

2025-26 Hal & Jeanette Segerstrom
Family Foundation Classical Series

ST. CLAIR CONDUCTS WILLIAMS, DAUGHERTY & BRAHMS

Preview Talk at 7 p.m.
KUSC midday host Alan Chapman
Thursday, Mar. 26, 2026 @ 8 p.m.
Friday, Mar. 27, 2026 @ 8 p.m.
Saturday, Mar. 28, 2026 @ 8 p.m.

Carl St. Clair, conductor
Anne Akiko Meyers, violin
Pacific Symphony

JOHN WILLIAMS Flying Theme® from *E.T. The Extra-Terrestrial*

**MICHAEL
DAUGHERTY** *Blue Electra*
Courage (1928)
Paris (1932)
From an Airplane (1921)
Last Flight (1937)
Anne Akiko Meyers, violin

—INTERMISSION—

BRAHMS Symphony No. 4 in E Minor, Op. 98
Allegro non troppo
Andante moderato
Allegro giocoso
Allegro energico e passionato

This concert is being recorded for broadcast
on August 1, 2026 on Classical California.

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



ABOUT THE CONDUCTOR

Carl St.Clair, Music Director Laureate



For more than 35 years, Carl St.Clair led Pacific Symphony, making him the longest-tenured American-born conductor of a major American orchestra. He was honored with the lifetime role of Music Director Laureate in December 2025 during the orchestra's 47th season, as well as inducted into

the Orange County Hall of Fame by the Orange County Board of Supervisors. Under his leadership, Pacific Symphony has grown into the largest-budgeted orchestra founded in the past half-century, recognized nationally for its artistic, innovative programming, and community impact. St.Clair also helped catalyze the vision to build a 2,000-seat Renée and Henry Segerstrom Concert Hall in 2006, the Symphony's permanent home and one of the nation's finest concert venues.

St.Clair has guided the Symphony through many landmark achievements. In 2018, he led its sold-out Carnegie Hall debut celebrating Philip Glass's 80th birthday, which *The New York Times* praised as proof that Pacific Symphony is "a major ensemble!" That same year, he conducted the orchestra's first tour of China. Earlier, in 2006, he led the Symphony on its European debut, performing in nine cities across three countries, including Vienna, Munich, Cologne, and Lucerne, to capacity audiences and widespread acclaim. He also conducted the orchestra's national PBS debut on *Great Performances* with Peter Boyer's *Ellis Island: The Dream of America*. His artistic initiatives include the long-running American Composers Festival and Symphonic Voices, the orchestra's acclaimed opera-in-concert series.

A champion of new music, St.Clair has commissioned and premiered dozens of works. Recent highlights include the 2024–25 premieres of Viet Cuong's *Marine Layer* and Adolphus Hailstork's Piano Concerto No. 3 ("The Way Things Are"). In 2024, Pacific Symphony released the world-premiere recording of Sir James MacMillan's *Fiat Lux*. Other notable commissions include works by Philip Glass, Michael Daugherty, William Bolcom, Richard Danielpour, John Wineglass, and Elliot Goldenthal. His discography also includes collaborations with Yo-Yo Ma, Lukas Foss, and others.

Internationally, he was appointed Music Director of the Thailand Philharmonic Orchestra in 2025 and holds honorary posts with the National Symphony of Costa Rica and Germany's Sinfonieorchester Wuppertal. Earlier positions include General Music Director of Berlin's Komische Oper and of the German National Theater and Staatskapelle in Weimar.

Equally committed to education, St.Clair has overseen the development of one of the country's most comprehensive orchestra-based education networks, reaching more than 50,000 participants annually. Pacific Symphony's award-winning Class Act program, arts-X-press, Youth Ensembles, Heartstrings, and *Symphony on the Go!* bring music to schools and communities across Southern California. He has also taught at Chapman University, the University of Texas, Indiana University's Jacobs School of Music, and the USC Thornton School of Music, where he has served for more than three decades as Artistic Leader and Principal Conductor of orchestral programs.

ABOUT THE ARTIST

Anne Akiko Meyers, violin



Anne Akiko Meyers stands among the most influential violinists of our time.

