1,001 NIGHTS
2018-19 SUNDAY MATINEES SERIES

Pacific Symphony
Carl St. Clair, conductor

Rimsky-Korsakov

"SCHEHERAZADE"

The Sea and Sindbad’s Ship
(Largo e maestoso – Allegro non troppo)

The Tale of Prince Kalandar
(Lento – Allegro molto)

The Young Prince and the Princess
(Andantino quasi allegretto)

The Festival at Bagdad; The Sea; The Ship Goes to Pieces on a Rock
(Allegro molto)

Dennis Kim

Sunday, February 3, 2019 @ 3 p.m.

Segerstrom Center for the Arts
Renée and Henry Segerstrom Concert Hall
PROGRAM NOTES

Leonard Bernstein

“Slava! A Political Overture”

Bernstein composed Slava! in 1977 as a birthday tribute to his friend and colleague, Mstislav Rostropovich. The two became friends in the post-World War II era, when they both used their fame and international standing to promote human rights and their music as a means of political expression. Bernstein was known for this brand of artistic activism throughout his career, but as citizens of the USSR, Rostropovich and his wife, soprano Galina Vishnevskaya, faced greater personal risks as they fought for democratic values. They eventually defected to the U.S. Though Bernstein’s personal circumstances were far different, the beliefs he shared with Rostropovich prompted both men to speak out on behalf of Soviet Jewry and dissenters such as Aleksandr Solzhenitsyn and Andrei Sakharov.

Listeners who know their Russian music or who aced their social studies courses will recognize the word “slava” as the Russian word for “glory” and as Rostropovich’s nickname—indeed, as the common diminutive for names like Mstislav with the “slav” syllable. There is a traditional Russian folk melody for the word “slava.”

Dmitri Shostakovich

Cello Concerto No. 1 in E-flat Major

Like many other Soviet and pre-Soviet composers, including Tchaikovsky and Prokofiev, Shostakovich was rigorously trained in piano performance as well as composition. So it is not surprising that he produced two excellent piano concertos that are now standard-rep works; or that, at age 27, he was at the keyboard in Leningrad for the premiere performance of his first piano concerto; or that his second is a tenderly evoked concerto that was a birthday gift to his son Maxim, who was an accomplished pianist in his own right. But we can only listen with astonishment at the fluency and confidence he demonstrates in his masterful Cello Concerto No. 1. Dating from 1959, this concerto is acknowledged as one of the most masterfully constructed and demanding showpieces in the cello repertory. In its passion for the instrument we can hear the depth of his friendship with Mstislav Rostropovich, for whom he wrote it.

Though Shostakovich’s first symphony had established him as a rising star, Stalin’s infamous denunciation of his style in 1936 put his life and his family at risk. From then on, the politics of the tyrannical Soviet regime shadowed every aspect of Shostakovich’s life, his family and his music. Stalin’s death in 1953 lessened the immediate threat to the composer’s safety, but not the sense of oppression he faced as a composer under constant scrutiny by cultural watchdogs.

In 1959, Rostropovich was known as one of the busiest and most fearlessly outspoken musicians in the world. Composing for him allowed Shostakovich to express his solidarity with dissenters in music, but it did not afford him the traditional luxury of spending time with the musical dedicatee to work out musical details. Still, Rostropovich’s boldness and technical mastery clearly inspired Shostakovich, who composed a concerto filled with famously difficult double-stops and other challenges. In Shostakovich’s music there is a political subtext in every note and in this concerto’s challenges he joins forces with the openly defiant Rostropovich to proclaim that “we can get through every difficulty.”

Leonard Bernstein
Born: 1918. Lawrence, Mass.
Died: 1990. New York, N.Y.

“Slava! A Political Overture”
Composed: 1977


Most recent Pacific Symphony performance: Feb. 1, 2015, with Carl St.Clair conducting

Instrumentation: 2 flutes, 1 piccolo, 2 oboes, 1 English horn, 2 clarinets, 1 e-flat clarinet, 1 bass clarinet, 2 bassoons, 1 contrabassoon, 4 horns, 3 trumpets, 3 trombones, 1 tuba, timpani, percussion, piano, soprano sax, electric guitar, and strings

Estimated duration: 4 minutes

Dmitri Shostakovich
Born: 1906. St. Petersburg, Russia
Died: 1975. Moscow, Russia

Cello Concerto No. 1 in E-flat major
Composed: 1959

World premiere: Oct. 4, 1959, with Rostropovich as soloist

Most recent Pacific Symphony performance: March 27, 2006, with Carl St.Clair conducting

Instrumentation: 2 flutes (one doubling piccolo), 2 oboes, 2 clarinets, 2 bassoons (one doubling contrabassoon), 1 horn, timpani, celesta, strings, and solo cello

Estimated duration: 30 minutes
Nikolai Rimsky-Korsakov
“Scheherazade”

Its exotic, piquant melodies evoke faraway lands. Its brilliantly colorful scoring and scintillating harmonies beguile the ear. And its spectacular displays of orchestral virtuosity are undeniably thrilling.

