



Sandbox Percussion, Guest Artists



Lang Lang, Piano



Viet Cuong, Composer



SPECIAL

Lang Lang Returns
September 18, 2022

Lang Lang, pianist



OPENING WEEKEND

Beethoven & Boléro
September 22-24, 2022

*Dennis Kim, concertmaster; Orli Shaham, pianist;
Warren Hagerty, principal cellist*



Welcome to the 2022-23 Season

Welcome and thank you for joining us for what will surely be another exciting Pacific Symphony season at the Renée and Henry Segerstrom Concert Hall, a true acoustic gem we are proud to call our home. Once again, we are deeply indebted to the Hal and Jeanette Segerstrom Family for their extraordinary support of the Classical series. Through their tremendous philanthropic commitment, the orchestra has been able to perform the greatest masterworks, engage leading artists, and commission new

American works. They are the first family of classical music in Orange County, and the musicians, Board, and I are truly grateful to them.

For our special pre-season concert, we welcome back our dear friend Lang Lang. He is a brilliant artist, and he performs Saint-Saëns' Piano Concerto No 2 on an all-French program that features music of Satie and Ravel's orchestration of Mussorgsky's *Pictures at an Exhibition*. For this concert, we will be projecting stunning new visuals for Mussorgsky's virtuoso showpiece on the large screen above the orchestra in a unique collaboration with our gifted colleagues at Orange County Museum of Art.

With the 2022-23 season, Pacific Symphony is entering a new era of discovery, exploring new musical experiences to share with our audiences. We look forward to introducing you to exciting new voices and music from around the world. Opening night will present a work by Viet Cuong, our new composer-in-residence. I could also call him an artist-in-residence because he will contribute to our musical lives in many ways. And as a Vietnamese American, he will help us to engage in new cultural conversations with Orange County's Vietnamese community, the largest in the world outside of Vietnam itself.

Complementing our incredibly exciting season, we've created many new and exhilarating musical encounters for you to experience. We are pleased to share with you the music of women composers from around the world: Mexico's Gabriela Ortiz, the United Kingdom's Anna Clyne, and Brazil's Clarice Assad. The international surprises continue all season long, including guitarist Miloš from Montenegro, who will perform the work that could be considered Spain's greatest export, Rodrigo's famous *Concierto de Aranjuez*. We'll have an engaging piece from the Polish film composer Wojciech Kilar and even music from 1920s France.

I think of this season as a multicultural mosaic of music, and I know you will enjoy it.



Music Director Carl St.Clair

The 2022-23 season marks Music Director Carl St.Clair's 33rd year leading Pacific Symphony. St.Clair 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 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, 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 preeminent 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 *Madama 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* (2021), 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, Sir James MacMillan, 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 at 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. 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 Matinéés, 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 of Music where he is artistic leader and principal conductor of the orchestral program.



Pacific Symphony, led by Music Director Carl St.Clair for the last 33 years, has been the resident orchestra of the Renée and Henry Segerstrom Concert Hall since 2006.

Currently in its 44th 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 each 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. Just over a decade ago, the Symphony launched the highly successful opera initiative, "Symphonic Voices," which continues in April 2023 with Verdi's *Rigoletto*. It also offers an in-demand Pops season, enhanced by state-of-the-art video and sound, led by celebrated pops conductors. Each season also includes Café Ludwig, a chamber music series; an educational Family Musical Mornings series; and Sunday Matinees, an orchestral matinee 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. In 2008, the Symphony 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.

Recordings commissioned and performed by the Symphony include the release of William Bolcom's *Songs of Lorca* and *Prometheus* (2015-16), Richard Danielpour's *Toward a Season of Peace*, Philip Glass' *The Passion of Ramakrishna* (2013-14), as well as Michael Daugherty's *Mount Rushmore* and *The Gospel According to Sister Aimee* (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, John Wineglass, Sir James Macmillan, 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, Pacific Symphony Santiago Strings, and new this season, Pacific Symphony Youth Concert Band. 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, *Symphony on the Go!*, and Symphony in the Cities.

