



Sandbox Percussion, Guest Artists



Lang Lang, Piano



Viet Cuong, Composer



**SPECIAL**

Lang Lang Returns  
September 18, 2022

*Lang Lang, pianist*



**OPENING WEEKEND**

Beethoven & Boléro  
September 22-24, 2022

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





# Welcome to the 2022-23 Season

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

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

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

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

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

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



# Music Director Carl St.Clair

**The 2022-23 season marks Music Director Carl St.Clair's 33rd year leading Pacific Symphony.** St.Clair is one of the longest-tenured conductors of the major American orchestras. St.Clair's lengthy history solidifies the strong relationship he has forged with the musicians and community. His continuing role also lends stability to the organization and continuity to his vision for the Symphony's future. Few orchestras can claim such rapid artistic development as Pacific Symphony—the largest-budgeted orchestra formed in the United States in the last 50 years, due in large part to St.Clair's leadership.

During his tenure, St.Clair has become widely recognized for his musically distinguished performances, his commitment to building outstanding educational programs, and his innovative approaches to programming. In April 2018, St.Clair led Pacific Symphony in its sold-out Carnegie Hall debut, as the finale to the Carnegie's yearlong celebration of preeminent composer Philip Glass' 80th birthday, ending in a standing ovation with *The New York Times* calling the Symphony "a major ensemble!" He led Pacific Symphony on its first tour to China in May 2018, the orchestra's first international tour since touring Europe in 2006. The orchestra made its national PBS debut in June 2018 on *Great Performances* with Peter Boyer's *Ellis Island: The Dream of America*, conducted by St.Clair. Among St.Clair's many creative endeavors are the highly acclaimed American Composers Festival, which began in 2000, and the opera initiative, "Symphonic Voices," which has included concert-opera productions of *Madama Butterfly*, *The Magic Flute*, *Aida*, *Turandot*, *Carmen*, *La Traviata*, *Tosca*, and *La Bohème* in previous seasons.

St.Clair's commitment to the development and performance of new works by composers is evident in the wealth of commissions and recordings by the Symphony. The 2016-17 season featured commissions by pianist/composer Conrad Tao and composer-in-residence Narong Prangcharoen, a follow-up to the recent slate of recordings of works commissioned and performed by the Symphony in recent years. These include John Wineglass' *Alone Together* (2021), William Bolcom's *Songs of Lorca* and *Prometheus* (2015-16), Elliot Goldenthal's *Symphony in G-sharp Minor* (2014-15), Richard Danielpour's *Toward a Season of Peace* (2013-14), Philip Glass' *The Passion of Ramakrishna* (2012-13), and Michael Daugherty's *Mount Rushmore*, and *The Gospel According to Sister Aimee* (2012-13). St.Clair has led the orchestra in other critically acclaimed albums including two piano concertos of Lukas Foss, Danielpour's *An American Requiem*, and Goldenthal's *Fire Water Paper: A Vietnam Oratorio* with cellist Yo-Yo Ma. Other commissioned composers include James Newton Howard, Zhou Long, Tobias Picker, Frank Ticheli, Sir James MacMillan, Chen Yi, Curt Cacioppo, Stephen Scott, Jim Self (Pacific Symphony's principal tubist), and Christopher Theofanidis.

In 2006-07, St.Clair led the orchestra's historic move into its home at the Renée and Henry Segerstrom Concert Hall at Segerstrom Center for the Arts. The move came on the heels of the landmark 2005-06 season that included St.Clair leading the Symphony on its first European tour—nine cities in three countries playing before capacity houses and receiving extraordinary responses and reviews. From 2008-10, St.Clair was general music director for the Komische Oper in Berlin. He also served as general music director and chief conductor of the German National Theater and Staatskapelle (GNTS) in Weimar, Germany, where he led Wagner's *Ring Cycle* to critical acclaim. He was the first non-European to hold his position at the GNTS; the role also gave him the distinction of simultaneously leading one of the newest orchestras in America and one of the oldest in Europe.

