

**ORANGE COUNTY PERFORMING ARTS CENTER**  
**RENÉE AND HENRY SEGERSTROM CONCERT HALL**  
Thursday, Friday & Saturday, December 10–12, 2009, at 8:00 p.m.  
Preview talk with Alan Chapman at 7:00 p.m.



PRESENTS

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

GIANCARLO GUERRERO, CONDUCTOR  
SHARON ISBIN, GUITAR

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**RAVEL** Le Tombeau de Couperin  
**(1875–1937)** Prélude  
Forlane  
Menuet  
Rigaudon

**RODRIGO** Fantasía para un gentilhombre (Fantasia for a Nobleman)  
**(1901–1999)** Villano y Ricercare  
Españoleta y Fanfare de la caballeria de Nápoles  
Danza de las hachas  
Canario  
SHARON ISBIN

— I N T E R M I S S I O N —

**BEETHOVEN** Symphony No. 5 in C minor, Op.67  
**(1770–1827)** Allegro con brio  
Andante con moto  
Allegro  
Allegro

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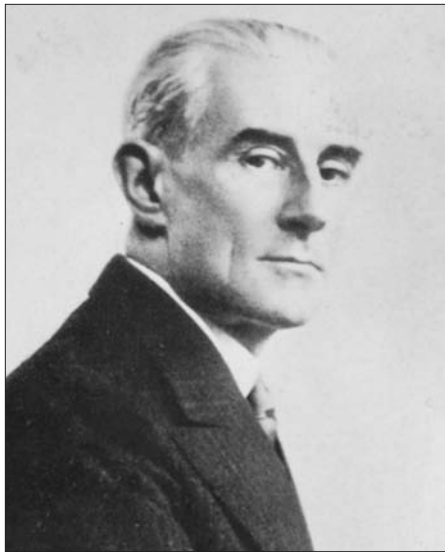
The Saturday, December 12, performance is broadcast live on **KUSC**, the official classical radio station of Pacific Symphony.  
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# PROGRAM NOTES

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



## Le Tombeau de Couperin

BY MAURICE RAVEL

(CIBOURE, BASSES-PYRÉNÉES, FRANCE, 1875 – PARIS, 1937)

*Instrumentation: 2 flutes, 2 oboes (second doubling English horn), 2 clarinets, 2 bassoons, 2 horns, trumpet, harp, and strings.*

*Performance time: 20 minutes.*

Composers have always been inspired by the music of the past. But whereas in earlier days the most important impulses tended to come from the generation immediately preceding the time of writing, in the 19th and 20th centuries many composers began to find ways to incorporate the more distant past into their works. When this occurs, we can no longer speak of a smooth and gradual transition from one musical style to another; rather, the source of inspiration and the new work remain two separate entities, juxtaposed and affecting each other but quite distinct nevertheless.

In many of his works, Maurice Ravel may be regarded as a precursor of “neo-classicism,” a movement that flourished after World War I, with Igor Stravinsky (who was, by the way, a close friend of Ravel’s) as one of its leaders. Ravel often

included into his music features derived from the music of the 17th and 18th centuries, as did the “neo-classicals” coming after him. His early *Menuet antique* already shows this tendency, as does the *Menuet sur le nom d’Haydn*. But Ravel’s best-known homage to the past is his *Tombeau de Couperin*, in which he re-created several Baroque instrumental forms in a 20th-century idiom.

François Couperin (1668-1733) was one of the greatest masters of the French Baroque, called “Le Grand” in his own time. (He belonged to a dynasty of musicians that has been compared to that of the Bachs.)

The original piano version of *Le Tombeau de Couperin* had the following movements: Prelude – Fugue – Forlane – Rigaudon – Menuet – Toccata. In the orchestral version, the “Fugue” and the “Toccata” were omitted, and the “Rigaudon” was moved to the end, creating a suite of three dance movements preceded by a prelude.

### WHAT TO LISTEN FOR

The Baroque inspiration in the suite can be seen above all in the rhythm; the even sixteenth-notes of the Prelude are reminiscent of the steady motion found in so many of J.S. Bach’s preludes (to quote the best-known example). Similarly, the other movements follow the patterns of the Baroque dance types on which they are based. The formal designs, with repeats and recapitulations, are also those of the 18th century. But the melodies and the harmonies are Ravel’s own. Note his beloved pentatonic scale (playable on the piano’s black keys) right at the beginning of the prelude; and many exquisite chromatic modulations throughout the piece, especially in the delicate “Forlane.” The minuet—as already mentioned—was one of Ravel’s favorite dance forms. Ravel’s minuets are always soft and graceful, and this one,

despite one fortissimo passage, is no exception. Finally, the *Rigaudon* consists of a dynamic opening section in C major that contrasts with a pastorale-like middle section in a slower tempo that starts in C minor. In the orchestral version, this middle section features a series of lyrical woodwind solos (oboe, English horn, flute, clarinet), after which the exuberant C-major theme returns.



