A SPACE ODYSSEY

2018-19 HAL & JEANETTE SEGERSTROM FAMILY FOUNDATION CLASSICAL SERIES

Pacific Symphony
Jean-Marie Zeitouni, conductor
Juho Pohjonen, piano

Daugherty
TO THE NEW WORLD (WORLD PREMIERE)
  Moonrise
  One Small Step
  Splashdown

Mozart
PIANO CONCERTO NO. 23 IN A MAJOR
  Allegro
  Adagio
  Allegro assai
  Juho Pohjonen

Intermission

Strauss
ALSO SPRACH ZARATHUSTRA
  Sunrise
  Of the Backworldsmen
  Of the Great Longing
  Of Joys and Passions
  The Song of the Grave
  Of Science and Learning
  The Convalescent
  The Dance-Song
  Song of the Night Wanderer

Preview talk with Alan Chapman at 7 p.m.,

Thursday, April 11, 2019 @ 8 p.m.
Friday, April 12, 2019 @ 8 p.m.
Saturday, April 13, 2019 @ 8 p.m.
Segerstrom Center for the Arts
Renée and Henry Segerstrom Concert Hall

This concert is being recorded for broadcast on Sunday, July 7, 2019, at 7 p.m. on Classical KUSC.
PROGRAM NOTES

Michael Daugherty:
To the New World
(World Premiere)

On Sept. 12, 1962, President John F. Kennedy’s famous speech, “We choose to go to the Moon!” launched America’s race to become the first country to land a human on the Moon. On July 16, 1969, a massive Saturn V rocket propelled the crew of Apollo 11—the Apollo 11 astronauts Neil Armstrong, Buzz Aldrin and Michael Collin—from the Kennedy Space Center in Florida into outer space. Like the rocket, which separated in three stages after lift-off, and the spacecraft, which was divided into three modules, my 22-minute composition is in three movements. I have created otherworldly music, evoking the sense of awe and trepidation that the Apollo 11 astronauts must have felt as they traveled to the new world.

“Moonrise,” the first movement, takes its title and inspiration from the 1917 Imagist poem by the poet Hilda Doolittle: “O flight, / Bring her swiftly to our song.” Neil Armstrong, the commander of the Apollo 11 mission crew, played euphonium during his college days and became a lifelong music enthusiast. For his historic trip to the Moon, Neil Armstrong brought along cassette tape recordings of his favorite music, including Antonín Dvořák’s Symphony No. 9, subtitled “From the New World,” and Les Baxter’s “Music Out of the Moon,” a mixture of lounge jazz and exotic music featuring a theremin. A favorite instrument of Neil Armstrong, the theremin was a microtonal electronic musical instrument often used in 1950s science fiction film soundtracks. In a tip of the hat to Neil Armstrong, I have added a solo euphonium to the brass section and a soprano vocalist, singing and glissing like a theremin. I also interweave musical fragments and chords from the second movement of Dvořák’s Symphony No. 9 with atmospheric cluster chords and atonal punctuations, performed by the harp, celesta and mallet instruments.

On July 20, with only 25 seconds of fuel left, Neil Armstrong landed the “Eagle” lunar module on the Moon’s surface, in an area known as the “Sea of Tranquility.” The second movement, “One Small Step,” is inspired by his memorable words, beamed back to Earth as he became the first human to walk on the surface of the Moon: “That’s one small step for man; one giant leap for mankind.” I have rhythmically translated these words into a repeated, syncopated rhythmic pattern (ostinato) that is first heard in the marimba. To dramatize the unearthly sensation of Armstrong’s moonwalk, this movement features an amplified soprano vocalist singing an eerie wordless melody, accompanied by a waterphone (an inharmonic acoustic percussion instrument, which creates sound by bowing a stainless-steel resonator filled with water).

After completing their mission on the moon, the astronauts returned in a command module streaking into the Earth’s atmosphere at a speed of 25,000 miles per hour. They safely splashed down into the Pacific Ocean on July 24, 1969, and were greeted to a hero’s welcome around the world. In “Splashdown,” the third and final movement, I celebrate the return of Apollo 11 in a dance rhythm composed in a recurring musical motif of 11 beats. This motif, first heard in the double basses and cellos, moves at lightning speed through the strings, woodwinds, brass and percussion of the orchestra. I also create polyrhythms by superimposing the 11-beat motif over a four-beat pulse. To heighten suspense, I feature flexatones that create strange glissando effects in the percussion section. A spirited coda brings our celebration of the historic first landing on the Moon and “a giant leap for mankind” to a rousing conclusion. But before the final triumphant chord, the glockenspiel, harp and celesta softly play an ascending scale, as I imagine the three astronauts glancing back at the Moon one last time.

Michael Daugherty is an American composer, pianist and teacher. He is influenced by popular culture, Romanticism and Postmodernism, and is one of the most widely performed American concert music composers of his generation.

Michael Daugherty
Born: 1954, Cedar Rapids, Iowa
To the New World (World Premiere)
Composed: 2018
Instrumentation: 2 flutes, piccolo, 2 oboes, English horn; 2 clarinets, bass clarinet; 2 bassoons, contrabassoon; 4 horns; 3 trumpets, 3 trombones, tuba; timpani, percussion; harp; celesta; soprano; strings
Estimated duration: 22 minutes

Wolfgang Amadeus Mozart
Born: 1756, Salzburg, Austria
Died: 1791, Vienna, Austria
Piano Concerto No. 23 in A Major
Composed: 1786
World premiere: 1786
Most recent Pacific Symphony performance: April 4, 2002, with Angela Hewitt as soloist
Instrumentation: flute, 2 clarinets, 2 bassoons; 2 horns; strings; solo piano
Estimated duration: 26 minutes
Wolfgang Amadeus Mozart: 
**Piano Concerto No. 23 in A Major**

Mozart was prolific from boyhood onward; he seemed to become increasingly productive as time went on, with this year or that one singled out for particular significance. 1786, when he composed the Piano Concerto No. 23, was certainly one of those important years: it came toward the end of a span of two and one-half years when he wrote a dozen piano concertos, including many of his greatest. No. 23 was one of three he wrote in that year; the fact that he was hard at work on *The Marriage of Figaro* at the same time may help account for the operatic, singing quality we hear in these concertos.

This outpouring of piano works came at an auspicious time for Mozart—six years after his success with the opera *Idomeneo*, when his popularity as a composer and piano soloist was high with the Viennese public. He and his best students often performed his piano concertos at subscription concerts, known as “academies,” which were successful events during the Lenten season. It was for one of these concerts that he composed the Concerto No. 23.

Musicologists tell us that Mozart often reserved this concerto’s key of A major for warm, bright lit works like this one. But in this case, after the unassuming gentleness of its opening melody, the concerto’s warmth is deepened by occasional melancholy. The music soon challenges us as listeners, gathering weight as it goes. The discourse between soloist and ensemble is spontaneous, rather than formulaic, and reaches a climax in the second movement, a remarkable adagio. Here, couched in the slow, rocking Italian rhythm of a siciliano, Mozart surprises us with leaping intervals and daring chromaticism. In the lively third movement, the concerto’s occasional melancholy is resolved—as so often in Mozart’s concertos—in a joyful rondo that displays the composer’s incomparable abundance of melodic invention.

Richard Strauss: 
**Also sprach Zarathustra**

It’s hard to imagine a time when the stentorian opening notes of Richard Strauss’ *Also sprach Zarathustra* weren’t universally known. This tone-poem, though not exactly obscure, had nothing like the ubiquity it acquired after Stanley Kubrick’s use of its portentous initial fanfare in his 1968 film *2001: A Space Odyssey*. Suddenly, people everywhere were trying to hum this nearly unhummable passage. If you’ve ever tried it, you know that it’s as much a matter of pantomime as of music: you have to thrust your arms wide to indicate the explosion of volume that becomes successively louder after each three-note announcement in the trumpets, and you have to pound both fists to suggest the alternating booms from the timpani. Even after successfully tracing the downward steps of the brasses as the tension of these ratchets tighter and your voice mounts upward with the repeated “nature” motif based on C-G-C, you’re faced with the difficulty of suggesting that sepulchral organ chord left hanging in the air after the instruments of the orchestra have faded away. Without a lot of hand-waving, it just won’t work. And that’s just the first 21 bars.