In 2014, St.Clair became the music director of the National Symphony Orchestra in Costa Rica. His international career also has him conducting abroad several months a year, and he has appeared with orchestras throughout the world. St.Clair has led the Boston Symphony Orchestra (where he served as assistant conductor for several years), New York Philharmonic, Philadelphia Orchestra, Los Angeles Philharmonic, and the San Francisco, Seattle, Detroit, Atlanta, Houston, Indianapolis, Montreal, Toronto, and Vancouver symphonies, among many.

Carl St.Clair is a strong advocate of music education for all ages and is internationally recognized for his distinguished career as a master teacher. He has been essential to the creation and implementation of the Symphony's education and community engagement programs including Pacific Symphony Youth Ensembles, Heartstrings, Sunday Matinéés, OC Can You Play With Us?, *arts-X-press*, and *Class Act*. In addition to his professional conducting career, St.Clair has worked with most major music schools across the country. In 2018, Chapman University President Danielle Struppa appointed St.Clair as a Presidential Fellow, working closely with the students of the College of the Performing Arts at Chapman University. St.Clair has been named "Distinguished Alumni in Residence" at the University of Texas Butler School of Music beginning 2019. And, for over 25 years, he has had a continuing relationship with the USC Thornton School of Music where he is artistic leader and principal conductor of the orchestral program.



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

Currently in its 44th season, the Symphony is the largest orchestra formed in the U.S. in the last 50 years and is recognized as an outstanding ensemble making strides on both the national and international scene, as well as in its own community of Orange County. In April 2018, Pacific Symphony made its debut at Carnegie Hall as one of two orchestras invited to perform during a yearlong celebration of composer Philip Glass' 80th birthday, and the following month the orchestra toured China. The orchestra made its national PBS debut in June 2018 on *Great Performances* with Peter Boyer's *Ellis Island: The Dream of America*, conducted by St.Clair. Presenting more than 100 concerts and events each year and a rich array of education and community engagement programs, the Symphony reaches more than 300,000 residents—from school children to senior citizens.

The Symphony offers repertoire ranging from the great orchestral masterworks to music from today's most prominent composers. Just over a decade ago, the Symphony launched the highly successful opera initiative, "Symphonic Voices," which continues in April 2023 with Verdi's *Rigoletto*. It also offers an in-demand Pops season, enhanced by state-of-the-art video and sound, led by celebrated pops conductors. Each season also includes Café Ludwig, a chamber music series; an educational Family Musical Mornings series; and Sunday Matinees, an orchestral matinee series offering rich explorations of selected works led by St.Clair.

Founded in 1978 as a collaboration between California State University, Fullerton (CSUF) and North Orange County community leaders led by Marcy Mulville, the Symphony performed its first concerts at Fullerton's Plummer Auditorium as the Pacific Chamber Orchestra, under the baton of then-CSUF orchestra conductor Keith Clark. Two seasons later, the Symphony expanded its size and changed its name to Pacific Symphony Orchestra. Then, in 1981-82, the orchestra moved to Knott's Berry Farm for one year. The subsequent four seasons, led by Clark, took place at Santa Ana High School auditorium where the Symphony also made its first six acclaimed recordings. In September 1986, the Symphony moved to the new Orange County Performing Arts Center, and from 1987-2016, the orchestra additionally presented a Summer Festival at Irvine Meadows Amphitheatre. In 2006, the

Symphony moved into the Renée and Henry Segerstrom Concert Hall, with striking architecture by Cesar Pelli and acoustics by Russell Johnson. In 2008, the Symphony inaugurated the hall's critically acclaimed 4,322-pipe William J. Gillespie Concert Organ. The orchestra embarked on its first European tour in 2006, performing in nine cities in three countries.