*Scheherazade* opens with a brassy warning, ominous and loud, with a distinctive tang we can’t quite place. The melody is spiced with chromaticism. East Asian? Arabian? Before we can be sure, this blaring statement is suddenly hushed, giving way to the ethereal voice of a lone violin. It is the voice of a woman, backed by harp chords that surround her like diaphanous veils. Of course, she is the beautiful Scheherazade, and in a matter of seconds she has transported us to a setting whose exoticism is beyond anything we could imagine without Rimsky’s brilliance. The newlywed Scheherazade is beguiling her husband and us with vivid tales of sultans, princes and the voyager Sinbad known to us as The Thousand and One Nights.

The four movements of *Scheherazade* bear names based on incidents in the course of The Arabian Nights, but Rimsky’s observations in his memoirs confirm that the musical passages correspond not to individual plot details, but to a general sense of the overall narrative, with the listener invited to visualize a more specific scenario. In the first movement, “The Sea and Sinbad’s Ship,” we can easily supply it from the very beginning with two oppositional themes—the overbearing, brass-dominated announcement of Sultan Shahryar and Scheherazade’s beautiful violin theme, introduced by a woodwind choir and tinged with melancholy before it blossoms into storytelling mode. Underlying both themes we can hear the ebbing, swelling sea.

In the second movement, “the tale of Prince Kalandar,” Rimsky-Korsakov’s version of an “oriental” melody migrates through the orchestra in alternation with tutti iterations played in unison. In this, as in all of the movements, brasses provide brightness and throw the textures and colors of other orchestral choirs into relief. A whirling theme by a solo clarinet captures the spinning motion of the Kalandar tribal dervishes.

But the many stories of the 1,001 Arabian nights are ultimately the story of a single romance, as Scheherazade’s wisdom and charm prove even more important than her beauty in saving her life and redeeming the sultan from his bitterness—and in the suite’s third movement we sense the gathering triumph of romance in the onrushing lyricism of “The Young Prince and The Young Princess.” This plays out in deft contrapuntal melodies riposting between high and low strings, woodwinds and harp. This tapestry of themes culminates in a series of figures that are hushed, yet seem on the verge of bursting with tense energy.

The final movement, “The Festival at Baghdad,” is the most episodic of all and the most climactic in its dynamics and scoring. Dance rhythms are spiced with tambourine and cymbal, then further emphasized with bass and snare drums as their momentum increases. We hear the gathering energy of Sinbad’s seaweed-tossed ship until it is finally broken to pieces. And we hear final reprises of both Scheherazade’s and Sultan Shahryar’s themes until they are finally resolved in the suite’s finale—the sultan pacified, Scheherazade serenely triumphant.

To listen to this orchestral spectacle is to experience one of Western music’s great feats of orchestration. The New Zealand-based musicologist Paul Serotsky calls Rimsky-Korsakov “... the Master Magician of orchestration, surpassing even Wagner and Berlioz. The music of Scheherazade, is like a magic carpet: it can transport you to another world.”

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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.

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**Nikolai Rimsky-Korsakov**

*Born*: 1844, Tikhvin, Russia

*Died*: 1908, Lyubensk, Russia

“Scheherazade”

*Composed*: 1888

*World premiere*: Oct. 28, 1888, conducted by Rimsky-Korsakov

*Most recent Pacific Symphony performance*: March 22, 2017, with Roger Kalia conducting

*Instrumentation*: 3 flutes (one doubling piccolo), 2 oboes (one doubling English horn), 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, 1 tuba, timpani, percussion, harp, and strings

*Estimated duration*: 42 minutes
CARL ST. CLAIR

The 2018-19 season marks Music Director Carl St. Clair’s 29th year leading Pacific Symphony. He is one of the longest-tenured directors of the major American orchestras. St. Clair’s lengthy history 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-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 Carnegie Hall debut, as the finale to the Hall’s yearlong celebration of pre-eminent composer Philip Glass’ 80th birthday. 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 continues for the eighth season in 2018-19 with Puccini’s Madama Butterfly, following the concert-opera productions of 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 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 and Paper: A Vietnam Oratorio with cellist Yo-Yo Ma. Other commissioned composers include James Newton Howard, Zhou Long, Tobias Picker, Frank Ticheli, 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 in the Renee 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, where he led successful new productions such as La Traviata (directed by Hans Neuenfels). 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. He was the principal guest conductor of the Radio Sinfonieorchester Stuttgart from 1998-2004, where he 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.