But for all its thunder, Zarathustra is not without its dark humor. Rather than depict incident, it captures the spirit of a work that is philosophical and satirical, even cynical, by the author famous for shocking readers with the assertion that “God is dead.” The title references the ancient Persian philosopher, prophet and mystic we know as Zaroaster, whose teachings formed the basis of Zoroastrianism. He is also the model for the fatherly Sarastro in Mozart’s opera *The Magic Flute*. But in *Also sprach Zarathustra*, Nietzsche presents him sarcastically, with mock-biblical portentousness.

Sarcasm may seem like an odd tone for a tone poem, but religious pomposity gave Strauss a chance to unleash musical bombast of the highest order. It’s not surprising that the opening bars of *Also sprach Zarathustra* have been used repeatedly to express cosmic ideas. Composed in 1896, when Strauss was 32 and the tone poem dominated his creative output, *Zarathustra* is considered his most literary work in this form. It stands in stark contrast to his other tone poems, which range from children’s classics (*Til Eulenspiegel* and *His Merry Pranks*) to masterpieces of world literature such as *Don Quixote*. The critical deference accorded to *Zarathustra* may well be a matter of Nietzsche’s authorial heft and thorniness. None of his densely philosophical works is exactly beach reading; in this one, its protagonist, like Moses, hands down the laws for living. But in this case, they are philosophical principles for reaching a higher plane of existence, and they run directly counter to the principles of the Judeo-Christian tradition.

Eight additional movements follow this opening, but they are played with only three definite pauses. The familiar C-G-C of the opening recurs throughout the work, evolving from the epochal dawn motif to a Nature motif that has been interpreted as a universal, eternal riddle (like the riddle of 2001).

Richard Strauss

**Born:** 1864, Munich, Germany  
**Died:** 1949, Garmisch-Partenkirchen, West Germany  
**Also sprach Zarathustra**  
**Composed:** 1896  
**World premiere:** Nov. 27, 1896, with Strauss conducting  
**Most recent Pacific Symphony performance:** Feb. 4, 2012, with Maxim Shkoseny conducting  
**Instrumentation:** 4 flutes including piccolo, 4 oboes including English horn, 4 clarinets including bass clarinet and E-flat clarinet, 4 bassoons including contrabassoon; 8 horns, 4 trumpets, 3 trombones, 2 tubas; timpani, percussion; 2 harps; organ; strings  
**Estimated duration:** 33 minutes

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.
Jean-Marie Zeitouni is recognized as one of the brightest young conductors of his generation for his eloquent yet fiery style, in repertoires ranging from Baroque to contemporary. He studied at the Conservatoire de Musique de Montréal, most notably under Maestro Raffi Armenian, and graduated in conducting, percussion and composition. He is currently artistic director of the Orchestre de Chambre I Musici de Montréal, and is principal guest conductor of the Colorado Music Festival.

Zeitouni’s résumé also includes stints as music director of the Columbus Symphony in Ohio, and the Opera as Theatre program at the Banff Centre, as assistant conductor and chorus master of the Opéra de Montréal (and music director of its artist-in-residence program, the Atelier Lyrique), as chorus master of the Orchestre Symphonique de Québec and Opéra de Québec, and as music director of Université Laval’s opera workshop and orchestra. While with the Violons du Roy, an orchestra with which he enjoyed a fruitful collaboration for 12 years, he was alternately conductor-in-residence, assistant conductor and principal guest conductor.

Greatly appreciated as a lyrical director, he recently conducted the Opéra National de Montpellier and Orchestre National de Lorraine of Nancy. He has also conducted numerous productions at the Opéra de Montréal, Opéra de Québec, Glimmerglass Opera, Théâtre du Capitole de Toulouse and Opéra National de Lorraine, as well as productions in Banff, Calgary, Edmonton, Cincinnati and St. Louis.

Among the many Canadian symphony orchestras Zeitouni has conducted are those of Montreal, Toronto, Quebec City, Edmonton, Calgary, Vancouver, Winnipeg, Halifax, Victoria, Kitchener-Waterloo and London, not to mention the National Arts Centre Orchestra, Arion Baroque Orchestra and Club Musical de Québec. No stranger to the international stage, Zeitouni has conducted the symphony orchestras of Tucson, Houston, Oregon, Monterey, San Antonio, Omaha, Honolulu, Huntsville and Cincinnati, in addition to the Handel and Haydn Society of Boston, Seattle Symphony Orchestra, Phoenix Symphony Orchestra, Philharmonique de Marseille, Xalapa Symphony Orchestra, National Symphony of Mexico, Hong Kong Philharmonic, Arco Ensemble and Detroit Symphony.

He’s also a regular at the Festival international de Lanaudière, Festival international du Domaine Forget, Elora Festival, Parry Sound Festival and New York’s Mostly Mozart Festival. You may also have seen him at festivals in Round Top, Texas, and Grant Park, Illinois. He recently made his debut in Moscow with the Russian National Orchestra and at the Théâtre des Champs-Élysées of Paris.

During the 2018–19 season in addition to his concerts with I Musici and at the Colorado Music Festival, Zeitouni will be conducting the Orchestre Symphonique de Québec, Pacific Symphony and the Edmonton Symphony.
Celebrated as one of Finland’s most outstanding pianists, Pohjonen has received widespread acclaim for his profound musicianship and distinctive interpretations of a broad range of repertoire, from Bach to Salonen. His interpretations are known for their intensity, thoughtfulness and fearless musical conviction.

Highlights of Pohjonen’s 2017-18 season included a remarkable summer festival circuit, with performances at Music@Menlo, the Santa Fe Chamber Music and Ravinia Festivals, Cleveland Orchestra’s Blossom Festival, Chamber Music Society of Lincoln Center at Saratoga Performing Arts Center and the Bridgehampton Chamber Music Festival. Concerto appearances include Greenwich Symphony and Turku and Tampere Philharmonic orchestras, performing Saint-Saëns’ Concerto No. 5, Esa-Pekka Salonen’s Piano Concerto and Einar Englund’s Piano Concerto No. 1. In recital, he performs at the National Gallery of Art, Frederic Chopin Society and Meany Center for the Performing Arts at the University of Washington, La Jolla Music Society, Perimeter Institute in Waterloo, Mobile Chamber Music Society and Philip Lorenz Memorial Keyboard concerts in Fresno. He continues his close association with The Chamber Music Society of Lincoln Center at Alice Tully Hall, and was on tour in Chicago, Birmingham, Asheville, N.C., Purchase, N.Y., Athens, Ga. and Ashland, Ore., as well as in Beijing, Seoul and Taiwan. He appears frequently with The Chamber Music Society of Lincoln Center, since his tenure with the CMS Two Residency Program for Outstanding Young Artists from 2009-2012.

Recent highlights include his debuts with Vancouver, Baltimore and Cleveland symphonies, and chamber programs at Lincoln Center’s Alice Tully Hall and the Library of Congress. European engagements have included performances with the Szczecin Philharmonic, Finnish Radio Orchestra, Philharmonia Orchestra, Helsinki Philharmonic, Iceland Symphony and Antalya State Symphony. Pohjonen received high praise for his interpretation of Grieg’s Piano Concerto with the Buffalo Philharmonic and conductor JoAnn Falletta, which he also performed across England with the Bournemouth Symphony Orchestra and Kirill Karabits. In 2015, Pohjonen opened the Los Angeles Chamber Orchestra’s season in performances of the Saint-Saëns’ Piano Concerto No. 5 with Jeffrey Kahane, and made his debut with Tonhalle-Orchester Zürich performing Esa-Pekka Salonen’s Piano Concerto with conductor Lionel Bringuier. In 2016, the pianist debuted at the Grant Park Music Festival performing Chopin’s Piano Concerto No. 2, for which the Chicago Tribune praised him for his “pearly tone, articulate touch and supple legato... His sensitivity in unfurling Chopin’s intimate musical grammar was always evident.” Additionally, he gave stunning recital debuts at Beethoven-Haus in Bonn for their Klaviersommer Festival and the Ravinia Festival, and performed Mozart with the KBS Symphony Orchestra in Seoul and in Mexico’s Palacio De Bellas Artes with the Orquesta Sinfónica Nacional.