Recordings commissioned and performed by the Symphony include the release of William Bolcom's *Songs of Lorca* and *Prometheus* (2015-16), Richard Danielpour's *Toward a Season of Peace*, Philip Glass' *The Passion of Ramakrishna* (2013-14), as well as Michael Daugherty's *Mount Rushmore* and *The Gospel According to Sister Aimee* (2012-13). In 2014-15, Elliot Goldenthal released a recording of his Symphony in G-sharp Minor, written for and performed by the Symphony. The Symphony has also commissioned and recorded *An American Requiem* by Danielpour and *Fire Water Paper: A Vietnam Oratorio* by Goldenthal featuring Yo-Yo Ma. Other recordings have included collaborations with such composers as Lukas Foss and Toru Takemitsu. Other leading composers commissioned by the Symphony include Paul Chihara, Daniel Catán, James Newton Howard, William Kraft, Ana Lara, Tobias Picker, Christopher Theofanidis, Frank Ticheli, John Wineglass, Sir James Macmillan, and Chen Yi.

In both 2005 and 2010, the Symphony received the prestigious ASCAP Award for Adventurous Programming. Also in 2010, a study by the League of American Orchestras, *Fearless Journeys*, included the Symphony as one of the country's five most innovative orchestras. The Symphony's award-winning education and community engagement programs benefit from the vision of St.Clair and are designed to integrate the orchestra and its music into the community in ways that stimulate all ages. The Symphony's Class Act program has been honored as one of nine exemplary orchestra education programs by the National Endowment for the Arts and the League of American Orchestras. The list of instrumental training initiatives includes Pacific Symphony Youth Orchestra, Pacific Symphony Youth Wind Ensemble, Pacific Symphony Santiago Strings, and new this season, Pacific Symphony Youth Concert Band. The Symphony also spreads the joy of music through *arts-X-press*, Class Act, Heartstrings, OC Can You Play With Us?, Santa Ana Strings, Strings for Generations, *Symphony on the Go!*, and Symphony in the Cities.

# Pacific Symphony

Carl St.Clair • Music Director

*William J. Gillespie Music Director Chair*

Richard Kaufman • Principal Pops Conductor Laureate

*Hal and Jeanette Segerstrom Family Foundation Principal Pops Conductor Chair*

Jacob Sustaita • Assistant Conductor

*Mary E. Moore Family Assistant Conductor Chair*

## FIRST VIOLIN

Dennis Kim  
*Concertmaster;  
Eleanor and Michael Gordon Chair*

Vacant  
*Associate Concertmaster  
Arlene and Seymour Grubman Chair*

Christine Frank  
Kimiyo Takeya  
Ayako Sugaya +  
Ann Shiao Tenney

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

## SECOND VIOLIN

Bridget Dolkas\* +  
*Elizabeth and John Stahr Chair*

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

## VIOLA

Meredith Crawford\*  
*Catherine and James Emmi Chair*

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

## CELLO

Warren Hagerty\*  
*Catherine and James Emmi Chair*

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

## BASS

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

## FLUTE

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

## PICCOLO

Cynthia Ellis

## OBOE

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

## ENGLISH HORN

Lelie Resnick

## CLARINET

Vacant\*  
*The Hanson Family Foundation  
Chair*  
David Chang  
*Charlie and Ling Zhang Chair*