## Fantasia para un Gentilhombre (Fantasia for a Nobleman, 1954)

BY JOAQUÍN RODRIGO

(SAGUNTO, SPAIN, 1901 - MADRID, 1999)

*Instrumentation: solo guitar, piccolo, flute, oboe, bassoon, trumpet, and strings.*

*Performance time: 22 minutes.*

Every lover of the classical guitar knows *Concierto de Aranjuez*, the concerto that made Joaquín Rodrigo famous in 1940. The Spanish composer, blind since childhood, wrote a number of other concertos in a Spanish idiom (for violin, cello, piano, and harp), but was unable to match the success of *Aranjuez*. Finally, he returned to the guitar in 1954, when the great virtuoso Andrés Segovia asked him

for a new work. The result was *Fantasia para un Gentilhombre*, which, according to at least one commentator, “even [surpasses] the *Concierto de Aranjuez* in its beauty and sensitivity.”

*Fantasia para un Gentilhombre* is based on the works of 17th-century Spanish guitarist and composer Gaspar Sanz, who wrote numerous dances in the Baroque style of the day. Rodrigo arranged and modernized Sanz’s melodies in a typical neoclassical fashion (his procedure can be compared to Respighi’s in *Ancient Airs and Dances*).

#### WHAT TO LISTEN FOR

The first movement is called “Villano y Ricercar.” It opens with a *villano* (peasant dance) and continues with a *ricercar*—a piece in which an opening theme is imitated by a number of polyphonic voices and the listener’s challenge is to seek out (in Italian, *ricercare*) the principal melody.

The second movement likewise combines two separate originals: an *españolito* (a slow dance related to the Italian *siciliano*) and the *Fanfare de la Caballería de Nápoles* (“Fanfare of the Neapolitan Cavalry”—one should remember that the Kingdom of Naples was for many years under Spanish domination). After the faster and more rhythmical fanfare, the *españolito* returns.

The third movement is *Danza de las Hachas* (“Axe Dance”), a robust and energetic dance. The finale is a canario, a dance from the Canary Islands characterized by jumps in the choreography and syncopations in the music. Rodrigo’s writing for the guitar is highly virtuosic throughout, with a great cadenza in the last movement. He took special pains to keep the orchestration light so that the soloist is never covered by the other instruments.

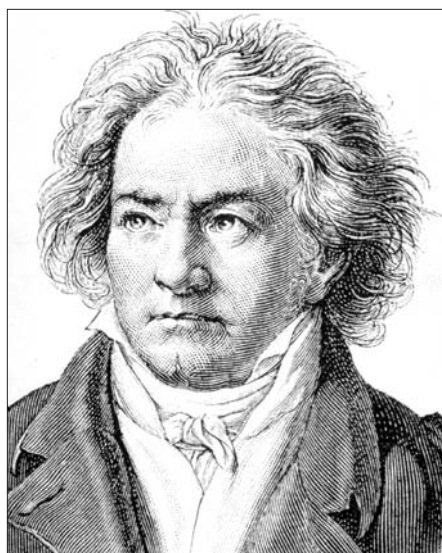
## Symphony No. 5 in C minor, Op. 67 (1808)

BY LUDWIG VAN BEETHOVEN  
(BONN, 1770 – VIENNA, 1827)

*Instrumentation: 2 flute, piccolo, 2 oboes, 2 clarinets, 2 bassoons, contrabassoon, 2 horns, 2 trumpets, 3 trombones, timpani, and strings.*  
*Performance time: 35 minutes.*

“The reviewer has before him one of the most important works by the master whose pre-eminence as an instrumental composer it is doubtful that anybody would now dispute...” These words were written by E.T.A. Hoffmann (1776–1822), writer and composer, in 1810, a year and a half after the first performance (which he had not heard), in a review of the score of Beethoven’s Fifth Symphony. Although writings about this work would now fill a small library, few authors in the past 199 years have equalled Hoffmann in incisiveness and the ability to combine a poet’s sensitivity and imagination with the thoroughness of a musical scholar.