Pacific Symphony

Carl St.Clair • Music Director

William J. Gillespie Music Director Chair

Richard Kaufman • Principal Pops Conductor Laureate

Hal and Jeanette Segerstrom Family Foundation Principal Pops Conductor Chair

Jacob Sustaita • Assistant Conductor

Mary E. Moore Family Assistant Conductor Chair

FIRST VIOLIN

Dennis Kim
*Concertmaster;
Eleanor and Michael Gordon Chair*

Vacant
*Associate Concertmaster
Arlene and Seymour Grubman Chair*

Christine Frank
Kimiyo Takeya
Ayako Sugaya +
Ann Shiao Tenney

Joanna Lee
Robert Schumitzky
Agnes Gottschewski
Dana Freeman
Julie Ahn
Paul Manaster

SECOND VIOLIN

Bridget Dolkas* +
Elizabeth and John Stahr Chair

Jennise Hwang**
Yen Ping Lai
Yu-Tong Sharp
Ako Kojian
Linda Owen
Sooah Kim
MarlaJoy Weisshaar
Alice Miller-Wrate
Shelly Shi
Hanbyul Jang

VIOLA

Meredith Crawford*
Catherine and James Emmi Chair

Carolyn Riley
John Acevedo +
Adam Neeley
Joshua Newburger
Julia Staudhammer
Joseph Wen-Xiang Zhang +
Cheryl Gates

CELLO

Warren Hagerty*
Catherine and James Emmi Chair

Robert Vos
Lázló Mezö
Ian McKinnell
M. Andrew Honea
Jennifer Goss +
Rudolph Stein +

BASS

Michael Franz*
Douglas Basye**
Christian Kollgaard
David Parmeter
David Black
Andrew Bumatay
Constance Deeter

FLUTE

Benjamin Smolen*
Valerie and Hans Imhof Chair
Sharon O'Connor +
Cynthia Ellis

PICCOLO

Cynthia Ellis

OBOE

Jessica Pearlman Fields* +
Suzanne R. Chonette Chair
Ted Sugata

ENGLISH HORN

Lelie Resnick

CLARINET

Vacant*
*The Hanson Family Foundation
Chair*

David Chang
Charlie and Ling Zhang Chair

BASS CLARINET

Joshua Ranz

BASSOON

Rose Corrigan*
Ruth Ann and John Evans Chair
Elliott Moreau +
Andrew Klein
Allen Savedoff

CONTRABASSOON

Allen Savedoff

FRENCH HORN

Keith Popejoy* +
Adedeji Ogunfolu
Kaylet Torrez**

TRUMPET

Barry Perkins*
Susie and Steve Perry Chair
Tony Ellis
David Wailes

TROMBONE

Michael Hoffman*
David Stetson

BASS TROMBONE

Kyle Mendiguchia

TUBA

James Self*

TIMPANI

Todd Miller*

PERCUSSION

Robert A. Slack*

HARP

Mindy Ball*
Michelle Temple
The Sungaila Family Chair

PIANO/CELESTE

Vacant

DIRECTOR OF ORCHESTRA PERSONNEL

Craig Hahn

LIBRARIAN

Alison Spaeth

DIRECTOR OF PRODUCTION

Will Hunter

DIRECTOR OF MULTIMEDIA OPERATIONS

William Pruett

* Principal
** Assistant Principal
+ On Leave

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



LANG LANG RETURNS

Sunday, September 18 @ 3 p.m.

Carl St.Clair, conductor

Lang Lang, piano

Pacific Symphony

Visuals by Orange Country Museum of Art

This concert is presented by the following generous sponsors.

Segerstrom Foundation – Concert Sponsor

Charlie and Ling Zhang – Artist Sponsor

Lugano – Corporate Sponsor

East West Bank – Corporate Sponsor

OFFICIAL
TV STATION



OFFICIAL
HOTEL

AVENUE OF THE ARTS
COSTA MESA
—
TRIBUTE PORTFOLIO

OFFICIAL
RADIO STATION



Performance at the Segerstrom Center for the Arts
Renée and Henry Segerstrom Concert Hall

PROGRAM

MUSSORGSKY *Pictures at an Exhibition*

Promenade

Gnomus

Promenade

The Old Castle

Promenade

Tuileries

Bydlo

Promenade

Ballet of the Chicks in Their Shells

Samuel Goldenberg and Schmuyle

Limoges

Catacombs

Cum mortuis in lingua mortua

The Hut on Fowl's Legs

The Great Gate of Kiev

- INTERMISSION -

SATIE

Gymnopédies

I. Lent et grave

II. Lent et douloureux

SAINT-SAËNS

Piano Concerto No. 2 in G Minor, Op.22

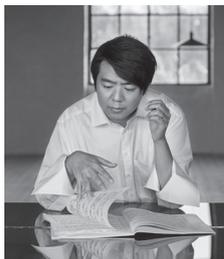
I. Andante sostenuto

II. Allegro scherzando

III. Presto

Lang Lang, piano

ABOUT THE ARTIST



Lang Lang is a leading figure in classical music today—as a pianist, educator, and philanthropist he has become one of the world’s most influential and committed ambassadors for the arts in the 21st century. Equally happy

playing for billions of viewers at the 2008 Olympic Opening Ceremony in Beijing or just for a few hundred children in the public schools, he is a master of communicating through music.

