

2025-26 Hal & Jeanette Segerstrom
Family Foundation Classical Series

ST. CLAIR CONDUCTS BEETHOVEN & DON QUIXOTE

Preview Talk at 7 p.m.
KUSC midday host Alan Chapman
Thursday, Feb. 5, 2026 @ 8 p.m.
Friday, Feb. 6, 2026 @ 8 p.m.
Saturday, Feb. 7, 2026 @ 8 p.m.

Carl St.Clair, conductor
Paul Huang, violin
Warren Hagerty, cello
Dennis Kim, violin
Meredith Crawford, viola
Pacific Symphony

BEETHOVEN Violin Concerto in D Major, Op. 61
Allegro ma non troppo
Larghetto
Rondo: *Allegro*
Paul Huang, violin

—INTERMISSION—

STRAUSS *Don Quixote*, TrV 184, Op.35
Introduction
*Theme: Don Quixote, the Knight of the
Sorrowful Countenance; Maggiore: Sancho Panza*
Variation I: The Adventure with the Windmills
Variation II: The Battle with the Sheep
Variation III: Dialogue of the Knight and the Squire
Variation IV: The Adventure with the Penitents
Variation V: The Knight's Vigil
Variation VI: The False Dulcinea
Variation VII: The Ride through the Air
*Variation VIII: The Adventure with the
Enchanted Boat*
Variation IX: The Combat with the Two Magicians
*Variation X: The Defeat of Don Quixote by the
Knight of the White Moon*
Finale: The Death of Don Quixote
Warren Hagerty, cello
Dennis Kim, violin
Meredith Crawford, viola



This concert is being recorded for broadcast
on July 26, 2026 on Classical California KUSC.

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 ARTISTS

Paul Huang, violin



Recipient of a 2015 Avery Fisher Career Grant and a 2017 Lincoln Center Award for Emerging Artists, violinist Paul Huang has made recent appearances with the Rotterdam Philharmonic with Lahav Shani, Dallas and NHK Symphonies with Fabio Luisi, Detroit Symphony with

Leonard Slatkin, Baltimore Symphony and Seoul Philharmonic with Markus Stenz, San Francisco Symphony with Mei-Ann Chen, and Houston Symphony with Andrés Orozco-Estrada. In the 2024–25 season, he returns to the National Symphony Orchestra of Taiwan, Hiroshima Symphony, and Residentie Orkest Den Haag with Jun Markl, and makes his London debut at the Barbican Hall with BBC Symphony and Marie Jacquot. He recently stepped in for Anne-Sophie Mutter at the Bravo! Vail Music Festival, playing Mozart's Violin Concerto No. 4 with Chamber Orchestra Vienna-Berlin, and made recital debuts at the Lucerne and Aspen Music Festivals, all to critical acclaim. In fall 2021, he also became the first classical violinist to perform his own arrangement of the U.S. national anthem for the opening game of the NFL at The Bank of America Stadium to an audience of 75,000. Winner of the 2011 Young Concert Artists International Auditions, Huang earned both bachelor's and master's degrees at the Juilliard School. He plays on the legendary 1742 ex-Wieniawski Guarneri del Gesù on loan through the Stradivari Society of Chicago. He is on the faculty of Taipei National University of the Arts and resides in New York. **Scan for full bio.**



Warren Hagerty, cello



Warren Hagerty has served as principal cellist of Pacific Symphony since 2019. An accomplished chamber musician, he was the founding cellist of the Verona Quartet, earning top prizes in international competitions across four continents, including the Wigmore Hall International String Quartet Competition, Osaka

International Chamber Music Competition, Melbourne International Chamber Music Competition, Fiscoff National Chamber Music Competition, and Concert Artists Guild's Victor Elmaleh Competition. The quartet was named *Musical America's* "New Artist of the Month" in May 2016. Hagerty has performed at major venues worldwide, including Carnegie Hall, Wigmore Hall, Alice Tully Hall, the Kennedy Center, and the Sydney Opera House. He holds degrees from The Juilliard School and Indiana University's Jacobs School of Music and has collaborated with artists such as Renée Fleming, David Shifrin, Cho-Liang Lin, and Orion Weiss. A champion of new music, he has premiered works by Michael Gilbertson, Richard Danielpour, and Sebastian Currier. Hagerty is director of Junior Chamber Music Los Angeles. **Scan for full bio.**



ABOUT THE ARTISTS

Dennis Kim, violin



Concertmaster Dennis Kim holds the Eleanor and Michael Gordon Chair of Pacific Symphony. Born in Korea, raised in Canada, and educated in the United States, violinist Dennis Kim has held concertmaster positions with orchestras around the world. Appointed concertmaster of the Tucson Symphony at age twenty-two,

he later served in that role with the Hong Kong Philharmonic, Seoul Philharmonic, Tampere Philharmonic, and the Buffalo Philharmonic. He has also appeared as guest concertmaster on four continents, performing with the London Philharmonic, Royal Stockholm Philharmonic, BBC Symphony, Singapore Symphony, and others, under conductors including Riccardo Muti, André Previn, and Sir Simon Rattle. An active soloist and chamber musician, Kim is a member of Trio Barclay and regularly performs with Pacific Symphony's Café Ludwig series. He is assistant professor of violin at the University of California, Irvine, and teaches each summer at Interlochen Arts Camp. A graduate of the Curtis Institute and Yale School of Music, Kim performs on the 1701 "ex-Dushkin" Stradivarius. **Scan for full bio.**