## BASS CLARINET

Joshua Ranz

## BASSOON

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

## CONTRABASSOON

Allen Savedoff

## FRENCH HORN

Keith Popejoy\* +  
Adedeji Ogunfolu  
Kaylet Torrez\*\*

## TRUMPET

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

## TROMBONE

Michael Hoffman\*  
David Stetson

## BASS TROMBONE

Kyle Mendiguchia

## TUBA

James Self\*

## TIMPANI

Todd Miller\*

## PERCUSSION

Robert A. Slack\*

## HARP

Mindy Ball\*  
Michelle Temple  
*The Sungaila Family Chair*

## PIANO/CELESTE

Vacant

## DIRECTOR OF ORCHESTRA PERSONNEL

Craig Hahn

## LIBRARIAN

Alison Spaeth

## DIRECTOR OF PRODUCTION

Will Hunter

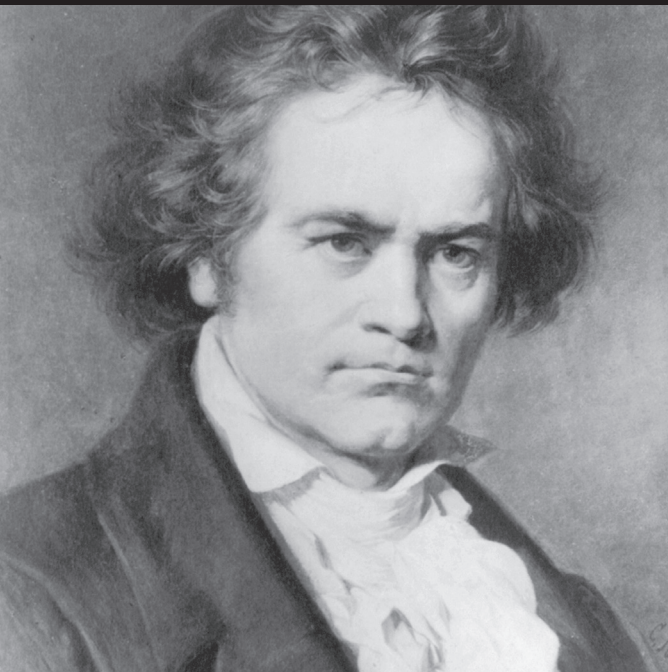
## DIRECTOR OF MULTIMEDIA OPERATIONS

William Pruett

\* Principal  
\*\* Assistant Principal  
+ On Leave

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





2022-23 Hal & Jeanette Segerstrom  
Family Foundation Classical Series

## BEETHOVEN & BOLERO

Preview Talk with Alan Chapman @ 7 p.m.

Thursday, Sept. 22 @ 8 p.m.

Friday, Sept. 23 @ 8 p.m.

Saturday, Sept. 24 @ 8 p.m.

Carl St. Clair, conductor

Dennis Kim, violin

Warren Hagerty, cello

Orli Shaham, piano

Sandbox Percussion

Pacific Symphony

OFFICIAL  
TV STATION



OFFICIAL  
HOTEL

AVENUE OF THE ARTS  
COSTA MESA  
—  
TRIBUTE PORTFOLIO

OFFICIAL  
RADIO STATION



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

## PROGRAM

WAGNER **Overture to *The Flying Dutchman*,  
WWV 63**

VIET CUONG **Re(new)al**  
*Pacific Symphony Premiere*  
I. Hydro  
II. Wind  
III. Solar  
Sandbox Percussion

- INTERMISSION -

BEETHOVEN **Concerto for Violin, Cello and  
Piano in C Major, Op.56,  
"Triple Concerto"**  
I. Allegro  
II. Largo  
III. Rondo alla polacca  
Dennis Kim, violin  
Warren Hagerty, cello  
Orli Shaham, piano

RAVEL **Boléro**

## ABOUT THE ARTISTS



Pacific Symphony's concertmaster, Dennis Kim was born in Korea, raised in Canada, and educated in the United States. He has spent more than a decade leading orchestras in the United States, Europe, and Asia. He was first appointed concertmaster of the Tucson Symphony at the age of 22. He then served as the youngest

concertmaster in the history of the Hong Kong Philharmonic, before going on to lead the Seoul Philharmonic and Tampere Philharmonic in Finland. Previous to his current position, he was concertmaster of the Buffalo Philharmonic in New York.

After making his solo debut at the age of 14 with the Toronto Philharmonic, Dennis Kim has gone on to perform as a soloist with all of the most important orchestras in Asia. During his tenure as concertmaster with the Buffalo Philharmonic and Tampere Philharmonic, he was featured annually as a soloist. Over the last few seasons, he was a guest soloist with the Lebanon Philharmonic and Orchestra NOW, with repertoire ranging from Mozart and Haydn to Glass and Penderecki.