Heralded by *The New York Times* as “the hottest artist on the classical music planet,” Lang Lang plays sold-out concerts all over the world. He has formed ongoing collaborations with conductors including Sir Simon Rattle, Gustavo Dudamel, Daniel Barenboim, and Christoph Eschenbach, and performs with all the world’s top orchestras. Lang Lang is known for thinking outside the box and frequently steps into different musical worlds. His performances at the GRAMMY® Awards with Metallica, Pharrell Williams, or jazz legend Herbie Hancock were watched by millions of viewers.

For about a decade, Lang Lang has contributed to musical education worldwide. In 2008, he founded the Lang Lang International Music Foundation aimed at cultivating tomorrow’s top pianists, championing music education at the forefront of technology, and building a young audience through live music experiences. In 2013, Lang Lang was designated by the Secretary General of the United Nations as a Messenger of Peace focusing on global education.

Lang Lang started playing the piano at age three, and gave his first public recital before the age of five. He entered Beijing’s Central Music Conservatory at age nine, and won First Prize at the International Tchaikovsky Competition for Young Musicians at 13. He subsequently went to Philadelphia to study with legendary pianist Gary Graffman at the Curtis Institute of Music. He was 17 when his big break came, substituting for André Watts at the Gala of the Century, playing Tchaikovsky’s First Piano Concerto with the Chicago Symphony Orchestra under the baton of Christoph Eschenbach: he became an overnight sensation and the invitations started to pour in.

Lang Lang’s boundless drive to attract new audiences to classical music has brought him tremendous recognition: he was presented with the 2010 Crystal Award in Davos and was picked as one of the 250 Young Global Leaders by the World Economic Forum. He is also the recipient of honorary doctorates from the Royal College of Music, the Manhattan School of Music, and New York University. In December 2011, he was honoured with the highest prize awarded by the Ministry of Culture of the People’s Republic of China and received the highest civilian honors in Germany (Merit of the Federal Republic of Germany) and France (Medal of the Order of Arts and Letters). In 2016, Lang Lang was invited to the Vatican to perform for Pope Francis. He has also performed for numerous other international dignitaries, including four U.S. presidents and monarchs from many nations.

For further information visit
www.langlang.com | www.langlangfoundation.org

PROGRAM NOTES

Modest Mussorgsky *Pictures at an Exhibition* (arr. Maurice Ravel)

Born: Mar. 21, 1839, Karevo, Russia

Died: Mar. 28, 1881, St. Petersburg

Composed: June 2–22, 1874;

orchestrated 1922 (Ravel)

Premiered: (Ravel’s Orchestration)

October 19, 1922, in Paris

Most recent Pacific Symphony

performance: May 15, 2018, Beijing

National Centre for the Performing Arts

(Tour-China), Carl St.Clair conducting

Instrumentation: 3 flutes (2nd and

3rd = piccolo), 3 oboes (3rd = English horn), 2 clarinets, bass clarinet,

alto saxophone, 2 bassoons, contrabassoon, 4 horns, 3 trumpets, 3

trombones (1st = tenor tuba), tuba, timpani, percussion (bass drums,

chimes, cymbals, gong, orchestra bells, ratchet, snare drum, slapstick,

tambourine, triangle, xylophone), 2 harps, celesta, and strings

Estimated duration: Approx. 35 minutes



Over time, Modest Mussorgsky has acquired a reputation as a wild man of Russian music—a notion that is understandably if not entirely deserved; it is certainly reinforced by the thundering climaxes we hear again and again in *Pictures at an Exhibition*. But while the mysterious Mussorgsky seemed to shun formal conservatory studies, training as a composer primarily through personal association with other composers and self-teaching, he was well-born and musically disciplined. If his compositions are moody and steeped in Russian folk traditions, that description could fit many of his peers. Still, Mussorgsky’s voice is well-nigh unmistakable. His *Pictures at an Exhibition* is a landmark example, popular as a virtuoso showpiece in both its orchestral and solo piano forms.