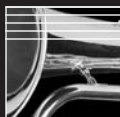
Hoffmann immediately understood the significance of the symphony’s opening motif, the famous ta-ta-ta-TA: “Nothing could be simpler than the



main idea of the opening Allegro, consisting of only two bars and initially in unison, so that the listener is not even certain of the key. The mood of the anxious, restless yearning created by this subject is heightened even further by the melodious secondary theme.” The fermata, the long-held note at the end of the first extended phrase, gives, according to Hoffmann, “presentiments of unknown mysteries.”

Everything in the first movement—indeed, a great many things in the whole symphony—are, one way or another, derived from that opening ta-ta-ta-TA. The rhythm is almost always present in the bass or in the treble, in its original form or with modifications. Whether or not this theme represents “Fate pounding at the portal,” as Beethoven is supposed to have said, the dramatic tension of the music and the heroic struggle it portrays cannot be missed. Beethoven might well have called this symphony an “Eroica,” had he not used that name earlier for his Third Symphony.

One of the most striking differences between the first movements of the Third and the Fifth is their size. The Third Symphony opened with what was surely the longest symphonic movement to date (averaging 15 minutes in performance), in which dramatic tension resulted from sharp thematic contrasts and complex procedures of motivic development. The first movement of the Fifth Symphony takes only about eight minutes; dramatic tension here results from the relentless insistence on one main motif and an extraordinary tightness of structure. Only once, and then very briefly, is there a respite from this tension: the recapitulation of the main theme is interrupted by an oboe cadenza, whose sorrowful descending melody is clearly a lament. But this solo is extremely short, and soon we are back in the throes of the drama, without a break



## PROGRAM NOTES *(continued)*

to the end.

The second-movement *Andante con moto* is, in Hoffmann's words, "a propitious spirit that fills our breast with comfort and hope." Hoffmann noticed the indebtedness of this movement to certain slow movements in Haydn's symphonies (for instance, No. 103) in which two themes alternate in a kind of "double variation" form; often, in such movements, there is a contrast in orchestration, with some sections written for strings only and some including trumpets and tympani. But Hoffmann also saw the uniqueness of Beethoven's approach, where the two themes are extremely polarized: "comfort and hope" alternate with loud military fanfares in a relatively distant key, and the transitions back and forth between those keys constitute the backbone harmonic of the movement. The more subdued first material is subjected to extensive variations, among which the one in minor (played staccato, or in short, separated notes, by the woodwinds) lends the theme an interesting new physiognomy. Before the end of the movement, there is a short *Più mosso* ("faster") section, where the solo bassoon makes the theme chromatic (introduces half-steps into it); after this fleeting episode, the movement ends on a confident and reassuring note.

The idyll is over. In the third-movement *Allegro*, Beethoven dispensed with the title "Scherzo," although it is obviously one of the fast movements in 3/4 time with a contrasting middle section that Beethoven elsewhere called "Scherzi" (jokes). But this time, there is nothing playful in the music. We feel a chilly wind blowing as the cellos and double basses begin the pianissimo theme of the movement. Soon we hear a variant of the first movement's ta-ta-ta-TA motif from the horns; it sounds even more austere now that all four notes have the same pitch (that is, the last note does not drop

a third as it did in the first movement). The Trio, which starts out as a fugue with an agile theme played by the cellos and double basses, provides some comic relief for a moment, but then a most extraordinary thing happens. The theme of the first section returns, but the strings play pizzicato ("with the strings plucked") and the legato ("continuous") melody is broken up into mysterious-sounding staccato notes. If the first version of the theme made a chilly impression, this time it is definitely freezing, and the recapitulation is followed by a section characterized by the deepest despair music has ever expressed. We hear a pianissimo tympani solo over the long-held notes of the strings; against this thumping background, a violin theme (related to the first theme of the movement) gradually emerges and rises higher and higher against the insistent ostinato in basses and timpani. In one of the most fantastic "darkness-to-light" transitions in the orchestral literature, we reach, after 50 measures of suspense and a stunning crescendo, the glorious *Allegro* in C major which proclaims the victory at the end of a long battle.

Piccolo, contrabassoon, and three trombones join the orchestra for this exuberant celebration, in a movement in which the various themes follow one another with a naturalness and inevitability that is one of the greatest miracles of Beethoven's music. The movement follows the traditional sonata pattern of exposition, development, and recapitulation, but between the last two, another surprise awaits us. (It is another miracle that after a thousand hearings, it still strikes us as a surprise.) The last section of the third movement returns, and the transition from darkness to light is enacted all over again. However, nothing is repeated literally; the orchestration is new, made less gloomy by the more melodic woodwind parts. The transition

itself is new, the "chilly" string melody is totally absent, and we reach the triumphant *Allegro* much faster and more easily than the first time. Donald Francis Tovey, whose writings on music are perennial classics, found some particularly eloquent words about the effect of this passage:

Beethoven recalls the third movement as a memory which we know for a fact but can no longer understand: there is now a note of self-pity, for which we had no leisure when the terror was upon our souls: the depth and the darkness are alike absent, and in the dry light of the day we cannot remember our fears of the unknown. And so the triumph resumes its progress and enlarges its range until it reaches its appointed end.