Pohjonen has given recitals in New York (Carnegie Hall and Lincoln Center), Washington, D.C. (Kennedy Center), San Francisco, Vancouver, Detroit, La Jolla and in London (Wigmore Hall), Hamburg, St. Petersburg, Helsinki, Warsaw, Hong Kong, Antwerp and at the Lucerne Piano, Gilmore, Savonlinna, Bergen and Mecklenburg-Vorpommern festivals. He has performed with the Los Angeles Philharmonic, San Francisco Symphony, Atlanta Symphony, Buffalo Philharmonic, Mostly Mozart Festival Orchestra, Danish National, Malmö, Finnish Radio Symphony, Swedish Radio Symphony, Helsinki Philharmonic, Avanti! Chamber Orchestra, National Arts Centre Orchestra, Scottish Chamber and Philharmonia orchestras, Bournemouth Symphony, Zagrebbacka Filharmonija and Lahti Symphony, with which he toured Japan. Pohjonen performs with many of the world’s foremost conductors including Marin Alsop, Esa-Pekka Salonen, Markus Stenz, Pinchas Zukerman, Lionel Bringuier, Kirill Karabits and Marek Janowski, among others. A frequent guest of the Atlanta Symphony Orchestra, Pohjonen enjoys frequent collaboration with its renowned Music Director, Robert Spano.

Juho Pohjonen pianist

PacificSymphony.org 40th Season | April 2019
Multiple Grammy Award-winning composer Michael Daugherty was born in Cedar Rapids, Iowa in 1954. He is the son of a dance-band drummer and the oldest of five brothers, all professional musicians. Daugherty has achieved international recognition as one of the 10 most performed American composers of concert music, according to the League of American Orchestras. His orchestral music, recorded by Naxos over the last two decades, has received six Grammy Awards, including Best Contemporary Classical Composition in 2011 for Deus ex Machina for Piano and Orchestra, and in 2017 for Tales of Hemingway for Cello and Orchestra.

As a young man, Daugherty studied composition with many of the preeminent composers of the 20th century including Pierre Boulez at IRCAM in Paris and Betsy Jolas at the Paris Conservatory (1979), Jacob Druckman, Earle Brown, Bernard Rands and Roger Reynolds at Yale (1980-82), and György Ligeti in Hamburg (1982-84). Daugherty was also an assistant to jazz arranger Gil Evans in New York from 1980-82.

After teaching composition for five years at Oberlin College, Daugherty joined the University of Michigan School of Music, Theatre and Dance in 1991 as a professor of composition, where he is a mentor to many of today’s most talented young composers. He is also a frequent guest of professional orchestras, festivals, universities and conservatories around the world.

Future commissions include new works for the Pittsburgh Symphony Orchestra (a homage to the art and life of Andy Warhol for the 125th anniversary of the PSO), a violin concerto for violinist Anne Akiko Meyers to be premiered by the National Symphony Orchestra at the Kennedy Center (on aviation pioneer Amelia Earhart) and the Santa Rosa Symphony (a symphonic ode to Jack London’s novel The Call of the Wild).

Daugherty’s music is published by Michael Daugherty Music, PeerMusic Classical and Boosey & Hawkes.
The 2018-19 season marks Music Director Carl St.Clair’s 29th year leading Pacific Symphony. He 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 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 Madame 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 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 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, 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, led by a popular Pops season, and the orchestra has 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 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-X-press, Class Act, Heartstrings, OC Can You Play With Us?, Santa Ana Strings, Strings for Generations and Symphony in the Cities.
Sections listed alphabetically under principal

**FIRST VIOLIN**
- Dennis Kim
  - Concertmaster; Eleanor and Michael Gordon Chair
- Paul Manaster
  - Associate Concertmaster
- Jeanne Skrocki
  - Assistant Concertmaster; Arlene and Seymour Grubman Chair
- Nancy Coade Eldridge
- Christine Frank
- Kimiyo Takeya
- Ayako Sugaya
- Ann Shiau Tenney
- Aiko Nihira
- Robert Schumitzky
- Agnes Gottschewski
- Dana Freeman
- Angel Liu

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

**VIOLA**
- Meredith Crawford
  - Catherine and James Emmi Chair
- Joshua Newburger
  - Carolyn Riley
- John Acevedo
- Adam Neely
- 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

**BASS**
- Steven Edelman
  - Douglas Basye
- Christian Kollagaard
- David Parmeter
- Paul Zibits
- David Black
- Andrew Bumatay
- Constance Deeter

**FLUTE**
- Benjamin Smolen
  - Valorie and Hans Imhof Chair
- Sharon O'Connor
- Cynthia Ellis

**PICCOLO**
- Cynthia Ellis

**OBEO**
- 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 Wailies

**TROMBONE**
- Michael Hoffman
- David Stetson

**TUBA**
- James Self

**TIMPANI**
- Todd Miller

**PERCUSSION**
- Robert A. Slack

**PIANO-CELESTE**
- Sandra Matthews

**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
INTERGALACTIC ADVENTURES
2018-19 FAMILY MUSICAL MORNINGS SERIES

Roger Kalia, conductor
Pacific Symphony Youth Orchestra – Roger Kalia, music director
James McHale, stage director, script writer and Dad
Jason Brewer, Andrew
Rebeka Hoblik, Ella
Jonathan Fisher, Astronaut
Aaron McGee, Astronaut

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NASA footage provided by retired NASA astronaut Steven Ray Swanson. This program has created in consultation with Mr. Swanson and is inspired by his real-life explorations to outer space.
Dear Friends,

Have you ever wanted to travel through outer space? For today's concert, we are going to take a journey through the solar system! We are going to explore different planets and see video from a real life astronaut! During our trip, you will hear the combined forces of the Pacific Symphony and Pacific Symphony Youth Orchestra.

Some of the greatest classical music is inspired by outer space such as Holst's "Mars" and "Jupiter" from "The Planets." Pacific Symphony will also perform Michael Giacchino's exciting score to "Star Trek Into Darkness," which is one of my favorite movie soundtracks! We will also hear the strings' beautiful sound in Rachmaninoff's Symphony No. 2. You can't have a space-themed concert without John Williams' music and we will close out our concert with the Main Theme from "Star Wars."

Our spotlight section for this concert is the brass. The brass section includes the trumpets, French horns, trombones, and tuba. They are featured in every piece on this program, adding majesty and brilliance to the orchestra. Keep an ear open for the famous Main Theme from "Star Wars," which is played by the trumpets!

Thank you for being such an amazing audience this season. I cannot wait to see all of you for our 2019-2020 season, and I look forward to making more memorable musical experiences with all of you.

Sincerely,

Roger

SPOTLIGHT ON BRASS

If you have ever seen a trumpet, French horn, trombone, or tuba and thought they look related, you would be right—they're in the same instrument family! The brass family includes instruments that make sound when a musician buzzes their lips into a mouthpiece.

When a musician plays a brass instrument, the air goes through a long, narrow tube with a bell-shaped end to make the sound you hear. Brass players can change the notes they play by pushing valves, or buttons, to make notes higher or lower. They can also change notes by adjusting their embouchure, or how they shape their lips.

Brass instruments are popular in many different types of ensembles aside from the orchestra—including Mexican bandas, jazz ensembles, and marching bands. These groups might use brass instruments like the euphonium, the flugelhorn, or the sousaphone that you wouldn't normally see in an orchestra!
SPOTLIGHT ON SPACE

What we know of as outer space begins where the Earth’s atmosphere, or shell of air around our planet, disappears. Since space is so far away, for a long time people only knew about space by looking at it through telescopes, which are tools that help us see distant objects. And since there is no air in space, it was once thought impossible for people to go there!

That all changed 50 years ago, in July 1969. NASA (National Aeronautics and Space Administration) launched a spacecraft called Apollo 11 with a goal of landing on the moon. Two astronauts named Neil Armstrong and Edwin “Buzz” Aldrin were on board, and they got to be the first two people to ever set foot on the moon! Since then, we have learned a lot about planets, comets and other space objects from machines called space probes and by sending other astronauts to explore space!
ROGER KALIA  
conductor

Hailed as a conductor who leads with “passionate intensity” and recognized as “one to watch,” Kalia is one of America’s most exciting young conductors. A three-time recipient (2018, 2017, 2013) of The Solti Foundation U.S. Career Assistance Award, Kalia was recently named music director of Orchestra Santa Monica. On top of his work as music director of the Pacific Symphony Youth Orchestra, he has recently been promoted to Pacific Symphony’s associate conductor after four years as assistant conductor. Kalia also serves as co-founder and music director of the Lake George Music Festival in upstate New York, which was recently featured in the League of American Orchestras’ Symphony Magazine as one of the premier summer classical music festivals in the country.