A GRAMMY® Award-winning artist with four decades of international acclaim, she is a defining force in contemporary music—both a muse and a fearless champion of today's leading composers. Through her

commissions, premieres, and recordings, she has helped reshape the modern violin repertoire. *The Strad* hails her as "the Wonder Woman of commissioning," a title earned through her close collaborations with visionary composers such as Arvo Pärt, Einojuhani Rautavaara, John Corigliano, Arturo Márquez, Philip Glass, Michael Daugherty, Mason Bates, Adam Schoenberg, Billy Childs, Jakub Ciupinski, Ola Gjeilo, Morten Lauridsen, Wynton Marsalis, Somei Satoh, and Eric Whitacre.

In the 2025–26 season, Meyers premieres and releases Eric Whitacre's *The Pacific Has No Memory* with the Orpheus Chamber Orchestra, Colorado Music Festival, and Los Angeles Chamber Orchestra, including a performance with the Pacific Strings commemorating the first anniversary of the fires that devastated the Palisades and Altadena communities.

Her recent album *Beloved*, featuring Billy Childs' *In the Arms of the Beloved* alongside works by Ola Gjeilo and Eric Whitacre with Grant Gershon and the Los Angeles Master Chorale, received a GRAMMY® nomination for Best Choral Performance. Other recent releases include Michael Daugherty's *Blue Electra*, with the Albany Symphony and David Alan Miller, and Philip Glass' *New Chaconne* and Violin Concerto No. 1 with Gustavo Dudamel and the Los Angeles Philharmonic.

In 2024, her recording of Márquez's *Fandango* with Dudamel and the Los Angeles Philharmonic earned two Latin GRAMMY® Awards: Best Classical Album and Best Contemporary Composition. Since its 2021 Hollywood Bowl premiere, *Fandango* has been performed more than 40 times with 16 orchestras worldwide, including the LA Phil's triumphant return to Carnegie Hall after a 32-year absence. Meyers reprised the work at the Hollywood Bowl in September with the LA Philharmonic under Giancarlo Guerrero.

She has appeared twice on *The Tonight Show*, *Tiny Desk*, *CBS Sunday Morning*, *NPR's Morning Edition*, *All Things Considered*, *Evening at Pops*, *Great Performances*, *The View*, *The Emmy Awards*, and in a *Countdown with Keith Olbermann* segment that became the program's third most-watched story of the year. She has appeared multiple times on the covers of *Gramophone*, *Strings* and *The Strad* and has released more than forty critically acclaimed recordings.

She has performed at numerous distinguished events, including the John Williams Hollywood Bowl Stage Naming, the Bicentennial Celebration of Australia; the opening of the Arvo Pärt Centre in Estonia; the GRAMMY® Salute to Music Legends honoring John Williams; for Emperor and Empress Akihito of Japan; for Queen Máxima of the Netherlands in a Museumplein Concert with the Royal Concertgebouw Orchestra; an A&E broadcast of the Beethoven Violin Concerto at the 40th Pablo Casals Festival with the Montreal

Symphony and Krzysztof Penderecki and "The Star-Spangled Banner" at T-Mobile Park in Seattle and Dodger Stadium. Her recording of Somei Satoh's *Birds in Warped Time II* was part of the winning presentation for the World Trade Center Memorial design.

Meyers is the recipient of the Avery Fisher Career Grant, the Distinguished Alumna Award and an Honorary Doctorate from The Colburn School, and is a member of the Asian Hall of Fame. She serves on the Boards of The Juilliard School and the Dudamel Foundation. She performs on the legendary 1741 Ex-Vieuxtemps Guarneri del Gesù violin.

Born in San Diego and raised in Southern California, Meyers traveled eight hours round-trip from the Mojave Desert to Pasadena for lessons with Alice and Eleonore Schoenfeld, practicing in the front of the family VW beetle. At 14, she moved to New York to study at The Juilliard School with Dorothy DeLay, Masao Kawasaki, and Felix Galimir; signed with management at 16; and recorded her debut album at 18 at Abbey Road Studios.

PROGRAM NOTES

John Williams

Born: 1932 in Queens, NY

"Flying Theme" from *E.T. The Extra-Terrestrial*



Composed: 1982

Premiered: The music and the film *E.T. The Extraterrestrial* premiered at the Cannes Film Festival on May 26, 1982 and was performed by the Hollywood Studio Symphony conducted by the composer for the soundtrack.

