* said, “Carl St.Clair, the Pacific Symphony’s dynamic music director, has devoted 19 years to building not only the orchestra’s skills but also the audience’s trust and musical sophistication—so successfully that that they can now present some of the most innovative programming in American classical music to its fast-growing, rapidly diversifying community.”

With a vision for the future, the Symphony is dedicated to developing and promoting today’s young and established composers and expanding the orchestral repertoire. This commitment to new works is illustrated through the Symphony’s commissions and recordings, in-depth explorations of American artists and themes at the American Composers Festival. The Symphony’s innovative approaches to introducing new works to audiences received the prestigious ASCAP Award for Adventuresome Programming in 2005. In 2009, the League of American Orchestras named the Symphony as one of five innovative orchestras to be profiled in an

in-depth study.

The orchestra has commissioned such leading composers as Michael Daugherty, James Newton Howard, Paul Chihara, Philip Glass, William Bolcom, Daniel Catán, William Kraft, Tobias Picker, Frank Ticheli and Chen Yi, who composed a cello concerto in 2004 for Yo-Yo Ma. The Symphony has also commissioned and recorded *An American Requiem*, by Richard Danielpour, on the Reference Recordings label in 2002, and Elliot Goldenthal’s *Fire Water Paper: A Vietnam Oratorio* with Yo-Yo Ma for SONY Classical.

The Symphony’s award-winning education programs are designed to integrate the Symphony and its music into the community in ways that stimulate all ages and form meaningful connections between students and the organization. St.Clair actively participates in the development and execution of these programs. The orchestra’s Class Act residency program has been honored as one of nine exemplary orchestra education programs in the nation by the National Endowment for the Arts and the League of American Orchestras. Added to Pacific Symphony Youth Orchestra on the list of programs in 2007-08 were Pacific Symphony Youth Wind Ensemble and Pacific Symphony Santiago Strings.

The Symphony has played a central role in the phenomenal growth of the performing arts in Orange County. Presenting more than 100 concerts a year and a rich array of education and community programs, the Symphony touches more than 275,000 Orange County residents—from school children to senior citizens. In addition to its winter home, the Symphony presents a summer outdoor series at Irvine’s Verizon Wireless Amphitheater, the organization’s summer residence since 1987.

CARL ST. CLAIR, MUSIC DIRECTOR
William J. Gillespie Music Director Chair

RICHARD KAUFMAN, PRINCIPAL POPS CONDUCTOR
Hal and Jeanette Segerstrom Family Foundation Principal Pops Conductor Chair

MAXIM ESHKENAZY, ASSISTANT CONDUCTOR
Mary E. Moore Family Assistant Conductor Chair

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*Concertmaster,
 Eleanor and Michael Gordon
 Chair*
 Paul Manaster
Associate Concertmaster
 Jeanne Skrocki
Assistant Concertmaster
 Nancy Coade Eldridge
 Christine Frank
 Kimiyo Takeya
 Ayako Sugaya
 Ann Shiau Tenney
 Maia Jasper
 Robert Schumitzky
 Agnes Gottschewski
 Dana Freeman
 Grace Oh
 Jean Kim
 Angel Liu
 Shalini Vijayan

SECOND VIOLIN

Bridget Dolkas*
 Jessica Guideri**
 Yen-Ping Lai
 Yu-Tong Sharp
 Ako Yamaguchi
 Ovsep Ketendjian
 Linda Owen
 Phil Luna
 MarlaJoy Weisshaar
 Robin Sandusky
 Alice Miller-Wrate
 Xiaowei Shi

VIOLA

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*Catherine and James Emmi
 Chair*
 Janet Lakatos Brittle**
 Carolyn Riley
 John Acevedo
 Luke Maurer
 Meredith Crawford
 Julia Staudhammer
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 Jennifer Goss
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 Paul Zibits
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Joshua Ranz

BASSOON

Rose Corrigan*
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CONTRABASSOON

Allen Savedoff

FRENCH HORN

Keith Popejoy*
 Mark Adams
 James Taylor**
 Russell Dicey

TRUMPET

Barry Perkins*
 Tony Ellis
 David Wailes

TROMBONE

Michael Hoffman*
 David Stetson

BASS TROMBONE

Robert Sanders

TUBA

James Self *

TIMPANI

Todd Miller*

PERCUSSION

Robert A. Slack*
 Cliff Hulling

HARP

Mindy Ball*
 Michelle Temple

PIANO/CELESTE

Sandra Matthews*

PERSONNEL MANAGER

Paul Zibits

LIBRARIANS

Russell Dicey
 Brent Anderson

PRODUCTION/STAGE MANAGER

Libby Farley

**ASSISTANT
 STAGE MANAGER**

Will Hunter

* Principal

** Assistant Principal

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



TRIBUTE TO CARL ST. CLAIR

BY ALAIN LEFÈVRE

To this day, more than 16 years later, Carl St. Clair's recording of the John Corigliano Piano Concerto with Pacific Symphony and myself, on the KOCH International Classics label, still remains, according to a recent article featured in the *BBC Music Magazine*, the best version to be found on CD of this fascinating and breathtaking work. I will never forget the excitement surrounding this recording, with Grammy Award winner Michael Fine as the producer, and John Corigliano himself, who guided me throughout this exhilarating masterpiece.

But this achievement would never have been possible without the vision, the fine articulation and the inspiration of a great conductor, a magnificent accomplice, Carl St. Clair. We were like acrobats without a net, and I could perform with my eyes closed, knowing that Carl would be there for me at all times, despite the extreme difficulty and complexity of the Concerto, for both the soloist and the orchestra. I clearly



remember, not without emotion, the first rehearsal I had with Carl at his home. He was so intense and yet so relaxed and unpretentious, serving the music only, before himself, breathing with me at every bar. This attitude proved to be the hallmark of a true artist, one that does not need to create a façade or a “personage” in order to impose himself musically. I knew then that I was in the presence of one of the greatest conductors of his generation. It was the starting point of an enduring and precious relationship, and most importantly, the beginning of a genuine complicity that one too seldom experiences in his life.

For this special tribute to Carl marking his 20th Anniversary with Pacific Symphony, I was asked to perform “Cool Cole,” the jazz piece that I had composed for piano especially for Cole St. Clair when he came into this world. It's all joy, light and full of life, to the image of “Coco,” who will forever be

with us, through every single note of this happy piece. The arrangements for orchestra were made by the gifted Richard Savignac, making it possible for Carl, Pacific Symphony, and I to all be “in tune” in memory of Coco.

From Toronto, where we first met in the early '90s as we were both featured guest artists with the Toronto Symphony Orchestra, our shared passion brought us together on the stages of Montreal, Stuttgart, Wuppertal, Weimar, Orange County, Verizon Wireless Amphitheater Irvine and next fall, Berlin. It has always been a privilege for me to be under the baton of Carl St. Clair and always will be. And may I join each one of you, friends of Pacific Symphony, in saluting and treasuring such a brilliant Maestro at the head of your orchestra. Bravo, dear Carl, for those 20 years leading and bringing Pacific Symphony to the highest summits!

For you Carl, forever ton ami, Alain.