Kalia has served as cover conductor for the Los Angeles Philharmonic, San Diego Symphony, St. Louis Symphony, Kansas City Symphony and Indianapolis Symphony. Kalia started his career as music director of the YMF Debut Orchestra of Los Angeles, following in the footsteps of such conductors as Michael Tilson Thomas and André Previn.

Passionate about teaching the next generation of musicians, Kalia maintains a regular teaching relationship with The Colburn School and California State University, Fullerton, and he recently conducted the Missouri All-State Symphony Orchestra. Kalia has also created family and educational concerts for orchestras across the country in a variety of concert formats including the use of multimedia, semi-staged operas, and collaborations with Cirque de la Symphonie and TV personality Randy Thomas and André Previn.

Rebekah Hoblik is a sophomore at the Orange County School of the Arts in the musical theater conservatory. She is thrilled to be performing with Pacific Symphony yet again after appearing last spring in Beethoven: _Trials and Triumphs_ as Sister. Past roles include Flounder in _The Little Mermaid_ with Chance Theater at “Broadway in the Park” last summer as well as Young Violet in _Violet_ with Chance Theater which was a role she received an LA Stage Alliance Ovation Award nomination for Best Supporting Actress.

JASON BREWER  
“Andrew”

Jason Brewer is 13 years old and in 8th grade. He most recently appeared as The Artful Dodger in _Oliver_ (Musical Theatre West), as Young Will in _Big Fish_ (Chance Theater) and as Colin Craven in _The Secret Garden_ (Chance Theater). Other favorite roles include Asher (The Giver), Dill Harris (To Kill a Mockingbird), Gavroche (Les Miserables), Thor Waldgrave (_The Nerd_) and Bugs (Bud, Not buddy).

Jason loves to sing, tap dance and is teaching himself to play guitar. He also enjoys reading, riding his bike and playing with his dog. He currently studies acting at the Orange County School of the Arts.

REBEKA HOBLIK  
“Elia”

Jonathan Fisher is an actor and current resident of Southern California by way of South Florida, Chicago and Rhode Island, and holds a bachelor’s degree in Theater and English Literature from Northwestern University.

Some favorite recent theatre credits include: _Rosencrantz and Guildenstern are Dead_; _The Winter’s Tale_ and _The Merry Wives of Windsor_ (Shakespeare by the Sea); Elevada, Tribes and _The Eight_: _Reindeer Monologues_; _Macbeth_ (Sacramento Theatre Company); _Henry IV, Part I_ (Shakespeare Orange County); and _The Cripple of Inishmaan_ (Torrance Theatre Co.).

JONATHAN FISHER  
“Astronaut”

Aaron McGee is very excited to be sharing his talents for the first time with Pacific Symphony’s _Intergalactic Adventures_. He is a graduate of the Theatre Arts program at CSU, Fresno and now has over 4 years of acting experience in the surrounding area. His most recent credits include playing Eoghan Hogan in Unbound Production’s _Wicked Lit ’18_ and Topper and Puppeteer in SCR’s _A Christmas Carol_. Some past favorite roles of his include playing Guildenstern in _Rosencrantz and Guildenstern are Dead_ and the Fox in _The Little Prince_. Aaron would like to thank all of those in his life who have supported him and reminded him to never stop reaching for the stars!

THANK YOU!
Pacific Symphony thanks the following for their generous contributions of time to Family Musical Mornings, Musical Carnival, and Heartstrings:

- **Kyler Tagupa**
  - Hearthstrings Coordinator
  - Villa Fundamental Intermediate School Band
- **Volunteers from:**
  - Pacific Symphony League
  - Pacific Symphony Youth Ensembles
  - Parents from our Class Act Partner Schools
  - arts-X-press Alumni
  - Volunteers in Education
- **If you would like to volunteer for Pacific Symphony education programs, please contact Eileen Regullano at (714) 876-2317 or eregullano@pacificsymphony.org for more information.**
Farmers & Merchants Bank (F&M) has long been prominent in the Southern California banking industry, spanning more than 100 years of continuous, successful, family-managed business. F&M also is legendary for its dedication to enriching the communities it serves. Regardless of economic climate, F&M has remained unwavering in its commitment to the arts.

For more than a century, the Walker family has woven its support into the rich fabric and cultural identity of Southern California and views Pacific Symphony as one of the key cultural assets that defines Orange County as a tremendous place to live and work. Because the Walker family believes music education at a young age serves to help establish the cultural tone for future generations, F&M is pleased to be a long-standing sponsor of Pacific Symphony’s Family Musical Mornings.

Fourth-generation Henry W. Walker, F&M’s president, is proud to serve on the Board of Directors of Pacific Symphony and enjoys investing time and energy in the organization.

Beyond its support of the arts, F&M maintains a strong philanthropic orientation, providing funding to a wide array of deserving charitable, civic and religious organizations. The Bank’s corporate philanthropy is complemented at each F&M location, as F&M branch managers engage in community activities and regularly support local endeavors.

Through boom times and economic downturns, F&M has remained one of the strongest banks in California. F&M’s stability is evidenced by high employee retention, yielding customers who get to enjoy banking with the same tellers, loan officers and branch managers for many years—even generations. F&M’s emphasis on relationship banking underscores its venerable standing in Orange and Los Angeles counties.

In addition to an old-fashioned focus on banking driven by personal associations, F&M provides clients with a full range of state-of-the-art banking technology, ranging from remote deposit capture to mobile payment processing solutions.

F&M Bank currently has 24 branches in Southern California, including 13 in Orange County, and is poised for even more growth in the years ahead. The Walker family, along with every member of the Bank’s extended family of employees, is proud to support the arts and warmly welcomes all Pacific Symphony fans.
PACIFIC SYMPHONY YOUTH ORCHESTRA

Roger Kalia, Music Director

Sections listed alphabetically under principal

VIOLIN I
Anna Kim, co-concertmaster
Megan Martono, co-concertmaster
Kaeshav Chandrasekar
Richard Chen
Hannah Kim
Rachel Kim
Sanghyun Kim
Rachel Leong
Stephanie Liao
Rebecca Liu
Sarah Liu
Kevin Lu
David Min
Alex Qu
Aaron To
Hannah Velez
Alice Warden
Matthew Wong
Isabella Yuan
Hannah Zhao

VIOLIN II
Maddie Fruman**
Sarah Kim**
Daniel Apolonio
Richard Feng
Justin Heo
Angela Huang
Grace Jin
Sean Kim
Ellie Nagatomi
Gloria Park
Frankie Son
Justin Song
Rachel Tian
Austine Wang
Curtis Yang
Sein Yun
Mengshu Zhang

VIOLA
Kevin Cho*
Kristina Abyad
Leo Baek
Elaine Chi
Sol Choi
Samantha Hong
Julia Im
Lexi Kim
Jay Lee
Zoe Lee
Michael Moon
Wesley Tjangnaka
Emily Uh
Eleas Vrahnos

CELLO
Priscilla Kim**
Sedong Hwang**
Allison Hu
Andrea Huang
Soojung Ki
Jaden Kim
Danielle Lee
Amy Palm
Giulia Roy
Brandon Shin
Kenneth Yeh
Daniel Yoo

CLARINET
Heejun Park*
Jay Hong
Heera Kamaraj
Justin Lee

BASSOON
Parker Chu
Kevin Bae

FRENCH HORN
Jack Finlay**
Riad Ghandour**
Katelyn Chan
Yolanda Zheng

TRUMPET
Daichi Sakai*
Justine Sato

TROMBONE
Will Gerber*
Terrance Cowley
Emily Minich

BASS TROMBONE
Devon Smith

TUBA
Patrick Zhang*

HARP
Sarah Hsiao*

PIANO
Jocelyn Chen*

PERCUSSION
Jeremy Davis
Justin Ahn
Chris Gaw Gonzalo
Jay Ni
Elliot Shiwota

STAFF
Oscar J. Esteves
Youth Orchestra Manager

PARTICIPATING SCHOOLS
Arnold O. Beckman High School
Cerritos High School
Costa Mesa High School
Crean Lutheran High School
Dana Hills High School
Diamond Bar High School
Fairmont Preparatory Academy
Hope Christian PSP
Irvine High School
Jeffrey Trail Middle School
Northwood High School
Orange County School of the Arts
Pacific Academy
Portola High School
Sage Hill School
Santa Margarita Catholic High School
Stanford Online High School
Torrance High School
Tustin High School
University High School
Valencia High School
Vista Murrieta
Woodbridge High School

*principal
**co-principal
†assistant principal

PacificSymphony.org
RECONNECTING WITH MUSIC AT THE CENTER FOR AUTISM

Oftentimes, families who have a son or daughter on the autism spectrum avoid attending live performances because they worry about how their child will react to an unfamiliar sensory experience. A traditional performance space can be large and intimidating, and the typical presentation may not provide the level of detail and multi-sensory elements that would help a child thrive. Pacific Symphony is helping to minimize this hesitation by partnering with The Center for Autism and Neurodevelopment Disorders to bring live musical performances to these families in a way that works best for them—in a comfortable, sensory-friendly environment where children are free to laugh, dance, play and learn, with music that the whole family can enjoy.

