

**ORANGE COUNTY PERFORMING ARTS CENTER
RENÉE AND HENRY SEGERSTROM CONCERT HALL**

Thursday–Saturday, June 10–12, 2010, at 8:00 p.m.



PRESENTS

**2009–2010 HAL AND JEANETTE SEGERSTROM
FAMILY FOUNDATION CLASSICAL SERIES**

CARL ST. CLAIR, CONDUCTOR
ANDRÉ WATTS, PIANO

DVOŘÁK Carnival Overture, Op. 92
(1841–1904)

GRIEG Concerto in A Minor for Piano & Orchestra, Op. 16
(1843–1907) Allegro molto moderato
Adagio
Allegro moderato molto e marcato
ANDRÉ WATTS

— I N T E R M I S S I O N —

PROKOFIEV Symphony No. 5 in B-flat Major, Op. 100
(1891–1953) Andante
Allegro moderato
Adagio
Allegro giocoso

The Thursday, June 10, concert is generously supported by **Ellie and Mike Gordon**.

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The Saturday, June 5, performance is broadcast live on **KUSC**, the official classical radio station of Pacific Symphony.
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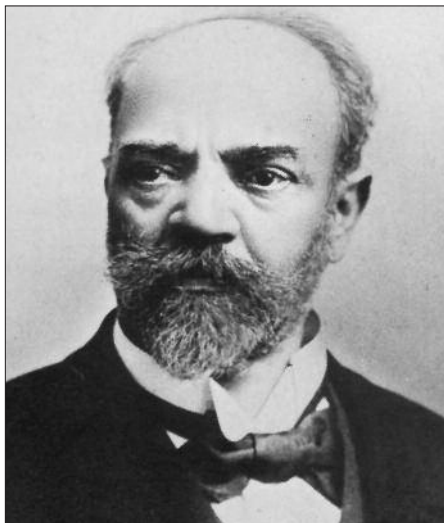
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PROGRAM NOTES

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



Carnival Overture, Op. 92 (1891)

BY ANTONÍN DVOŘÁK
(NELAHOZEVES, BOHEMIA, 1841 - PRAGUE, 1904)

Instrumentation: piccolo, 2 flutes, 2 oboes, English horn, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, tuba, timpani, percussion, harp, and strings. Performance time: 10 minutes.

Overtures were originally orchestral pieces introducing an opera or theatre performance. In the 19th century, however, they gradually became independent from the stage. Beethoven was one of the first composers to write concert overtures (*The Consecration of the House*). He was followed by such 19th-century masters as Mendelssohn (*The Hebrides*), Brahms (*Academic Festival* and *Tragic Overtures*) and Tchaikovsky (*The Year 1812*).

Dvořák had published several of his early opera overtures as separate concert pieces, but it was not until his 50th year that he began work on concert overtures that were planned as such from the start. In 1891 he conceived a cycle of three overtures, to be performed together as an orchestral trilogy. He entitled the cycle *Nature, Life, and Love*; the individual overtures were called *In Nature's Realm*,

Carnival, and *Othello*. Dvořák thought very highly of this cycle. In 1893, he wrote to his publisher, Fritz Simrock: "I think they are my best orchestral works," even though he had already finished his Symphony No. 9 ("From the New World"). He presented the cycle both at his farewell concert in Prague before leaving for the United States (April 28, 1892) and at his first concert in New York (October 21, 1892).

WHAT TO LISTEN FOR

The second overture, *Carnival*, is like a miniature symphony in four "movements," played without a break. The work is framed by a happy and exuberant carnival march with cymbals, tambourine, and triangle. Then the brass and the percussion drop out, and the violins play an expressive melody in a distinctly operatic style. The third theme is introduced by the violins as the percussion re-enters in a hushed pianissimo. This theme grows to a full orchestral fortissimo, only to be suddenly interrupted by the harp, winds, and violin. This passage serves as a transition to the lyrical slow section featuring solos of the woodwinds and violin. The melody of this section is identical to the main theme of the overture *In Nature's Realm*, linking the two works of the cycle.

Another sudden interruption brings us to the next section, which has the playfulness and the vibrancy of a scherzo. Thematically, however, this is not an independent section since it is based on the transformations of some of the material heard in the march at the beginning. Finally, the march returns and the piece ends in a festive mood and with an exquisite, joyful abandon.