Meredith Crawford, viola



Principal viola Meredith Crawford holds the Leona Aronoff-Sadacca Chair of Pacific Symphony. A Los Angeles-based musician, she is known for her expressive artistry and authentic connection with audiences. At 22, before completing her senior year at Oberlin Conservatory, she won her first orchestral audition and joined Pacific

Symphony. She was named assistant principal in 2012 and principal in 2018. Critics have praised her "sensitive, poetic" playing, her "big, warm, inviting tone," and a sound compared to legendary violist Donald McInnes. An avid chamber musician, Crawford is resident violist of Salastina, one of Los Angeles's most innovative ensembles. She has also performed with the Lyris Quartet, New Hollywood String Quartet, Dashan Trio, Café Ludwig series, Camerata Pacifica, the Los Angeles Chamber Orchestra, and the Mainly Mozart All-Star Orchestra. An active studio musician, she especially treasures her collaborations with John Williams, a childhood hero. **Scan for full bio.**



Hall with Christian Arming conducting and Clara-Jumi Kang as soloist.

Instrumentation: One flute, two oboes, two clarinets, two bassoons, two horns, two trumpets, timpani, strings, and solo violin.

Approximate duration: 42 minutes.

Our modern clichés about the composer's temperament—sensitive, tormented by life, struggling with ideas—owe much to the realities of Beethoven's life. In some of his symphonies, sonatas, and quartets, we can almost hear him working through seemingly irreconcilable difficulties to achieve a beautiful result. The concerto, by contrast was a form that seemed to fit Beethoven like a glove: grand in scale yet formally congenial to him, offering a forum for discourse between a single soloist and the massed forces of the orchestra. We hear this aptness in all the piano concertos (Beethoven was, after all, a pianist), and perhaps most surprisingly in his magnificent Violin Concerto in D Major.

This concerto, probably the most beloved and certainly the most frequently programmed in the repertory, possesses all the grandeur of the piano concertos. It exceeds the scale of any violin concerto that preceded it, and also begins with the longest introduction of any violin concerto preceding the soloist's entrance. These are familiar hallmarks of Beethoven the form-breaker and innovator—signs of the new level of serious utterance that Beethoven brought to the concerto form. But we love this concerto more for its sheer beauty than for its innovations.

The concerto was supposedly the subject of a rash boast by the master; he was said to be so confident in its lasting merit that when he wrote it at age 36 (it bears the early-middle Op. no. 61), he went so far as to predict that violinists would still be playing it 50 years after his death. This picturesque story was told to illustrate both the scale of Beethoven's talent—the concerto remains agelessly popular more than two centuries after he wrote it—and his outsized ego, fueled by determination and unconfined by seemingly modesty.

But the facts surrounding composition of the work belie the lore, or at least some of it. Beethoven was persuaded to write the concerto for one of the best-known violin virtuosos of his day, Franz Clement, and everything about the circumstances of its creation seems to have contributed to a circus-like atmosphere at the premiere. Clement was by all accounts a remarkable soloist who had been a spectacular child prodigy, but he never outgrew a penchant for daredevil showmanship. There are no definitive firsthand reports of his first performance, but according to some hearsay accounts, he insisted on sight-reading it and inserting a sonata of his own composition in the middle or at the end of Beethoven's work. In performing his own sonata, he is said to have held the violin upside-down and played on one string.

Another surprising circumstance was the haste of the concerto's composition. We know that Beethoven often agonized over his music, but for this benefit concert (with Clement himself as beneficiary) there was no time for indecision, or even for preparatory conferences with the soloist. The orchestra, too, was said to be unrehearsed. Small wonder that the initial commentary was unenthusiastic. One contemporary critic, Johannes Moser, described Beethoven's thematic material as commonplace, confused, wearisome, and repetitious. It's difficult to reconcile that description with the concerto that we know and love today, but not with its performance history—which included only three public hearings between 1806 and 1844.

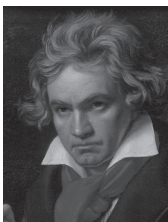
PROGRAM NOTES

Ludwig van Beethoven

Born: Dec. 16, 1770 in Bonn, Germany

Died: Mar. 26, 1827 in Vienna, Austria

Violin Concerto in D Major, Op. 61



Composed: 1806

Premiered: Dec. 23, 1806 at the Theater an der Wien in Vienna, with Franz Clement as both conductor and violin soloist.

Most recent Pacific Symphony performance: Jan. 18, 2020, in the Renée and Henry Segerstrom Concert

In addition to the characteristic grandeur and dignity we hear in Beethoven's piano concertos, the violin concerto is also written with a sympathy for the instrument that is not always evident in Beethoven: While some of his compositions for piano, voice, and strings (in the quartets) seem written to challenge or contradict their usual modes of expression, a cantabile quality that pervades the violin concerto is the very essence of violinistic writing, like a song without words.