Janavi, an outgoing 8th grader, had never been to a live concert before. As a new student at the Center for Autism, Janavi was looking to make friends with girls her age when she met Mairene, a shy, sweet 7th grader from Irvine. The girls bonded quickly, and Mairene invited Janavi to their first outing: an interactive string quintet concert called “A Night with Pacific Symphony,” hosted by the Center for Autism. Though the experience was new for Janavi, for Mairene it was a second chance to experience live classical music. Her mother Mary explains, “When she was younger, we tried it... I thought she would like it because they did a preview of the show at her school, but we just stayed in the bathroom the whole time.” After that, they stopped attending performances even though Mary and her husband are avid classical music listeners themselves. This time, the Symphony’s concert seemed different, so they decided to give it another chance.

When the two families arrived on the night of the concert, the Center for Autism’s classroom had been transformed into an intimate performance space, where curious spectators would be able to see the musicians and their instruments up close and follow along with images projected on the wall. The girls and their families sat together, nervous and excited about what was to come. As the concert began, they started to relax, comfortable in the familiar setting. Caught up in the moment, Mairene jumped up to dance in the roomy space that was provided for everyone to play and respond to the music in their own way. Janavi stood up and sang along, excited to hear the musicians play two of her favorite songs, “Let It Go,” as well as the “Can-Can.” After the performance, the girls enjoyed playing violins, violas and cellos, as well as interacting with the musicians.

The families left with smiles on their faces and a new enthusiasm for music. “Western classical music is sort of alien for me and my husband,” recalls Janavi’s mother, Jyoti, “so it’s been a very smooth introduction, very non-intimidating. We wouldn’t have taken Janavi to a classical concert because we didn’t know anything about it.” This specialized environment gave them the positive experience they needed to feel confident coming to a Symphony performance at the Renée and Henry Segerstrom Concert Hall. Since that first concert at the Center, the girls, who are now best friends, have attended Family Musical Mornings and Classical performances, sitting together and enjoying the full orchestra and new venue.

However, no one has been more ecstatic than their families. For Jyoti and her husband, Family Musical Mornings were an exploration into the unfamiliar world of classical music. “We never knew about Family Musical Mornings until then,” reflected Jyoti, “so it was nice to know that we could go. I would have thought that it was too formal, or that we’d be disruptive, but it was really a very nice way to open up that world to us.” Mary adds, “We were trying to get Mairene introduced to attending the concerts, but it was difficult. I think because the concert at the Center for Autism was so intimate, so personal, she got more out of it. It was a good transition to try Segerstrom Concert Hall, because now we thought ‘okay, we can do this.’” “It really helped me a lot!” expresses Mairene. “I really loved it.” The success of these one-of-a-kind concerts has been widely apparent, as 88% of participants report having confidence that they can now attend a Pacific Symphony concert with their child, and 100% would like to attend another similar Symphony event.

The Center for Autism gives help and hope to children and families challenged by autism, ADHD and other neurodevelopmental disorders. Not only do they provide early identification and intervention, but they also provide excellence in clinical care and a wide range of educational resources and research to increase the understanding of these disorders, and hope to one day eliminate them altogether. “A Night with Pacific Symphony” at The Center for Autism is one of Pacific Symphony’s Heartstrings Music and Wellness initiatives, which aims to help partners fulfill their missions by making classical music accessible to those who may not be able to attend traditional venues.

For more information about the Center for Autism, please visit their table in the lobby on April 13 at the Family Musical Mornings concerts, or visit www.thecenter4autism.org.
LEADERSHIP AND PASSION INSPIRED BY STRINGS

If you happen to be attending Pacific Symphony's Classical concert “A Space Odyssey,” you might notice a small group of young students who are attentively watching and listening to the performance. The advanced students of Santa Ana Strings are out on a special field trip, the second one this season, to hear the Pacific Symphony and to see their Symphony teaching artists and coaches Adam Neeley, Ayako Sugaya, Agnes Gottschewski and Shelly Shi perform on stage.

The “Advanced Night Out” field trips to the Pacific Symphony provide a unique experience designed just for the students and their teachers. Past trips to Segerstrom Concert Hall have included pre-concert dinners on the plaza, backstage tours, visits with the conductor and even a peek inside the Concertmaster’s dressing room. “This will be my fourth Advanced Night Out,” said Wendy, a 5th grader. “I’m so happy when I get to go on these field trips. I feel really fancy being at the Concert Hall and going to see Pacific Symphony at night.” Dulce, in 4th grade, also shared, “I learn a lot seeing my teachers playing on stage. The music is really beautiful when everyone is playing together.”

A partnership between Pacific Symphony and the Boys & Girls Club of Santa Ana, Santa Ana Strings (SAS) is a free after school music education program that provides violins, instruction from Symphony musicians and performance opportunities to elementary school students from underserved communities. “When we first launched SAS at the Boys & Girls Club, it quickly became apparent that not only were we providing children with an opportunity to learn how to play a musical instrument, we were also giving them a place where they felt they belonged,” recalls Daniel Oguri, Santa Ana Strings Manager. “At first glance SAS might appear to be just a violin instruction program, but if you look a little deeper you’ll see a community where children learn responsibility, teamwork and perseverance through music.” Adam Neeley, a violist with Pacific Symphony and a Teaching Artist with SAS felt drawn to the program because of those qualities that accompany the pursuit of musical excellence, “I just love working with the kids and showing them how to work together to make beautiful music. It’s something they can really be proud of.”

Students accepted into the advanced group have to pass an audition and display their ability and desire to serve as a Student Leader, a role model for other students who are in the beginner and intermediate groups who will soon be following in their footsteps. “It feels awesome to be a Student Leader because you can help show the other students how to be their best,” said Gessel, 5th grade.

For many students in SAS, this is the first time they have ever had the opportunity to learn how to play a musical instrument. “If it wasn’t for SAS, I never would have tried to play an instrument,” confided Valery, in 4th grade, “Now that I’m learning to play violin, it’s given me the confidence to join my school’s music class.” For Gessel, the impact of SAS has affected her entire family, “My parents are so proud of me for being the first and only person in my family to learn how to play an instrument. They never had the chance to do something like this.”

Arely, 5th grade, is especially excited to share music with her family. She’s learning how to play “Pimpón,” a Spanish children’s song, saying, “It makes me happy because my Dad always used to sing that song to me when I was growing up. Once I learn it, I’ll be able to play it for him this time.”

Santa Ana Strings is one of Pacific Symphony’s Heartstrings programs, a major community-wide program providing free access to concerts, hands-on enrichment activities and transportation for a range of underserved local residents in partnership with Orange County agencies. Pacific Symphony is committed to sharing the joy and power of music with all Orange County residents, regardless of their age, background, socioeconomic conditions or other circumstances. For more information about the Boys & Girls Club of Santa Ana visit www.boysandgirlsclub.com.