That appointed end, the "Presto" Coda with its 54 measures of C-major chords, has raised, we must say, a few eyebrows. Even E.T.A. Hoffmann felt this was too much of a good thing: the final C-major strokes, separated by rests, reminded him of "a fire that is thought to have been put out but repeatedly bursts forth again in bright tongues of flame." Yet it seems that a shorter coda would not have been enough to balance out the enormous tensions of the symphony. Like an airplane that, after landing, runs on the ground for a long time before coming to a complete stop, Beethoven's Fifth ends gradually; after the thematic material has disappeared, the music still continues with a bare restatement of the C-major tonality. Finally, even the C-major chord goes away, replaced by a single unison C that marks the final arrival.



## 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 Theofandis 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 GUEST ARTIST



**SHARON ISBIN**  
GUITAR

Acclaimed for her extraordinary lyricism, technique and versatility, Grammy Award-winner Sharon Isbin has been hailed as “the pre-eminent guitarist of our time.” She is also the winner of *Guitar Player* magazine’s “Best Classical Guitarist” award, the Madrid Queen Sofia and Toronto Competitions, and was the first guitarist ever to win the Munich Competition. She has given sold-out performances throughout the world in the greatest halls including New York’s Carnegie and Avery Fisher Halls, Boston’s Symphony Hall, Washington D.C.’s Kennedy Center, London’s Barbican and Wigmore Halls, Amsterdam’s Concertgebouw, Paris’ Châtelet, Vienna’s Musikverein, Munich’s Herkulesaal, Madrid’s Teatro Real, and many others. She has served as artistic director/soloist of festivals she created for Carnegie Hall and the Ordway Music Theatre (St. Paul), her own series at New York’s 92nd Street Y, and the acclaimed national radio series Guitarjam. She is a frequent guest on national radio programs including *All Things Considered*, *St. Paul Sunday*, and Garrison Keillor’s *A Prairie Home Companion*. She has been profiled on television throughout the

world, including *CBS Sunday Morning* and the A&E Network, and was a featured guest on Showtime Television’s international hit series *The L Word*. On September 11, 2002, Isbin performed at Ground Zero for the internationally televised memorial. Most recently, she performed as soloist in the soundtrack for Martin Scorsese’s Academy Award-winning film *The Departed*.

Isbin’s catalogue of over 25 recordings—from Baroque, Spanish/Latin and 20th century to crossover and jazz-fusion—reflects remarkable versatility. In her latest CD, *Journey to the New World*, she is joined by Joan Baez in songs, and by fiddler Mark O’Connor in the world premiere of his folk-inspired suite for violin and guitar. “Her Dreams of a World” soared onto top classical *Billboard* charts, edging out The Three Tenors, and earned her a 2001 Grammy Award for Best Instrumental Soloist Performance, making her the first classical guitarist to receive a Grammy in 28 years. She received a 2005 Latin Grammy nomination for Best Classical Album and a 2006 GLAAD Media Award nomination for Outstanding Music Artist (alongside Melissa Etheridge) for her *Billboard* Top 10 Classical disc with the New York Philharmonic of Joaquin Rodrigo’s *Concierto de Aranjuez* and concerti by Mexican composer Manuel Ponce and Brazilian Heitor Villa-Lobos. This marked the Philharmonic’s first-ever recording with guitar, and followed their Avery Fisher Hall performances with Isbin as their first guitar soloist in 26 years.

Other CDs include *Artist Profile*, *Wayfaring Stranger* with mezzo-soprano Susanne Mentzer, *Greatest Hits* (EMI/Virgin Classics), and Aaron Jay Kernis’ *Double Concerto* (Argo/Decca) with violinist Cho-Liang Lin and the Saint Paul Chamber Orchestra (SPCO) which received a 2000 Grammy nomination. Her eight best-selling titles for EMI/Virgin Classics include *J.S. Bach Complete Lute Suites* and concerti by Joaquin Rodrigo which the composer

praised as “magnificent.” Her recordings have received many other awards, including Critic’s Choice Recording of the Year in both *Gramophone* and *CD Review*, Recording of the Month in *Stereo Review*, and Album of the Year in *Guitar Player*.