This sense of instrumental sympathy and singing line is achieved without cliché. The first movement declares its gravitas by opening with four startling beats on the timpani, and though it is marked "Allegro," there is an air of stateliness and a poetic introduction to the much-loved main theme—a six-note ascending scale that begins on the third note of the scale, F#, and ascends to the tonic of D before dropping back down to the dominant A. This simple melody, one of the most familiar in the violin repertoire, could have been built around a central triplet, but Beethoven achieves a more poetic effect by using only half-, quarter-, and eighth-notes without triplet figures.

While the concerto's second movement, a Larghetto, is in G major, the third (and final) returns to D major, framing the concerto in moods of similarity and contrast. The opening movement Allegro is dignified and almost solemn (the "allegro" pace is marked "ma non troppo"—"but not too much"), built grandly upon a four-beat motif. Where it sings, the closing rondo, with a full-out Allegro, dances with a six-beat motif that is charged with energy and a sense of celebration. Its finale, a soaring arpeggiated phrase that ascends an octave and a fourth to end on a single blast of the tonic D major, is a short summation for Beethoven—but powerfully emphatic.

Richard Strauss

Born: Jun. 11, 1864 in Munich, Bavaria (Germany)

Died: Sep. 8, 1949 in Garmisch-Partenkirchen, W. Germany

***Don Quixote*, TrV 184, Op.35**



Composed: 1897

Premiered: Mar. 8, 1898 in Cologne, Germany; Franz Wüllner conducted the Cologne Gürzenich Orchestra with Friedrich Grützmacher as cello soloist.

Most recent Pacific Symphony performance: May 20, 2017 in the Renée and Henry Segerstrom Concert

Hall with Carl St.Clair conducting and Timothy Landauer as soloist.

Instrumentation: Three flutes including piccolo, three oboes including English horn, three clarinets including bass clarinet and e-flat clarinet, four bassoons including contrabassoon, six horns, three trumpets, three trombones, one tuba, timpani, percussion, harp, tenor tuba, strings, and solo cello.

Approximate duration: 44 minutes.

Dating from the decade before *Salome*, Strauss's best-known tone poems are indispensable concert staples today—*Don Quixote*, *Til Eulenspiegel*, *Don Juan* and *Ein Heldenleben*, to name the most familiar. Also *sprach Zarathustra* is everywhere now, thanks to the movie *2001: A Space Odyssey*.

Strauss was in his 30s and still pigeonholed as a "promising young composer" when he wrote these works, and was recognized as a pianist, conductor, and technical wizard of harmony. He was born more than 50 years after Richard Wagner, whose revolutionary operas seemed to signal that traditional harmonies were all but played out. But by adding iridescent new layers and unexpected modulations, Strauss expanded old chords to make them do things we never thought they could do. His glittering compositions matched the emotional immediacy of Expressionist painters, but not their abstraction; that was the realm of atonal composers such as Schoenberg and Berg.

The comical mix of courage, bluster, and ridiculousness in *Don Quixote* is the mirror image of the ideal man delineated in *Ein Heldenleben* ("a hero's life"); together they show us the hero that Strauss saw in himself. But *Don Quixote* is more specific in its descriptions—almost like hearing the novel's incidents without words. Strauss assigns instruments and motifs to the principal characters and their adventures: Don Quixote, with his grandiose dreams of glory that mix humorous self-delusion with touching sincerity (played mainly by a solo cello); Dulcinea, his unreachable romantic ideal, drawn in the plangent strains of the oboe; and Sancho Panza, the sidekick, evoked by bass clarinet and tuba.

For Quixote, Strauss chooses the deeply human voice of the cello, resonant and wine-dark, to represent a knight who was depicted by Cervantes as in his fifties—old to be pursuing knightly adventures, but undaunted in his chivalry—we hear both vulnerability and nobility. The subordinate voice of the viola depicts Quixote's sidekick Sancho Panza, while the tuba provides the touches of whimsy and burlesque that give us the humorous texture of their adventures. We hear pratfalls in the tuba and oafishness in the viola. But if the music sounds funny in its characterizations, Quixote is somehow never the butt of the joke. We can hear his leanness and rectitude in the face of error. It is his squat sire Sancho who sounds rustic and slightly ridiculous.

Don Quixote proceeds through ten variations that depict the knight's adventures, some of which have entered the common vernacular—none more so than the idea of "tilting at windmills," which is the subject of the first variation. In this episode, as in most of the others, the humor and drama arise from Magoo-like errors on Quixote's part: Mistaking windmills for evil giants, he literally and figuratively cannot see what is right in front of him. As the variations continue in like manner—Quixote mistakes a shepherd's flock of sheep for a massed army and a pilgrims' procession as a gang of kidnapers—the narrative enables Strauss to give us vividly imitative and atmospheric writing. We hear a waterborne adventure and a moonlit scene; we hear Quixote and Panza drowsing by their campfire. And throughout we hear the solo voice of Quixote's cello against arrayed forces that are greater than himself, defeating him and destroying his elevated illusions.

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