Piano Concerto in A Minor, Op. 16 (1868)

BY EDVARD GRIEG
(BERGEN, NORWAY, 1843 - BERGEN, 1907)

Instrumentation: piano solo, 2 flutes (second doubling piccolo), 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, timpani, and strings. Performance time: 30 minutes.

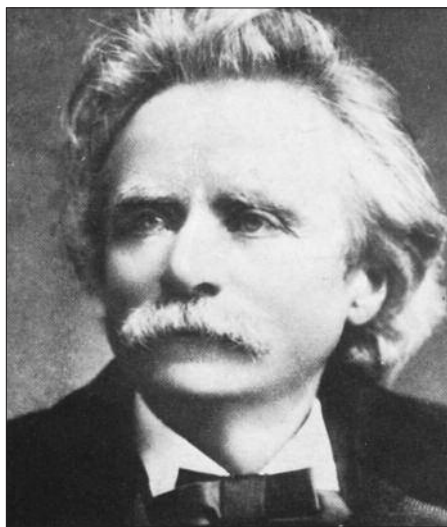
Edvard Grieg was primarily a master of small-scale forms like the short lyrical piano piece or incidental music for the theatre. Most of his larger works, including three sonatas (two for violin and piano, one for piano solo), date from his twenties, as does his Piano Concerto in A minor.

In 1868, when he wrote the concerto, Grieg was an ambitious young man of 25, dreaming of the day when his native Norway would no longer be a musical backwater. Having returned from Leipzig, where he had studied at the conservatory for seven years and became exposed to Schumann's influence that can clearly be felt in the concerto, Grieg became more and more interested in Norwegian folk music. As John Horton has written in his biography of Grieg, the Piano Concerto "is generally agreed to be the most complete musical embodiment of Norwegian national Romanticism."

WHAT TO LISTEN FOR

This claim finds support not only in the lively Norwegian folk-dance rhythms in the concerto's finale, but also in a melodic style that often departs from classical conventions. The concerto's very opening challenges a long-standing tradition according to which the seventh degree of the scale had to act as a "leading tone," that is, be followed by the first degree or tonic. The piano's first entrance is on the tonic A, followed by the seventh degree, G sharp that, instead of

PROGRAM NOTES *(continued)*



leading back to A, drops down to E. The same gesture, the leading tone moving down instead of up, occurs in the melody of the second-movement Adagio as well. Other themes in the work contain a certain “modal” flavor, that is, hint at scales other than the customary major and minor. At least one of these was thoroughly enjoyed by Franz Liszt when, in 1870, he sight-read the whole concerto in the presence of the composer and his wife. As Grieg later recalled:

I must not forget one delightful episode. Towards the end of the finale the second theme is... repeated with a great fortissimo. In the very last bars, where the first note of the first triplet – G sharp – in the orchestral part is changed to G natural, while the piano runs through its entire compass in a powerful scale passage, he suddenly jumped up, stretched himself to his full height, strode with theatrical gait and uplifted arm through the great monastery hall, and literally bellowed out the theme. At that particular G natural he stretched out his arm with an imperious

gesture and exclaimed; “G, G, not G sharp! Splendid! That’s the real thing!” And then, pianissimo and in parenthesis “I had something of the kind the other day from Smetana.” He went back to the piano and played the whole ending over again. Finally, he said in a strange, emotional way: “Keep on, I tell you. You have what is needed, and don’t let them frighten you.”

Symphony No. 5 in B-flat Major, Op. 100 (1944)

BY SERGEI PROKOFIEV
(SONTSOVKA, UKRAINE, 1891 - NIKOLINA GORA, NR. MOSCOW, 1953)

Instrumentation: flutes, piccolo, 2 oboes, English horn, 3 clarinets, bass clarinet, 2 bassoons, contra-bassoon, 4 horns, 3 trumpets, 3 trombones, tuba, timpani, percussion, piano, harp, and strings.
Performance time: 45 minutes.

In the 19th century, symphony as an art form acquired certain attributes it had not had earlier. Externally, symphonies became longer and longer and employed ever vaster orchestral resources. Beneath that surface, the emotional range of the works expanded dramatically, and the symphony often came to represent a struggle between opposing forces. To an increasing extent, symphonies were both conceived and perceived as a form of instrumental drama, with forces of “darkness,” “light,” “fate,” “longing” etc. either explicitly or implicitly present in the music.