Isbin has been acclaimed for expanding the guitar repertoire with some of the finest new works of the century. She has commissioned and premiered more concerti than any other guitarist, as well as numerous solo and chamber works. *Her American Landscapes* (EMI/Virgin Classics) with the SPCO conducted by Hugh Wolff is the first-ever recording of American guitar concerti and features works written for her by John Corigliano, Joseph Schwantner, and Lukas Foss.

Isbin has appeared as soloist with over 160 orchestras, including the New York Philharmonic, National Symphony, Baltimore, Houston, Dallas, Pittsburgh, Minnesota, St. Louis, New Jersey, Indianapolis, Milwaukee, Phoenix, Utah, Memphis, and Honolulu Symphonies, the Rochester, Brooklyn, and Buffalo Philharmonics, as well as the St. Paul, New York, and Los Angeles Chamber Orchestras.

Born in Minneapolis, Isbin began her guitar studies at age 9 in Italy, and later studied with Andrès Segovia and Oscar Ghiglia. A former student of Rosalyn Tureck, Isbin collaborated with the noted keyboardist in preparing the first performance editions of the Bach lute suites for guitar (published by G. Schirmer). She received a B.A. cum laude from Yale University and a master of music from the Yale School of Music. She is the author of the *Classical Guitar Answer Book*, and is director of guitar departments at the Aspen Music Festival and The Juilliard School.

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[www.sharonisbin.com](http://www.sharonisbin.com)



## ABOUT THE GUEST CONDUCTOR

### GIANCARLO GUERRERO CONDUCTOR

Giancarlo Guerrero's 09/10 season marks his first as music director of the Nashville Symphony. A champion of new music, Guerrero has collaborated with and conducted the music of several of America's most respected composers, including John Adams, John Corigliano, Osvaldo Golijov, Jennifer Higdon, Michael Daugherty and Roberto Sierra. A new CD on Naxos of music by Michael Daugherty, with Guerrero conducting the Nashville Symphony, was released this past September.

Guerrero's guest conducting engagements in the 09/10 season include appearances with the symphony orchestras of Milwaukee, New Jersey and Fort Worth; and the Curtis Symphony Orchestra in Philadelphia. Abroad, he conducts the Symphony Orchestras of Vancouver and Edmonton in the fall and the Slovenian Philharmonic in the spring.

As a guest conductor, Guerrero recently made two important debuts abroad: his European debut with the Gulbenkian Orchestra, where he was immediately invited to return, and his U.K. debut with the Royal Scottish National Orchestra. He has also recently made successful debuts with several major American orchestras, including the Baltimore Symphony, the Cleveland Orchestra (where he was invited back for a subscription week and tour), the Seattle Symphony, the Los Angeles Philharmonic at the Hollywood Bowl, the Dallas Symphony Orchestra and the Philadelphia Orchestra. Other recent orchestral engagements in North America include appearances with the orchestras of Columbus, Detroit, Houston, Indianapolis, Phoenix, San Antonio and San Diego; the National Symphony Orchestra in Washington, D.C.; and at the Grant Park Festival.



Also in demand in Central and South America, Guerrero conducts regularly in Venezuela with the Orquesta Sinfónica Simón Bolívar, with which he has had a special relationship for many years. His debut at the Casals Festival with Yo-Yo Ma and the Puerto Rico Symphony in 2005 was followed by return engagements in 2006 and 2007. He also made his debut at the Teatro Colón in Argentina in 2005. Elsewhere, he is a regular guest conductor of the Auckland Philharmonia in New Zealand.

Equally at home with opera, Guerrero works regularly with the Costa Rican Lyric Opera and in recent seasons has conducted new productions of *Carmen*, *La bohème* and most recently a new production of *Rigoletto*. In February 2008, he gave the Australian premiere of Osvaldo Golijov's one-act opera *Ainadamar* at the Adelaide Festival, to great acclaim.

In June 2004, Guerrero was awarded the Helen M. Thompson Award by the League of American Orchestras, which recognizes outstanding achievement among young conductors nationwide.

Guerrero holds degrees from Baylor and Northwestern universities. He was most recently music director of the Eugene Symphony. From 1999 to 2004, he served as associate conductor of the Minnesota Orchestra. He made his Minnesota Orchestra subscription debut in March 2000, leading the world premiere of John Corigliano's *Phantasmagoria on the Ghosts of Versailles*. He returned on subscription every subsequent season during his time there. Prior to his tenure with the Minnesota Orchestra, he served as music director of the Táchira Symphony Orchestra in Venezuela.