For more information on Heartstrings, please contact Mary Hawkes at mhawkes@pacificsymphony.org or visit www.PacificSymphony.org/Heartstrings
DEFIANT REQUIEM: VERDI AT TEREZÍN
SPECIAL CONCERT

Verdi

REQUIEM MASS
Requiem and Kyrie
Dies Irae
Offertorio
Sanctus
Agnus Dei
Lux aeterna
Libera me

This concert will be performed without intermission

Pacific Symphony
Murry Sidlin, conductor
John Rubinstein, actor (“Rafi Schächter”)
David Prather, actor (“The Lecturer”)
Aga Mikolaj, soprano
Ann McMahon Quintero, mezzo-soprano
Edgaras Montvidas, tenor
Nathan Stark, bass
Pacific Chorale—Robert Istad, artistic director

Tuesday, April 16, 2019 @ 8 p.m.
Segerstrom Center for the Arts
Renée and Henry Segerstrom Concert Hall
**PROGRAM NOTES**

“Defiant Requiem: Verdi at Terezín”

Defiant Requiem: Verdi at Terezín is a unique concert-drama that commemorates the remarkable story of courageous Jewish prisoners in the Theresienstadt Concentration Camp (Terezín) during World War II, who performed the ambitious Verdi Requiem while enduring the depths of human degradation. Rafael Schächter (1905-1945), a graduate of the Prague Conservatory, using a smuggled score and single piano, organized a 150-person Jewish choir that performed Verdi’s celebrated Requiem 16 times between 1943 and 1944. Schächter selected this highly dramatic composition by the great Italian composer because of the power of both the music and its Latin text.

This is not an ordinary performance of the Verdi Requiem, but a concert-drama created by Maestro Murry Sidlin as a tribute to the inspired leadership and courage of Rafael Schächter and the Terezín choir. It combines the magnificent music of Giuseppe Verdi’s Requiem with video testimony from survivors of the original chorus, and segments of the Nazi propaganda film made at Terezín in 1944, used to deceive the world about the living conditions of Jews in the camp. The performance also includes actors who speak the words of conductor Rafael Schächter and others.

The text of the Requiem is part of the living liturgy of the Catholic Church. But for Schächter and the Terezín Jews, it was their act of defiance; a temporary solace from their brutal confinement and likely deportation, an assurance of God’s presence and a desire to express a collective spiritual belief in their own humanity amidst the unspeakable violations perpetrated against them. The longest section of Verdi’s score, the Dies irae (“Day of Wrath”), was seen by Schächter and the choir as a certainty of what awaited their Nazi oppressors: “nothing shall remain unavenged.” Singing these words to the Nazis gave the prisoners the courage to persevere and to defy Nazi brutality, however temporarily. Schächter told the members of the choir: “We will sing to the Nazis what we cannot say to them.”

Following the deportation of close to 470 Jews from Denmark to Theresienstadt, at the urging of the Danish King, the Nazis agreed to permit a delegation from the International Red Cross to visit Theresienstadt. The Nazis made elaborate and cunning efforts in advance of the visit to deceive the delegation and the world. On June 23, 1944, the International Red Cross and members of the Nazi high command came to Theresienstadt for an “inspection.” Rafael Schächter and his choir were ordered, under duress, to entertain the delegation with what became their last, and most bittersweet, performance of the Requiem.

On October 16, 1944, four months after the final performance, Schächter and most of the choir were deported to Auschwitz. The majority were immediately murdered in the gas chambers. Schächter survived Auschwitz, but in the spring of 1945, at age 39 and with a great career ahead of him, he most likely perished on a death march. A month later, Czechoslovakia was liberated.

The concert this evening honors the memory of Rafael Schächter, his choir, and the performances of Verdi’s Requiem in Terezín. This concert celebrates Schächter’s moral courage and the transcendent power of the arts and humanities. Resonating throughout the performance is the universal message that the human spirit can be elevated in the most oppressive conditions, that hope and resilience are indomitable, that mankind can rise above bondage and horror. Schächter and his fellow Jewish prisoners demonstrated that it is possible to respond to the worst of mankind with the best of mankind.

The lessons of Terezín are powerful, dramatic and inspirational, with a contemporary message of hope for all who are caught up in conflict and who hear this story.

---

**Giuseppe Verdi**

*Born:* 1813, Le Roncole, Italy

*Died:* 1901, Milan, Italy

**Requiem**

*Composed:* 1874

*World premiere:* May 22, 1874, in Milan’s San Marco church

*Most recent Pacific Symphony performance:* Nov. 3, 2013, with John Alexander conducting

**Instrumentation:** 3 flutes (1 doubling piccolo), 2 oboes, 2 clarinets, 4 bassoons; 4 horns, 8 trumpets (with 4 offstage), 3 trombones, tuba; timpani, percussion; strings: solo soprano, solo alto, solo tenor, solo bass, chorus

**Estimated duration:** 1:24
I. Requiem et Kyrie – *Solo Quartet and Chorus*

Requiem aeternam dona eis, Domine, et lux perpetua luceat eis.
Te decet hymnus, Deus, in Sion, et tibi reddetur votum in Jerusalem.
Exaudi orationem meam, ad te omnis caro veniet.
Requiem aeternam dona eis, Domine, et lux perpetua luceat eis.

Kyrie eleison.
Christe eleison.
Kyrie eleison.

Grant them eternal rest, O Lord,
and let everlasting light shine upon them.
A hymn, O God, becometh upon Thee in Sion,
and a vow shall be paid to Thee in Jerusalem.
Hear my prayer;
before Thee all flesh shall come.
Grant them eternal rest, O Lord,
and let everlasting light shine upon them.

Lord, have mercy upon us.
Christ, have mercy upon us.
Lord, have mercy upon us.

II. Dies irae – *Chorus*

Dies irae, dies illa, solvet saeclum in favilla,
teste David cum Sibylla.
Quantus tremor est futurus, quando judex est venturus
cuncta stricte discussurus.

The day of wrath, that day will dissolve the world in ashes,
as David prophesied with the Sibyl.
How great a terror there will be when the Judge shall come
who will thresh out everything thoroughly!

Tuba mirum – *Chorus*

Tuba mirum spargens sonum per sepulcra regionum
coget omnes ante thronum.

The trumpet, scattering a wondrous sound
through the tombs of every land,
will gather all before the throne

Mors stupebit – *Bass*

Mors stupebit et natura, cum resurget creatura, judicanti responsura.

Death and nature shall stand amazed when creation rises again
to answer to the Judge.
**Liber scriptus – Mezzo-soprano and Chorus**

Liber scriptus proferetur in quo totum continetur, unde mundus judicetur.

Judex ergo cum sedebit, quidquid latet apparebit, nil inultum remanebit.

Dies irae, dies illa, solvet saeculum in favilla, teste David cum Sibylla.

A written book will be brought forth which contains everything for which the world shall be judged.

And so when the Judge takes his seat whatever is hidden shall be made manifest, nothing shall remain unavenged.

The day of wrath, that day will dissolve the world in ashes, as David prophesied with the Sibyl.

---

**Quid sum miser – Soprano, Mezzo-soprano, and Tenor**

Quid sum miser tunc dicturus? Quem patronum rogaturus, cum vix justus sit securus?

What shall I, a wretch, say then? Whom shall I ask to plead for me, when scarcely the righteous are safe?

---

**Rex tremendae – Quartet and Chorus**

Rex tremendae majestatis, qui salvandos salvas gratis, salva me, fons pietatis

King of dreadful majesty, who freely saves the redeemed, save me, O Fount of Pity.

---

**Recordare – Soprano and Mezzo-soprano**

Recordare, Jesu pie, quod sum causa tuae viae, ne me perdas illa die. Quaerens me, sedisti lassus, redemisti crucem passus; tantus labor non sit cassus.

Recall, merciful Jesus, that I was the reason for Thy journey: do not destroy me on that day. Seeking me, Thou didst sit down weary, Thou didst redeem me, having endured the Cross: let not such great pains have been in vain.

Juste judex ultiosis, donum fac remissionis ante diem rationis

Righteous Judge of vengeance, give me the gift of redemption before the day of reckoning.
**Ingemisco – Tenor**

Ingemisco tanquam reus, 
culpa rubet vultus meus, 
supplicanti parce, Deus. 
Qui Mariam absolvisti, 
et latronem exaudisti, 
mihis quoque sper diediti. 
Preces meae non sunt dignae, 
sed tu, bonus, fac benigne, 
ne perenni cremer igne. 
Inter oves locum praesta, 
et ab haedis me sequestra, 
statuens in parte dextra.

I groan as one guilty, 
and my face blushed with guilt. 
spare the suppliant, 0 God. 
Thou who didst absolve Mary [Magdalene] 
and hear the prayer of the thief, 
hatst given me hope as well. 
My prayers are not worthy, 
but Thou, O good one, show mercy, 
lest I burn in everlasting fire. 
Give me a place among the sheep, 
and separate me from the goats, 
placing me on Thy right hand.