Very few 20th-century composers have been able to address the intense emotionality of the Romantic symphony without falling into the trap of imitation. The young Prokofiev, in his Classical Symphony (1917), adopted an 18th-century formal framework and proceeded to poke gentle fun at an entire classical tradition.

In 1941, after years of revolution,

emigration and homecoming, the 50-year-old Prokofiev found himself in a Soviet Union that was very different from what he had bargained for; a Soviet Union, moreover, that was being ravaged by World War II, forcing the composer to be evacuated from Moscow. In addition, Prokofiev’s marriage had recently broken up and the composer was now living with a woman many years his junior.

It may have been, at least in part, the war experience that enabled Prokofiev to connect with the symphonic tradition of the 19th century. The Fifth claims Brahms, Tchaikovsky, and Sibelius as its spiritual ancestors. In Prokofiev’s Fifth, the traditional symphonic struggle ends with a complete victory, consistent with Soviet expectations, which for once coincided with Prokofiev’s own personal feelings.

Prokofiev himself felt that he had produced his finest work with the Fifth Symphony. He called it, in characteristic Soviet propagandistic language, “a symphony about the human spirit,” and declared: “I wanted to sing the praises of the free and happy human being — of such a person’s strength, generosity, and purity of soul. I cannot say I chose this theme; it was born in me and had to express itself.”

Prokofiev spent the historic summer of 1944 in Ivanovo, outside Moscow, at a vacation estate run by the Soviet Composers’ Association. All the prominent Soviet composers, Shostakovich, Khachaturian, and Kabalevsky, were there. It was in that nurturing environment — under conditions significantly better than those prevailing in the city — that the symphony was written, at the exact time when the Red Army was liberating Russia from the Nazi invaders.

WHAT TO LISTEN FOR

Prokofiev’s Fifth is an eminently melodic piece. Each of its four move-



ments is full of singing themes and expansive lyrical phrases. Traditional schemes such as sonata form or scherzo are respected, but these formal outlines are filled out with material that is not always consistent with tradition. The first

movement, for example, is an almost academically rigorous sonata form, but its tempo is a leisurely Andante instead of the faster Allegro that might have been expected — a circumstance that confers a greater dramatic weight on the movement.

The second movement is a scherzo in all but name. Its main melody, in the droll vein that is so typical of Prokofiev, is first played by the solo clarinet to a violin accompaniment that keeps repeating a single two-note pattern. The middle section is a fast dance in 3/4 time, framed by a haunting woodwind melody in a slower tempo. The scherzo music then returns, shriller and more energetic than the first time; the movement ends abruptly after a powerful orchestral crescendo.

The third-movement Adagio is the emotional centerpiece of the symphony. It begins with an expressive melody

played by the clarinets that develops towards a climax of great intensity. In the middle section, there appears a figure in dotted rhythm (with longer and shorter notes alternating) that gives the section a firm and resolute character. The slightly modified recapitulation ends abruptly after a powerful crescendo.

The finale opens with a short introduction based on reminiscences of the first movement. The main theme is, once more, presented by the clarinet to a march-like ostinato (rhythmically unchanging) accompaniment. The entire movement exudes the “free and happy” spirit Prokofiev spoke about. Its initially relaxed and easy-going mood becomes more exuberant towards the end. The growing role of the percussion instruments is to a large part responsible for the increase in excitement that culminates in the last measures of the symphony.

THE EXCLUSIVE OC DINE-AROUND

Twenty lucky people will experience “The Exclusive OC Dine-Around” over the next few months, as a result of being third-place winners in the Pacific Symphony League’s Celebration Raffle. We wish to thank the following fine restaurants for supporting this worthy project with their generous contributions. *Bon Appetit!*

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| 25 Degrees, Huntington Beach | Mastro’s, Costa Mesa |
| 320 Main, Seal Beach | Mastro’s Ocean Club, Newport Beach |
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| Harborside Restaurant & Grand Ballroom, Balboa | Ruth’s Chris Steak House, Anaheim |
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| Marrakesh, Costa Mesa | Tabu Grill, Laguna Beach |



ABOUT THE GUEST ARTIST

ANDRÉ WATTS PIANO

André Watts burst upon the music world at the age of 16 when Leonard Bernstein chose him to make his debut with the New York Philharmonic in their Young People's Concerts, broadcast nationwide on CBS-TV. Only two weeks later, Bernstein asked him to substitute at the last minute for the ailing Glenn Gould in performances of Liszt's E-flat Concerto with the New York Philharmonic, thus launching his career in storybook fashion. More than 45 years later, Watts remains one of today's most celebrated and beloved superstars.