Led by his passions and ardent, if mercurial, in his beliefs, Mussorgsky left a relatively small body of work, some of it remaining unfinished. All of it is marked by high drama, dark textures, and boldly innovative harmonies that colleagues including Rimsky-Korsakov, a master of

music theory, judged as excitingly expressive but “raw.” The exposed emotion and vividness of Mussorgsky’s expression suggests a visual component in almost everything he wrote—but most markedly in *Pictures at an Exhibition*, which was written both to create a musical evocation of a series of paintings and to memorialize the lost artist who painted them: Viktor Hartmann.

Mussorgsky had met and befriended Hartmann, a painter and architect, probably in 1870. Both were emerging artists; Hartmann, at 36, would have been five years older than Mussorgsky. He was prominent in Russia’s art scene, with an influence that went far beyond building design. But only three years after meeting Mussorgsky, Hartmann died of an aneurysm, an unexpected loss that shook the highly emotional Mussorgsky and the entire Russian art world. Hartmann’s tragically early death and the retrospective exhibition that followed it so moved Mussorgsky that he wrote the piano score for *Pictures at an Exhibition* in about six weeks of passionate inspiration that gave us one of the great showpieces of the orchestral and piano literature.

How *Pictures at an Exhibition* became a great orchestral showpiece is another story that involves shifting musical tastes, Mussorgsky is one of a few major composers of his era who were judged during and immediately after their lifetimes to be deficient as orchestrators; Schumann and Chopin are two others. In recent years, the scoring abilities of all three have been reassessed and deemed perhaps not so wanting after all. But even though Mussorgsky himself never orchestrated *Pictures*, one of the supreme orchestral colorists in classical music history—Maurice Ravel—did, in an arrangement that bristles with texture and graphic effects, especially in its novel use of the woodwinds and percussion. Without the original harsh assessments of Mussorgsky’s scoring abilities, we might not have Ravel’s stunning orchestration, a tour de force that makes Hartmann’s paintings seem to materialize before our eyes.

In form, *Pictures* is equally novel, even unique—an overused descriptor that really does apply to a high proportion of Mussorgsky’s works, including his largest-scale masterpiece, the opera *Boris Goudonov*. Structurally, there is nothing in the classical repertoire that resembles *Pictures at an Exhibition*, which is constructed as a series of musical paintings separated by promenades that combine to simulate the experience of walking through a gallery. The pictures on which it is based are mostly lost to history, but the surviving paintings by Hartmann seem rather academic and subdued compared to Mussorgsky’s music, which is full of bold dynamics and innovative harmonies.

One major apparent disconnect is between Hartmann’s surviving watercolor study of an architectural proposal for a city gate in the Ukrainian city of Kiev—academic

in style but significant as an expression of vernacular, non-European architectural style—with Mussorgsky’s monumental sounding and intensely emotional “Great Gate of Kiev,” which seems to celebrate an epic history in its notes. Another contrast between source and score is in the comical musical depictions of scurrying unhatched chicks (their legs stick out from their eggs), based on static costume designs for a Russian ballet. So, the best way to enjoy the graphic suggestiveness of these aural pictures may be to imagine yourself at an art gallery and let your imagination roam.

Erik Satie

Gymnopédies Nos. 3 and 1

Born: May 17, 1866, Honfleur, France

Died: July 1, 1925, Arcueil, France

Composed: 1888; orchestrated 1896-1897 (Debussy)

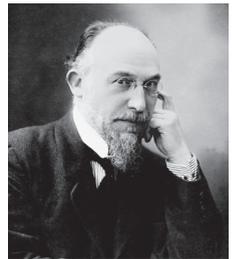
Premiered: (Debussy Orchestration) February 20, 1897, in Paris

Most recent Pacific Symphony

performance: Dec. 1, 2007, at Segerstrom Center for the Arts, Renée and Henry Segerstrom Concert Hall, Carl St.Clair conducting

Instrumentation: 2 flutes, oboe, 4 horns, 2 harps, suspended cymbal, and strings

Estimated duration: Approx. 7 minutes



Erik Satie is one of the most cryptic figures in classical music, a composer who broke stereotypes and defied categorization. He made music in obscurity and never sought fame. But once discovered, his compositions—especially the brief, mysterious piano pieces he called *Gymnopédies*—were seized upon as exemplars of something elusive in the Gallic soul. Hauntingly melodic and deceptively simple, these languorous pieces gained recognition almost in spite of Satie’s reticence.

Born in France in 1866 to a French father and British mother, Satie studied at the Paris Conservatoire, but he was an undistinguished student and left without a diploma. After years exiled to a musical desert he enrolled as an adult at the less prestigious Schola Cantorum. Seemingly from then on—from the years just before World War I and immediately following it—the French artistic community welcomed Satie as if they’d been waiting for him all along.