A graduate of the Curtis Institute of Music and Yale School of Music, Kim's teachers include Jaime Laredo, Aaron Rosand, Peter Oundjian, Paul Kantor, Victor Danchenko, and Yumi Ninomiya Scott. He plays the 1701 ex-Dushkin Stradivarius, on permanent loan from a generous donor.

## ABOUT THE ARTISTS



**As of 2019, Warren Hagerty is the principal cellist of Pacific Symphony.** An avid chamber musician, Warren was the founding cellist of the Verona Quartet. As a member of the quartet, he was awarded top prizes in international chamber music competitions on four continents, including the Wigmore Hall International String Quartet

Competition, Osaka International Chamber Music Competition, Melbourne International Chamber Music Competition, Fischeff National Chamber Music Competition, and Concert Artists Guild's Victor Elmaleh Competition. He has performed at many of the world's most renowned venues, such as Carnegie Hall, Wigmore Hall, Alice Tully Hall, the Kennedy Center, and the Sydney Opera House. Warren holds degrees from The Juilliard School and Indiana University's Jacobs School of Music; his primary mentors have included members of the Juilliard String Quartet, Pacifica Quartet, Eric Kim, and Sharon Robinson. A strong proponent of new music, Hagerty was involved in commissioning and premiering composer Michael Gilbertson's first string quartet, which was a finalist for the 2018 Pulitzer Prize in music. He has also premiered works by Richard Danielpour and Sebastian Currier.



**A consummate musician recognized for her grace and vitality, Orli Shaham has established an impressive international reputation as one of today's most gifted pianists.** Hailed by critics on four continents, Shaham is in demand for her prodigious skills and admired for her interpretations of both standard and modern repertoire. *The New York*

*Times* called her a "brilliant pianist," *The Chicago Tribune* recently referred to her as "a first-rate Mozartean" in a performance with the Chicago Symphony and London's *Guardian* said Shaham's playing at the Proms was "perfection."

Shaham has performed with nearly every major American orchestra, as well as many in Europe, Asia, and Australia. A frequent guest at summer festivals, her appearances include Tanglewood, Ravinia, Verbier, Mostly Mozart, La Jolla, *Music Academy of the West*, and Aspen. Shaham's acclaimed 2015 recording, *Brahms Inspired*, is a collection of new compositions alongside works by Brahms and his compositional forefathers. Other recordings include John Adams' *Grand Pianola Music* with the pianist Marc-André Hamelin, and the San Francisco Symphony, with the composer conducting, *American Grace*, a CD of piano music by John Adams and Steven Mackey with the Los Angeles Philharmonic, David Robertson conducting, and *Nigunim - Hebrew Melodies*, recorded with her brother, the violinist Gil Shaham.



**Described as "exhilarating" by *The New York Times*, and "utterly mesmerizing" by *The Guardian*, GRAMMY®-nominated ensemble Sandbox Percussion has established themselves as a leading proponent of contemporary percussion chamber music.** Brought together by the simple joy of playing together, Sandbox Percussion captivates audiences with performances that are both visually and aurally stunning. Through compelling collaborations with composers and performers, Jonathan Allen, Victor Caccese, Ian Rosenbaum, and Terry Sweeney seek to engage a wider audience for classical music.

Sandbox Percussion's 2021 album *Seven Pillars* was nominated for two GRAMMY® awards.

In addition to the world premiere of *Seven Pillars* at Emerald City Music in Seattle, the 2021-22 season included many highlights - Sandbox Percussion performed concertos with the Albany Symphony and UMKC Conservatory Orchestra, traveled to Northern Ireland, Lithuania, and many cities across the United States, performed at the Percussive Arts Society International Convention, and premiered new works by David Crowell, Molly Joyce, Loren Loiacono, Jessica Meyer, Tawnie Olson, and Tyshawn Sorey.

Sandbox was appointed ensemble-in-residence and percussion faculty at the University of Missouri-Kansas City in 2021, has led masterclasses and coachings all around the United States, and in 2016, founded the annual NYU Sandbox Percussion Seminar.