A perennial favorite with orchestras throughout the U.S., Watts is also a regular guest at the major summer music festivals including Ravinia, the Hollywood Bowl, Saratoga, Tanglewood and the Mann Music Center. Recent and upcoming orchestral engagements include appearances with the Philadelphia and Minnesota orchestras, New York and Los Angeles philharmonics, and the St. Louis, Atlanta, Detroit, Cincinnati, Baltimore, Indianapolis, Milwaukee, Dallas, Seattle and National symphonies. During the 2009-10 season he travels to Japan in July to appear as a featured artist at the Pacific Music Festival in Sapporo and returns in the fall for an extensive tour of recital and orchestral appearances.

Watts has had a long and frequent association with television, having appeared on numerous programs produced by PBS, the BBC and the Arts and Entertainment Network, performing with the New York Philharmonic, Boston Symphony, Philadelphia Orchestra, Mostly Mozart Festival Orchestra and the Chamber Music Society of Lincoln Center among others. His 1976 New York recital, aired on the



program *Live From Lincoln Center*, was the first full-length recital broadcast in the history of television and his performance at the 38th Casals Festival in Puerto Rico was nominated for an Emmy Award in the category of Outstanding Individual Achievement in Cultural Programming. Watts' most recent television appearances are with the Philadelphia Orchestra on the occasion of the orchestra's 100th Anniversary Gala and a performance of the Brahms Concerto No. 2 with the Seattle Symphony, Gerard Schwarz conducting, for PBS.

Watts' extensive discography includes recordings of works by Gershwin, Chopin, Liszt and Tchaikovsky for CBS Masterworks; recital CDs of works by Beethoven, Schubert, Liszt and Chopin for Angel/EMI; and recordings featuring the concertos of Liszt, MacDowell, Tchaikovsky and Saint-Saëns on the Telarc label. He is also included in the Great Pianists of the 20th Century series for Philips.

A much-honored artist who has played before royalty in Europe and heads of government in nations all over the world, Watts was selected to receive the Avery Fisher Prize in 1988. At age 26

he was the youngest person ever to receive an honorary doctorate from Yale University, and he has since received numerous honors from highly respected schools including the University of Pennsylvania, Brandeis University, The Juilliard School of Music and his Alma Mater, the Peabody Conservatory of Johns Hopkins University. In June 2006, he was inducted into the Hollywood Bowl of Fame to celebrate the 50th anniversary of his debut (with the Philadelphia Orchestra).

Previously Artist-in-Residence at the University of Maryland, Watts was appointed to the newly created Jack I. and Dora B. Hamlin Endowed Chair in Music at Indiana University in May, 2004.

CONGRATULATIONS ON A WONDERFUL ANNIVERSARY!

BY ANDRÉ WATTS



I am very happy to congratulate Carl on this wonderful anniversary. It is always a pleasure to celebrate a milestone for a colleague; it is a special joy when that colleague is an exceptional musician; and it is a real blessing when one can call that colleague a true friend.

I want to use this opportunity to tell everyone why Carl is, and always will be, close to my heart.

Some years ago I was scheduled to play Brahms' first piano concerto with Carl and Orange County's fabulous Pacific Symphony. At that time, Carl and I were not yet close friends, but we seemed to view music and its performance in similar ways, and there was a sympathetic feeling to our work together.

We played our first night of the series and had a wonderful time. On the second night, as I was practicing in my dressing room (about one hour before the concert), I suddenly collapsed. I had suffered a subdural hematoma and was rushed to Hoag Hospital where the great surgeon, William Dobkin, performed emergency surgery to save my brain—and my life.

Carl arrived at the hall to be greeted with this startling information. He had to change the program, announce the news to the audience, and then conduct this "live broadcast" performance with his usual committed intensity.

When this draining concert was finished, he drove to the hospital and sat,

supportively, with my wife for the many hours of my surgery!

The beauty of this unbidden, spontaneous, selflessly empathetic act is impossible to describe adequately with mere words; it is simply a glimpse of the "spirit" that inhabits Carl St. Clair. It was the behavior of a man who is reflexively motivated more by internal values than external considerations.

I, as well as the audiences and musicians of Pacific Symphony, praise Carl St. Clair for being a wonderful musician; we can feel even greater joy in realizing that this great artist is also a human being with a wonderful heart and soul.