Satie’s artistic restraint—a distinctive spareness in his compositions, combined with a delight in mystery and contradiction—made him a major influence on the French composers known as “Les Six.” To them, his spareness was a defiantly French alternative to the gigantism of Wagner. His offbeat artistic spirit put him in tune with other leaders in the artistic hothouse that was Paris between the wars

(though he only survived until 1925). His titles, which could easily double for visual works by artists such as Redon and Man Ray, reveal a sympathy with the principles of Dada and Surrealist art. He even adopted a personal costume straight out of a Magritte painting, wearing a suit, bowler hat, wing collar, and umbrella—rain or shine.

The ballet *Parade*—a collaboration with scenarist Jean Cocteau, impresario Serge Diaghilev, designer Pablo Picasso and choreographer Léonide Massine—is probably Satie’s most substantial work in the standard repertory. In the U.S., his *Gymnopédies* became unexpectedly popular in the 1960s and 70s. The American composer and critic Virgil Thomson, one of the American expats on the scene in Paris between the wars, had long championed these works.

The *Gymnopédies*, like most of Satie’s music, were composed for solo piano. For orchestrators such as Ravel, the challenge in arranging them for full orchestra is an unusual one—requiring discipline, restraint, elegance, and a hint of mystery, rather than sonic richness.

Camille Saint-Saëns Concerto No. 2 in G minor for Piano and Orchestra, Op. 22

Born: Oct. 9, 1835, in Paris

Died: Dec. 16, 1921, in Algiers

Composed: 1868

Premiered: May 13, 1868 with Saint-Saëns at the piano; Anton Rubinstein conducting

Most recent Pacific Symphony

performance: Dec. 6, 2001, at

Seegerstrom Center for the Arts,

Carl St. Clair conducting

Instrumentation: Soloist, 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, timpani, crash cymbals, and strings

Estimated duration: Approx. 7 minutes

When it comes to piano virtuosity, there could be no stronger endorsement than that of Franz Liszt, the composer and superstar pianist whose piano recitals drove his audiences to a frenzy. Camille Saint-Saëns’ manner of performance was far more reserved, but Liszt recognized in him a kindred greatness. Although he was better known as an organ soloist, Saint-Saëns possessed a blistering piano technique. His Concerto No. 2 is probably his greatest and most popular piano concerto, a work that showcases traditional technical brilliance in some rather untraditional ways. Although Liszt did not hear this work in live performance, he read the score and praised it lavishly.

Saint-Saëns was 33 and well established in his career when he composed the Concerto No. 2. But even for a craftsman of his skills, composing this concerto in the

time allotted was a nearly impossible challenge. It was occasioned by the visit of another great pianist—the Russian virtuoso Anton Rubinstein—when he visited Paris for a series of concerto performances. Rubinstein was one of the many musicians in Saint-Saëns’ professional circle, and sought to broaden his own reputation by conducting Saint-Saëns playing a concerto of his own creation. But the available booking dates were within three weeks of the commission, leaving just 17 days for the actual composition and almost no time for rehearsal.

Not surprisingly, the rush to performance resulted in a lack of cohesion that left Saint-Saëns dissatisfied and the audience a bit confused. Another member of Saint-Saëns’ huge professional network in attendance, the Polish pianist Zygmunt Stojowski, famously quipped that the concerto “begins with Bach and ends with Offenbach.” But in the years since he wrote it, his criticism has become a tribute, as audiences enjoy the stylistic variety, freshness and flash that have made this concerto a repertory favorite.

Stojowski’s deft turn of phrase frames the concerto in just a few words. His Bach reference is a nod to the concerto’s extended introduction, which is reminiscent of a fantasia by the Baroque master, whom Saint-Saëns studied and admired. Saint-Saëns intertwines the theme of this introduction with another borrowed from his student Gabriel Fauré. He combines these elements in a development section of spectacular contrapuntal skill. A coda ends the movement with formal Baroque symmetry.

The second movement defies concerto tradition by adopting a lively, scherzo-like pace (rather than the slower adagio we expect in a concerto’s central movement). As in the first movement, two themes spiral around each other, but they are sprightly and informal, taking us from the opening movement’s G minor into a jaunty E-flat major.

In the final movement we move back to G minor, but the pace is even faster: a fiery tarantella that is fleet and fabulous in its appeal. The effect of the pianist’s rapid passage work in this movement has been compared to mice scampering up and down the keyboard, but they would have to be turbocharged mice. The concerto ends with a thrilling torrent of G minor arpeggios, full speed ahead.

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.