Most recent Pacific Symphony performance: Aug. 17, 2025, at the

Newport Beach Library with Jacob Sustaita conducting.

Instrumentation: Three flutes including piccolo, two oboes, two clarinets, three bassoons, four horns, three trumpets, three trombones, one tuba, timpani, percussion, harp, celesta, piano, and strings.

Approximate duration: 4 minutes.

Williams is—should it go without saying—the composer of many of the most popular and recognizable film scores of Hollywood's modern era. No other composer approaches his dominance in the movie industry. His staggering prolificness and its circumstances bring to mind the career of J.S. Bach, who also affiliated with a dominant cultural force of the time (in his case the Church) and composed inspired compositions with breathtaking speed. And like Bach's, Williams' career has become the stuff of cultural mythology, though in Williams' case this distinction came during his lifetime, rather than later.

A large part of the legend is Williams' alliance with Steven Spielberg and his terrifying score for *Jaws*, which became the prototypical summer blockbuster and broke all existing box-office records with its release in 1975. The score for *Jaws* became famous with just two repeated bass notes—the spine-tingling theme that Williams wrote to suggest the presence

of a dangerous shark that was rarely seen. It became the sound of nightmare fantasy for millions of viewers, and still rings in our ears as the essence of terror. But while *Jaws* demonstrates Williams' way with a brilliant and memorable theme, his achievement in *E.T.: The Extra-Terrestrial* demonstrates greater range and depth. The euphoric music of the Flying Scene captures something elusive and magical: the innocence of childhood combined with the freedom and exhilaration of flying.

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

Movies are hardly Williams' only link to popular culture; he also composed the well-known NBC News theme "The Mission," introducing the network's evening news program. Williams also composed "Liberty Fanfare" for the rededication of the Statue of Liberty; "We're Lookin' Good!" for the Special Olympics in celebration of the 1987 International Summer Games; and themes for the 1984, 1988, and 1996 Summer Olympic games. A recent concert work—*Seven for Luck*, for soprano and orchestra—is a seven-piece song cycle based on the texts of former U.S. Poet Laureate Rita Dove.

Michael Daugherty

Born: 1954 in Cedar Rapids, IA

Blue Electra



Composed: 2022

Premiered: Nov. 10, 2022 at the Kennedy Center in Washington, D. C. with Ann Akiko Meyers as violin soloist and Gianandrea Noseda conducting the National Symphony Orchestra.

Most recent Pacific Symphony performance: This is a Pacific Symphony premiere.

Instrumentation: Two flutes including piccolo, two oboes including English horn, two clarinets including bass clarinet, two bassoons including contrabassoon, two horns, two trumpets, two trombones, timpani, percussion, harp, strings, and solo violin.

Approximate duration: 24 minutes.

Born into a musical family in Cedar Rapids—his father was a jazz and country-and-western drummer, his mother an amateur singer and his grandmother a pianist for silent films—Daugherty taught himself the piano by pumping the pedals of his family's player piano and watching how the keys moved to the tunes of Tin Pan Alley. Creativity and

performance were encouraged in the Daugherty household, and from the age of 10 Daugherty found himself playing bass drum and tom-toms in local bands. The family's extensive travels also allowed Michael to view a broad range of cultural expression and musical styles.

Daugherty's early and teenage experiences as an arranger and performer were like a custom-designed music curriculum. By age 14 he was serving as the leader, arranger and organist for his high school rock, soul and funk band, performing a wide range of pop music that he transcribed by hand from recordings. At the same he was piano accompanist for his high school concert choir, a solo pianist in regional jazz venues, and a guest pianist on a local country-and-western television show. By 1972, when he arrived at the University of North Texas College of Music for composition studies, had had played the organ at county fairs across the Midwest for headliners including Bobby Vinton. Graduate studies followed at Yale with the distinguished American composer Jacob Druckman, and at the Hochschule für Musik und Theater Hamburg with Györgi Ligeti.

Daugherty's breakthrough moment as a composer came when David Zinman, then music director of the Baltimore Symphony Orchestra, programmed his *Metropolis Symphony* for performance at Carnegie Hall in 1994. An affectionate tribute to *Superman* comics, the symphony has the quality that continues to win advocates for Daugherty's music among audiences and musicians: broad-ranging technical mastery that is international in outlook, but placed at the service of distinctively American motifs. "It is in part this fascination with the vernacular that sets Daugherty's music apart," notes music commentator Timothy Salzman.