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. A strong advocate of music education for all ages, St. Clair has been essential to the creation and implementation of the Symphony’s education and community engagement programs including Pacific Symphony Youth Ensembles, Heartstrings, Sunday Matinées, OC Can You Play With Us?, arts-X-press and Class Act.
PACIFIC SYMPHONY

Pacific Symphony, led by Music Director Carl St.Clair for the last 29 years, has been the resident orchestra of the Renée and Henry Segerstrom Concert Hall for over a decade. Currently in its 40th season, the Symphony is the largest-budgeted 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 a 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. Eight seasons ago, the Symphony launched the highly successful opera initiative, “Symphonic Voices,” which continues in February 2019 with Puccini’s Madame Butterfly. It also offers a popular Pops season, enhanced by state-of-the-art video and sound, led by Principal Pops Conductor Richard Kaufman. Each Symphony season also includes Café Ludwig, a chamber music series; an educational Family Musical Mornings series; and Sunday Matinées, an orchestral matinée 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—and in 2008, 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.

The 2016-17 season continued St.Clair’s commitment to new music with commissions by pianist/composer Conrad Tao and former Composer-in-Residence Narong Prangcharoen. Recordings commissioned and performed by the Symphony include the release of William Bolcom's Songs of Lorca and Prometheus in 2015-16, Richard Danielpour’s Toward a Season of Peace and Philip Glass’ The Passion of Ramakrishna in 2013-14; and Michael Daugherty’s Mount Rushmore and The Gospel According to Sister Aimee in 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, Dan Catán, James Newton Howard, William Kraft, Ana Lara, Tobias Picker, Christopher Theofanidis, Frank Ticheli 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 and Pacific Symphony Santiago Strings. The Symphony also spreads the joy of music through arts-Xpress, Class Act, Heartstrings, OC Can You Play With Us?, Santa Ana Strings, Strings for Generations and Symphony in the Cities.
PACIFIC SYMPHONY

Carl St.Clair, Music Director
William J. Gillespie Music Director Chair

Richard Kaufman, Principal Pops Conductor
Hal and Jeanette Segerstrom Family Foundation Principal Pops Conductor Chair

Roger Kalia, Associate Conductor
Mary E. Moore Family Assistant Conductor Chair

FIRST VIOLIN
Dennis Kim
Concertmaster; Eleanor and Michael Gordon Chair
Paul Manaster 20
Associate Concertmaster
Jeanne Skrocki
Assistant Concertmaster
Nancy Coade Eldridge
Christine Frank 20
Kimiko Takeya
Ayako Sugaya
Ann Shiau Tenney
Al Nihira
Robert Schumitzky
Agnes Gottschewski
Dana Freeman
Angel Liu
Marisa Soraja

SECOND VIOLIN
Bridget Dolkas*
Elizabeth and John Stahr Chair
Jennise Hwang**
Yen Ping Lai
Yu-Tong Sharp
Ako Kojian
Ovsep Ketendjian
Linda Owen 40
Sooh Kim
Marla Joy Weisshaar
Alice Miller-Wrate
Shelly Shi

VIOLA
Meredith Crawford*
Catherine and James Emmi Chair
Joshua Newburger**
Carolyn Riley
John Acevedo
Adam Neeley
Julia Staudhammer
Joseph Wen-Xiang Zhang
Cheryl Gates
Margaret Henken

CELLO
Timothy Landauer*
Catherine and James Emmi Chair
Kevin Plunkett**
John Acosta
Robert Vos
László Mező
Ian McKinnell
M. Andrew Honea
Waldemar de Almeida
Jennifer Goss
Rudolph Stein

PIECOLO
Cynthia Ellis

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

ENGLISH HORN
Lelie Resnick

CLARINET
Joseph Morris*
The Hanson Family Foundation Chair
David Chang

BASS CLARINET
Joshua Ranz

BASSOON
Rose Corrigan*
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* 40

PERCUSSION
Robert A. Slack*

HARP
Mindy Ball*
Michelle Temple

PIANO•CELESTE
Sandra Matthews* 40

PERSONNEL MANAGER
Paul Zibits

LIBRARIANS
Russell Dicey
Brent Anderson

PRODUCTION & STAGE MANAGER
Will Hunter

STAGE MANAGER & CONCERT VIDEO TECHNICIAN
William Pruett

DIRECTOR OF IMAGE MAGNIFICATION
Jeffery Sells

POPS AND OPERA LIGHTING DIRECTOR
Kathy Pryzgoda

* Principal
** Assistant Principal
† On Leave
Celebrating 20 or 40 years with Pacific Symphony this season.

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