Sandbox Percussion endorses Pearl/Adams musical instruments, Zildjian cymbals, Vic Firth sticks and mallets, Remo drumheads, and Black Swamp accessories.



# PROGRAM NOTES

Richard Wagner

## Prelude to *The Flying Dutchman*

**Born:** May 22, 1813, in Leipzig, Germany

**Died:** Feb. 13, 1883, in Venice, Italy

**Composed:** 1840-1841

**Premiered:** Jan. 2, 1843 in Dresden; Wagner conducting

**Most recent Pacific Symphony**

**performance:** May 4, 2013,

Segerstrom Center for the Arts, Renée

and Henry Segerstrom Concert Hall,

Alejandro Gutierrez conducting

**Instrumentation:** piccolo, 2 flutes,

2 oboes (one doubling cor anglais), 2

clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, bass tuba,

timpani, harp, 1st and 2nd violins, violas, violoncellos, and double

basses (on-stage: 3 piccolos, 6 horns, tam tam, and wind machine)

**Estimated duration:** Approx. 11 minutes



A single opera stands at the fulcrum of Wagner's early, traditionalist music-dramas and his revolutionary later works: *Die Fliegende Holländer*, or *The Flying Dutchman*. In the prelude to this opera, we can hear much of what Wagner's contemporaries had always heard in the opera house: long, beautiful melodic lines drawn from the spectacular arias to come. But the seeds of revolution are also here in the sheer intensity of the music. No composer before Wagner had found a way to express with such intensity the most deeply held human emotions. After *Dutchman*, Wagner would begin to explore the use of long, unresolved, ambiguous harmonic progressions to express the inchoate longings of the human heart; but in *Dutchman*, our protagonists' passions are unambiguous and are there to be heard in clarion phrases.

Wagner was already at work on another opera, *Rienzi*, when inspiration for *The Flying Dutchman* began to take shape. The year was 1839, and he was conductor at the Court Theater in Riga (present-day Latvia). Always insistent on the entitlements of his self-perceived greatness, Wagner lived in extravagant style, amassing huge debts; at the same time his wife retired from her public career on the opera stage, eliminating his best source of income. In a bid to elude his creditors, he tried to make a run for Paris and London, where he thought staged productions of *Rienzi* would spell the end of his debts and his troubles.

His scheme failed in every way possible. Without passports and desperate to dodge the law, Richard and Minna became fugitives, booking passage with an unscrupulous sea captain who was willing to take them on without papers. Their voyage must have been an unmitigated horror of rough seas and onboard privation, but Wagner found inspiration in the experience. In his *Autobiographical Sketch* (published in 1843, the same year as the opera's premiere in Dresden), he notes:

*The voyage through the Norwegian reefs made a wonderful impression on my imagination; the legend of the Flying Dutchman, which the sailors verified, took on a distinctive, strange coloring that only my sea adventures could have given it.*

We can hear the pounding, surging seas in the storm at sea depicted in the *Dutchman* prelude. And Wagner, who identified himself with all his heroes, saw in the *Dutchman*'s story a man

who, like himself, was relentlessly and unfairly hounded for a single transgression. In the heroine Senta, Wagner created one of his idealized women whose goodness redeems their men.

After conducting the premiere of *The Flying Dutchman* in 1843, Wagner had the sense that it was a decisive step forward in his career. "From here begins my career as poet, and my farewell to the mere concoctor of opera texts," he wrote in an 1851 essay. To this day it remains the earliest Wagner opera performed at the Bayreuth Festival.