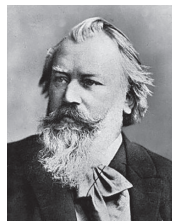
Composed in 2022 and premiered by our soloist, Anne Akiko Meyers, Daugherty's *Blue Electra* is a violin concerto in four movements, each portraying a pivotal moment in Earhart's journey as the first woman to fly solo nonstop across the Atlantic Ocean. Two movements set her poetry to music, while the others evoke key events—her triumph in Paris following her solo transatlantic flight and her tragic final attempt to circle the globe.

Johannes Brahms

Born: May 7, 1833, in Hamburg, Germany

Died: Apr. 3, 1897, in Vienna, Austria

Symphony No. 4 in E Minor, Op. 98



Composed: 1884

Premiered: Oct. 25, 1885 in Meiningen, Germany, with the Meiningen Court Orchestra conducted by the composer.

Most recent Pacific Symphony performance: Oct. 23, 2022 in the Renée and Henry Segerstrom Concert Hall with Carl St.Clair conducting.

Instrumentation: Two flutes including piccolo, two oboes, two clarinets, three bassoons including contrabassoon, four horns, two trumpets, three trombones, timpani, percussion, and strings.

Approximate duration: 39 minutes.

Even after the success of his first three symphonies and in other forms, Brahms the symphonist never escaped the shadow of Beethoven. "You have no idea what it's like to hear the footsteps of a giant like that behind you," he said. When undertaking his symphonies, he isolated himself in the country. In the case of the Fourth, he went to Muerzzuschlag, a quaint resort town in the Styrian region of Austria—a place of trout fishing, hiking and mountain climbing, where the inner workings of sonata allegro form would be the last thing on most people's minds. The year was 1885, and Brahms was 52: old enough to be thinking about his musical legacy. In his fourth symphony, many listeners hear his farewell to the symphonic form.

Brahms obfuscated to deflect attention from the composing process. He described the symphony as "a few entr'actes and polkas that I happened to have lying around," rather like a fashionista who's asked about her new dress and replies "what, this old thing?" (The reference to "entr'actes and polkas" is especially ironic coming from the brilliant technician whose mastery of flowing, integrated development is unexcelled among composers.) But his attitude can't have been so relaxed or good-humored when, in a trial run-through with his friend Ignaz Bruell, he played a two-piano reduction for a group of close friends. These included the critics Eduard Hanslick and Max Kalbeck, the conductor Hans Richter, and Theodor Billroth, a surgeon and accomplished amateur musician. Their reception was glacial and their comments, with the benefit of hindsight, seem baffling. The next day, Kalbeck, a loyal supporter, suggested that the final movement's form was inappropriate for a symphony; it is now considered one of the strongest elements in a symphony full of strengths. This movement encompasses the greatest emotional range of all Brahms' symphonic finales, and it was greeted with tumultuous applause at most early performances.

Based on a Bach chorale, the finale answers an opening movement that is noble yet austere by comparison. The second movement is marked *andante moderato*, a walking tempo. Launched with a beautiful horn theme, it is suffused with a feeling of fond remembrance. The gait is relaxed, yet Brahms' contemporaries correctly sensed a note of valediction in the music: His friend and former pupil Elisabeth von Herzogenberg compared it to a walk through an idealized landscape with a glowing sunset in the distance, and the young Richard Strauss was reminded of a moonlit funeral march. (Strauss himself would later excel at the musical evocation of moonlight.) As for the third movement, a joyful allegro giocoso, we defer to the famous phrase of the late Olin Downes: "Brahms as Old Bear's Paws." Here Brahms not only hews to the traditional scherzo form for a symphonic third movement, but executes it with an exuberance rare in his music—including an uncharacteristically liberal use of glittering percussion.

Michael Clive is a cultural reporter living in the Litchfield Hills of Connecticut. He is program annotator for Pacific Symphony and has written numerous articles for magazines and newspapers in the U.S. and U.K. and hundreds of program notes for orchestras and opera companies. Operahound.com