**Confutatis – Bass and Chorus**

Confutatis maledictis, 
flammis acribus addictis, 
voca me cum benedictis. 
Oro supplex et acclinis, 
cor contritum quasi cinis, 
gere curam mei finis.

Dies irae, dies illa, 
solvet saeclum in favilla, 
teste David cum Sibylla.

When the damned are confounded 
and consigned to scarring flames, 
call me to be with the blessed. 
I pray, suppliant and kneeling, 
a heart as contrite as ashes, 
take Thou my ending into Thy care.

The day of wrath, that day 
will dissolve the world in ashes, 
as David prophesied with the Sibyl

**Lacrimosa – Solo Quartet and Chorus**

Lacrimosa dies illa, 
qua resurget ex favilla 
judicandus homo reus. 
Huic ergo parce Deus, 
pie Jesu Domine, 
dona eis requiem. Amen.

That day is one of weeping 
on which shall rise again from the ashes 
the guilty man, to be judged. 
Therefore spare this one, O God, 
merciful Lord Jesus. 
Grant them rest. Amen
III. Offertorio – Solo Quartet

Domine Jesu Christe, rex gloriae, liberam omnium fidelium defunctorum de poenis inferni et de profundo lacu.

Libera eas de ore leonis, ne absorbeat eas tartarus, ne cadant in obscum; sed signifer sanctus Michael repraesentet eas in lucem sanctam, quam olim Abrahae promisisti, et semini ejus.

Hostias et preces tibi, Domine laudis offerimus. Tu suscipe pro animabus illis, quarum hodie memoriam facimus; fac eas, Domine, de morte transire ad vitam, quam olim Abrahae promisisti, et semini ejus.

Lord Jesus Christ, King of Glory, deliver the souls of all the faithful departed from the pains of hell and from the bottomless pit.

Deliver them from the jaws of the lion, that hell may not swallow them up, and they may not fall into darkness; but may the holy standard-bearer Michael bring them into the holy light, as Thou didst promise of old to Abraham and his seed.

We offer unto Thee, O Lord, sacrifices and prayers of praise. Do Thou receive them on behalf of those souls whom we commemorate this day. Allow them, Lord, to pass from death to life, as Thou didst promise of old to Abraham and his seed.

IV. Sanctus – Chorus I and Chorus II

Sanctus, sanctus, sanctus, Dominus Deus Sabaoth! Pleni sunt coeli et terra gloria tua. Hosanna in excelsis! Benedictus qui venit in nomine Domini. Hosanna in excelsis!

Holy, holy, holy, Lord God of Hosts! Heaven and earth are full of Thy glory. Hosanna in the highest! Blessed is he that cometh in the name of the Lord. Hosanna in the highest!
IV. Agnus Dei – *Soprano, Mezzo-soprano, and Chorus*

Lux aeterna luceat eis, Domine, cum sanctis tuis in aeternum, quia pius es.
Requiem aeternam dona eis, Domine, et lux perpetua luceat eis; cum sanctis tuis in aeternum, quia pius es.

Let everlasting light shine on them, O Lord, with Thy saints forever, for Thou art merciful.
Grant them eternal rest, O Lord, and let everlasting light shine upon them; with Thy saints forever, for Thou art merciful.

VII. Libera me – *Soprano and Chorus*

Libera me, Domine, de morte aeterna in die illa tremenda; quando coeli movendi sunt et terra. Dum veneris judicare saeculum per ignem.

Tremens factus sum ego et timeo, dum discussio venerit atque ventura ira.

Quando coeli movendi sunt et terra.

Dies irae, dies illa, calamitatis et miserieae, dies magna et amara valde.

Requiem aeternam dona eis, Domine, et lux perpetua luceat eis.

Libera me, Domine, de morte aeterna in die illa tremenda.

Deliver me, O Lord, from eternal death on that awful day when the heavens and earth shall be moved. When Thou shall come to judge the world with fire.
I am seized with trembling and I fear the time when the trial shall approach, and the wrath to come.
When the heavens and the earth shall be shaken.
The day of wrath, that day, of calamity and misery, a dreadful and exceedingly bitter day.
Grant them eternal rest, O Lord, and let everlasting light shine upon them.
Deliver me, O Lord, from eternal death on that awful day.
Murry Sidlin, a conductor with a unique gift for engaging audiences, continues a diverse and distinctive musical career. He is president and creative director of The Defiant Requiem Foundation, an organization that sponsors live concert performances of Defiant Requiem: Verdi at Terezín and Hours of Freedom: The Story of the Terezín Composer; as well as other projects including the documentary film, Defiant Requiem; a new docudrama called Mass Appeal, 1943; and The Rafael Schächter Institute for Arts and Humanities at Terezín. In addition, he lectures extensively on the arts and humanities as practiced by the prisoners in the Theresienstadt (Terezín) Concentration Camp.

Sidlin began his career as assistant conductor of the Baltimore Symphony under Sergiu Comissiona and then was appointed resident conductor of the National Symphony Orchestra by Antal Doráti. He has served as music director of the New Haven and Long Beach symphonies, the Tulsa Philharmonic and the Connecticut Ballet. For eight years, he was resident conductor of the Oregon Symphony and, from 2002 to 2010, he served as dean of the School of Music at The Catholic University of America in Washington, D.C. He has conducted more than 300 concerts with the San Diego Symphony and conducted 18 consecutive New Year’s Eve Gala concerts at the John F. Kennedy Center for the Performing Arts in Washington, D.C., with the National Symphony Orchestra. For 33 years, Sidlin was resident artist/teacher and associate director of conducting studies at the Aspen Music Festival where, with conductor David Zinman, he developed the American Academy of Conducting.

Sidlin has also appeared as guest conductor around the world. In the U.S. he has conducted the Atlanta, New Mexico, New Orleans, Pittsburgh, Seattle and St. Louis symphony orchestras; the Colorado, Honolulu, Houston, San Antonio, San Francisco and Utah symphonies; the Florida and Minnesota orchestras; the Chicago Philharmonic; and the Boston Pops. In Canada, he has led orchestras in Edmonton, Québec, Vancouver and Victoria. Foreign orchestras Murry Sidlin has worked with include the Czech National, Iceland, Jerusalem, Lithuanian National, MAV (Budapest) and Spanish Radio and Television (Madrid) symphony orchestras; the George Enescu Philharmonic; the Hungarian State Opera Orchestra; I Solisti Veneti; the Konzerthaus Orchester Berlin; the Monte-Carlo Philharmonic Orchestra; the Orquestra Gulbenkian (Lisbon); and the Orchester Wiener Akademie, among many others.

In 1987, Sidlin collaborated with the celebrated American composer Aaron Copland to orchestrate a new chamber ensemble version of Copland’s full-length opera The Tender Land. Later, he created a suite from the opera to serve as a companion work to Copland’s chamber version of Appalachian Spring.

Sidlin studied with the legendary pedagogues Leon Barzin and Sergiu Celibidache. He was appointed by Presidents Ford and Carter to serve on the White House Commission of Presidential Scholars. He won national acclaim for the television series Music Is..., a 10-part series about music for children that was seen on PBS for five years. In 1997, the National Association of Independent Schools of Music recognized Sidlin as Educator of the Year. He has been featured on NBC’s Today Show, ABC’s Good Morning America, CBS Sunday Morning, and CNN International. In May 2011, Sidlin received the Distinguished Alumnus Award from the Peabody Conservatory of Johns Hopkins University, his alma mater. In September 2011, the Archbishop of Prague presented him with the medal of St. Agnes of Bohemia for his dedication to illuminating the legacy of Terezín. In January 2013, Sidlin was nominated to the International Board of Governors of the Jerusalem Academy of Music and Dance. Sidlin received the Simon Wiesenthal Center’s Medal of Valor on June 11, 2013, for his extraordinary efforts to keep alive the memory of Rafael Schächter.
Dr. Robert Istad became artistic director of Pacific Chorale in the 2017-18 50th Season, after serving as the Chorale’s assistant conductor since 2004.