## Viet Cuong *Re(new)al*

**Born:** 1990, in West Hills, CA

**Composed:** 2016-17

**Premiered:** June 2, 2017

**Most recent Pacific Symphony**

**performance:** This is a Pacific

Symphony Premiere

**Instrumentation:** soloists, 2 flutes,

2 oboes, 2 clarinets, 2 bassoons,

4 horns, 2 trumpets, 3 trombones,

1 tuba, timpani, 4 percussionists,

piano, and strings

**Estimated duration:** Approx. 16 minutes



Called "alluring" and "wildly inventive" by *The New York Times*, the "irresistible" (*San Francisco Chronicle*) music of American composer Viet Cuong (b. 1990) has been commissioned and performed on six continents by musicians and ensembles such as the New York Philharmonic, Eighth Blackbird, Saint Paul Chamber Orchestra, Sô Percussion, Alarm Will Sound, Atlanta Symphony, Sandbox Percussion, Albany Symphony, PRISM Quartet, Orchestra of St. Luke's, and Dallas Winds, among many others. Cuong's music has been featured in venues such as Carnegie Hall, Lincoln Center, the Kennedy Center, National Gallery of Art, and Library of Congress, and his works for wind ensemble have amassed hundreds of performances worldwide, including at Midwest, WASBE, and CBDNA conferences. He was featured in *The Washington Post*'s "21 for '21: Composers and performers who sound like tomorrow."

Billed as a "percussion quartet concerto," *Re(new)al* mixes traditional orchestral instruments with untraditional "found" instruments in unexpected ways. Commenting on the work on his website, the composer notes:

*I have tremendous respect for renewable energy initiatives and the commitment to creating a new, better reality for us all. Re(new)al is a percussion quartet concerto that is similarly devoted to finding unexpected ways to breathe new life into traditional ideas, and the solo quartet therefore performs on several "found" instruments, including crystal glasses and compressed air cans. And while the piece also features more traditional instruments, such as snare drum and vibraphone, I looked for ways to either alter their sounds or find new ways to play them. For instance, a single snare drum is played by all four members of the quartet, and certain notes of the vibraphone are prepared with aluminum foil to recreate sounds found in electronic music. The entire piece was conceived in this way, and even the accompaniment was written with these ideas in mind.*

Cooperation and synergy are also core themes of the piece, as I believe we all have to work together to move forward. All of the music played by the solo quartet is comprised of single musical ideas that are evenly distributed between the four soloists.

## Ludwig van Beethoven Concerto for Piano, Violin and Cello, “Triple Concerto”

**Baptized:** Dec. 17, 1770, Bonn, Germany

**Died:** Mar. 26, 1827, in Vienna, Austria

**Composed:** 1803-04

**Premiered:** 1805 in Vienna (private performance), Beethoven at the piano

**Most recent Pacific Symphony**

**performance:** Apr. 30, 2017, at Soka

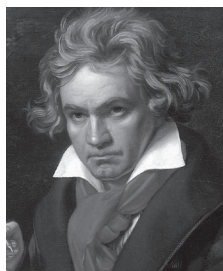
University, Carl St.Clair conducting

**Instrumentation:** soloists, flute,

2 oboes, 2 clarinets, 2 bassoons, 2

horns, 2 trumpets, timpani, and strings

**Estimated duration:** Approx. 33 minutes



The scholarly consensus on Beethoven's other concertos is striking, but the various musicologists who have weighed in on the subject of the Triple Concerto could be writing about different pieces of music: It is either a deft throwback to the earlier form of a *sinfonia concertante* or a daring innovation in concerto form, or somehow both at once.

The same could be said of Beethoven's relationship with the concerto's influential dedicatee, Archduke Rudolph of the House of Habsburg, whom Beethoven tutored in composition and piano—esteeming him either as a valued friend or as a valuable contact in the highest echelons of European society, or perhaps both.

Whether motivated by expediency or friendship, Beethoven turned back to earlier forms of the concerto in composing his Triple Concerto. Its roots go back to the Baroque era's *concerto grosso*, which was popularized by Italian composers and later embraced throughout Europe; Bach's glorious Brandenburgs are *concerti grossi*, and Handel produced 12 beautiful examples that became his Opus 6.

But if the Triple Concerto adopts some earlier conventions of form, it seems clear that Beethoven thought of it as a modern concerto. He composed it in 1804, when he was also working on his “Eroica” symphony, and no subject in the world of music was more discussed than Beethoven's startling innovations. He proudly told his publisher that its combination of solo instruments had never been used before in any work of this kind, and it hadn't. In this case, his composition's inventiveness lay not in large-scale forms and bold dramatic statements, but in the ingenuity of craft required to combine the violin, cello, and piano in a concerto. It seems clear that he composed the piano part especially to enhance the strengths and avoid the weaknesses of Archduke Rudolph, who was, after all, only 15 when it was written. Beethoven secured two older, experienced virtuosos, violinist Carl August Seidler and cellist Anton Kraft, to play alongside Rudolph at the premiere.

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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*.

## Maurice Ravel Boléro

**Born:** Mar. 7, 1875

**Died:** Dec. 28, 1937

**Composed:** Summer of 1928

**Premiered:** Nov. 22, 1928 in Paris

**Most recent Pacific Symphony**

**performance:** Sept. 30, 2018, at

Segerstrom Center for the Arts, Renée

and Henry Segerstrom Concert Hall,

Carl St.Clair conducting

**Instrumentation:** piccolo, 2 flutes

(one doubling on piccolo), 2 oboes (one

doubling on oboe d'amore), cor anglais, 2 clarinets (one doubles on

E-flat clarinet), bass clarinet, 2 saxophones (sopranino and soprano

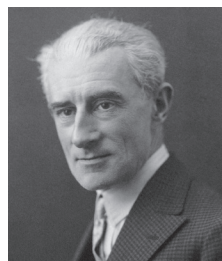
doubling tenor), 2 bassoons, contrabassoon, 4 horns, 4 trumpets (3

in C, one in D), 3 trombones (2 tenor and one bass trombone), bass

tuba, 3 timpani and 4 percussionists: 2 snare drums, bass drum, pair

of cymbals, tam-tam, celesta and harp, and strings

**Estimated duration:** Approx. 13 minutes



As an innovator, Ravel was fearless. Having already composed successful performance ballets, he wondered if it would be possible to compose a work that had “no form, properly speaking, no development, no or almost no modulation.” About three years after its premiere he told a newspaper interviewer, “It constitutes an experiment in a very special and limited direction...Before its first performance, I issued a warning to the effect that what I had written was a piece lasting 17 minutes and consisting wholly of ‘orchestral tissue without music’—of one very long, gradual crescendo. There are no contrasts, and practically no invention except the plan and the manner of execution.” Generations of less successful composers, perhaps including some envious ones, have made a joke of agreeing with him.

For all his protestations, or perhaps despite them, it seems unlikely that Ravel could have suspected just how successful *Boléro* would become—and how much controversy it would engender. It had been commissioned by the dancer Ida Rubinstein, who originally wanted him to transcribe six pieces from Albéniz' *Iberia* for orchestra. When copyright restrictions complicated this (though not insurmountably), Ravel seized upon the idea of writing his own one-movement dance work—first a fandango, then a boléro. It was premiered in November 1928 under the steely direction of Ernest Ansermet (who had also recently led the premiere performance of Falla's *The Three-Cornered Hat*), and was sensationally successful from the start. While it originally included a scenario by Rubinstein and choreography by Bronislava Nijinska, it quickly took on a life of its own as a concert work.

The sound of Ravel's *Boléro* is almost universally known. But when a musical work is as popular and familiar as this one, it's worthwhile to revisit its basic elements on occasion. And with *Boléro*, this is not difficult to do: start simply, imagining a rhythm of three slow beats per measure—just a little faster than one beat per second. Now overlay the familiar, unvarying rat-a-tat of the snare drum, with its endlessly recurring triplets; this line, with its two alternating variations, will continue its rigid pattern throughout the work. Finally, add the sinuous melody that begins with a soft iteration by the flute, like a wisp of smoke rising in the air. This, too, will repeat without development or tempo variation, passed around the orchestra like an object of study. Only the dynamics and the colors will change: the instrumentation will vary, the ensemble will grow, the volume will build. That's *Boléro*.