He has conducted both Pacific Chorale and Pacific Symphony, and has prepared choruses for a number of America’s finest conductors and orchestras, including: Gustavo Dudamel and the Los Angeles Philharmonic, Carl St. Clair and Pacific Symphony, Esa-Pekka Salonen and the Los Angeles Philharmonic, Nicholas McGegan and the Philharmonia Baroque Orchestra, and Keith Lockhart and the Boston Pops Esplanade Orchestra, as well as conductors Vasily Sinaisky, Sir Andrew Davis, Bramwell Tovey, Thomas Wilkins, John Williams, Eugene Kohn, Steven Mercurio, Richard Kaufman, Eric Whitacre, William Lacey, Giancarlo Guerrero, Marin Alsop, George Fenton, Case Scaglione, Robert Moody, John Alexander, William Dehning and David Lockington.

Istad also serves as professor of music and director of choral studies at California State University, Fullerton, where he conducts the University Singers and Women’s Choir in addition to teaching courses in conducting, advanced interpretation and literature. He and his singers were featured at the 2013 ACDA National Conference in Dallas, and the 2012 ACDA Western Division Conference in Reno. Istad’s University Singers also performed for the 2013 National Collegiate Choral Organization National Conference in Charleston. Istad and the CSUF University Singers have performed all over the world, including a 2015 residency and performances in Paris, France, engagements at the 2012 Ottobeuren Festival of Music in Germany, the 2012 Eingen Festival of Music in Germany, a 2010 performance for UNESCO in Pisa, Italy, and in 2008 at the world-famous Liszt Academy of Music in Budapest, Hungary.

Istad received his bachelor’s degree in music from Augustana College in Rock Island, Ill., his master’s degree in choral conducting from California State University, Fullerton and his doctor of musical arts in choral music at the University of Southern California. He studied conducting with Dr. William Dehning, John Alexander and Dr. Jon Hurty.

Istad is president of the California Choral Directors Association, and is in demand as an adjudicator, guest conductor, speaker and clinician throughout the nation.
Founded in 1968, the Pacific Chorale is internationally recognized for its exceptional artistic expression, stimulating, American-focused programming and influential education programs. The chorale presents a season at Segerstrom Center for the Arts and performs regularly with the nation’s leading symphonies. It has infused an Old World art form with California’s innovation and cultural independence, developing innovative new concepts in programming and expanding the traditional concepts of choral repertoire and performance.

The Pacific Chorale comprises 140 professional and volunteer singers. In addition to its longstanding partnership with Pacific Symphony, the Chorale has performed with such renowned American ensembles as the Los Angeles Philharmonic, Boston Symphony Orchestra, National Symphony Orchestra, San Diego Symphony, Los Angeles Chamber Orchestra, Philharmonia Baroque Orchestra and Musica Angelica Baroque Orchestra. Other collaborations within the Southern California community include performances with the Hollywood Bowl Orchestra and the Long Beach, Pasadena and Riverside symphonies. The Chorale has toured extensively in Europe, South America and Asia, and has collaborated with the London Symphony Orchestra, Munich Symphony Orchestra, Orchestre Lamoureux, Orchestre de Saint-Louis-en-Île, National Orchestra of Belgium, China National Symphony Orchestra, Hong Kong Sinfonietta, Estonian National Symphony Orchestra and Argentine National Symphony Orchestra.

The Pacific Chorale can be heard on numerous recordings, including American Voices, a collection of American choral works; Songs of Eternity by James Hopkins and Voices by Stephen Paulus, featuring Pacific Symphony; Christmas Time Is Here; a live recording of Rachmaninoff’s Vespers; the world premiere recording of Frank Ticheli’s The Shore for chorus and orchestra; and the world premiere recording of Jake Heggie’s choral opera The Radio Hour. The Chorale also appears on six recordings released by Pacific Symphony: Elliot Goldenthal’s Fire Water Paper: A Vietnam Oratorio, Richard Danielpour’s An American Requiem and Toward a Season of Peace, Philip Glass’ The Passion of Ramakrishna, Michael Daugherty’s Mount Rushmore, and William Bolcom’s Prometheus with pianist Jeffrey Biegel—all conducted by Carl St.Clair.

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The Joshua's Horn Society is a group of business, community and cultural leaders with a passion for classical music, who may open avenues of engagement to the Jewish communities of Orange County. The Joshua's Horn Society members are generously supportive of Pacific Symphony's efforts to build long-term partnerships with the growing and long-term Jewish and Jewish-American residents and leaders in the region in order to support cultural celebrations and deepen understanding.

- **Mahler:** $108,000
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*APRIL 2019 | 40th Season PacificSymphony.org*
## Music of Queen

2018-19 Pacific Symphony Pops

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Friday, April 26, 2019 @ 8 p.m.
Saturday, April 27, 2019 @ 8 p.m.
Segerstrom Center for the Arts
Renée and Henry Segerstrom Concert Hall

The Saturday performance is generously sponsored by Nancy & Rick Muth.

The Saturday performance is generously sponsored by ORCO Block and Hardscape.
Windborne Productions, Inc. has been in existence since 1990, beginning work in both television and movies. Music is a large part of what their media division does, and the founder of Windborne, Brent Havens, has been writing music for television, theatrical movies, music libraries and industrial productions since 1980. Their first live production of classic rock music with orchestra was in late 1995—“The Music of Led Zeppelin.” After the initial response from that show, they realized that this was something that had the potential to spread throughout the country. That is exactly what happened and 12 different shows later, Windborne personnel have traveled the world touring the music of Led Zeppelin, Pink Floyd, The Eagles, The Doors, Queen, Michael Jackson, The Who, U2, Whitney Houston, the Rolling Stones and Journey with orchestras great and small. They are looking to the future to keep Windborne on the cutting edge of live and recorded music production.

**Mission Statement**

Windborne strives to present excellent productions with the most talented personnel and the best attitudes possible. They seek to stay on the cutting edge of the live and recorded music industry and present the best quality shows and recordings. They want our listeners to be enveloped in the rich musical heritage of these classic rock groups.
Equally adept at conducting classical and pops programs, Albert-George Schram has led a wide variety of repertoire for many orchestras in the U.S. and abroad. Schram is currently resident staff conductor of the Columbus (Ohio) Symphony and Charlotte Symphony orchestras. He has conducted classical, pops, holiday and educational concerts for both. He has also served as music director of the Lubbock Symphony and the Lynn Philharmonia (Florida). Most recently, Schram concluded his tenure as resident conductor of the Nashville Symphony Orchestra. Previously he has held titled positions with the Louisville Philharmonic and Florida Philharmonic orchestras.

Schram's guest-conducting roster has included the symphonies of Dallas, Charlotte, Tucson, New Orleans, Oklahoma City, Louisville, Spokane, San Antonio and Orlando, among others. His conducting engagements abroad have been with the Netherlands Radio Philharmonic, the KBS (Seoul) and Teagu Symphonies in Korea, the Orquesta Sinfonica Nacional of Bolivia, the Orquesta Sinfonica Universidad Nacional de Cuyo (Mendoza) in Argentina, the National Symphony Orchestra of Uzbekistan and the Orchester der Allgemeinen Musikgesellschaft (Luzern) in Switzerland.

Educated at The Hague Conservatory in his native Netherlands, Schram has also studied at the Universities of Calgary and Victoria in Canada, and the University of Washington. His teachers have included Rafael Kubelik, Franco Ferrara, Abraham Kaplan and Neeme Järvi.

On the classical side, Schram has worked with many distinguished artists, including pianists Lang Lang and Olga Kern and violinist Elmar Oliveira, among many others. His vast performance repertoire has included most of the standard symphonic masterpieces, especially the great symphonies of Gustav Mahler, the subject of his dissertation. He has had a lifelong affinity for performing the great choral-orchestral works, in particular the Requiems of Verdi, Mozart, Berlioz and others. This, in addition to music by such acclaimed contemporary composers as John Corigliano and Jennifer Higdon. As a pops conductor, Schram has worked with James Taylor, Art Garfunkel, Chris Botti, Boyz II Men, LeAnn Rimes, Kenny G, Olivia Newton-John, Smokey Robinson, Chicago, Aretha Franklin and numerous others.

He has created a large variety of themed programs, celebrating everything from “Home for the Holidays” (Christmas), and “That’s Amore” (Valentine’s), to swinging jazz big band, country and soul music.

Schram currently resides in Florida with his wife, Debbie. Their three children are all grown up. In his spare time, he is an avid racquetball player and a certified group fitness instructor.
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