

## BEETHOVEN'S "EMPEROR" CONCERTO

2019-20 SUNDAY MATINÉES SERIES

Carl St.Clair, conductor  
Alexander Romanovsky, piano

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| Beethoven | <b>PIANO CONCERTO NO. 4 IN G MAJOR</b><br><i>Allegro moderato</i><br><i>Andante con moto</i><br><i>Rondo: Vivace</i><br>Alexander Romanovsky                 |
| Beethoven | <b>PIANO CONCERTO NO. 5 IN E-FLAT MAJOR,<br/>"EMPEROR"</b><br><i>Allegro</i><br><i>Adagio un poco mosso</i><br><i>Rondo: Allegro</i><br>Alexander Romanovsky |

**Sunday, March 22, 2020 @ 3 p.m.**  
Segerstrom Center for the Arts  
Renée and Henry Segerstrom Concert Hall

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# PROGRAM NOTES

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## Ludwig van Beethoven: **Overture to *Coriolan***

## **Overture to *The Creatures of Prometheus***

Beethoven composed the “Coriolan Overture” in 1807 for the play *Coriolan*, a tragedy by the Austrian playwright Heinrich Joseph von Collin. The overture’s premiere was in March 1807 in the home of Prince Franz Joseph von Lobkowitz in the kind of concert we can only dream about these days—presented for an invited audience in the salon of an elegant home, with the premieres of Beethoven’s Symphony No. 4 and a Piano Concerto No. 4 also on the program.

Listeners familiar with Shakespeare’s similarly titled play *Coriolanus* should leave their preconceptions at home. Though both Shakespeare’s and Collin’s plays are based on the life of the ancient Roman leader Gaius Marcius Coriolanus, Shakespeare’s work is far bloodier—a work of horrifying violence. Collin’s account contrasts Coriolanus’ military ambitions with his mother’s pleas for him to desist. In Shakespeare’s version, Coriolanus’ fierce, manipulative mother makes Lady Macbeth look like a sweetheart.

In Beethoven’s overture, the tension between a mother’s gentleness and a military commander’s determination is the narrative of the exciting music. Listening to the overture’s dark opening with its C minor theme, we can envision Coriolanus’ forces massing to invade Rome. The sound of maternal concern comes softly, in a very different key: E-flat major. The two alternate excitingly, culminating in a masterfully wrought resolution.

“The Creatures of Prometheus” shows us a different Beethoven than we usually encounter in concert. If we think of him as a composer who shunned story and stagecraft, this lilting ballet score proves us wrong—as does his opera *Fidelio*, which preoccupied him for a decade.

“The Creatures of Prometheus” dates from the same period as his romances for violin. He composed it on commission in 1801 as the musical score for a ballet choreographed by Salvatore Viganò, a sensationally charismatic dancer often compared to the 20th century’s Vaslav Nijinsky; Viganò dedicated *Prometheus*

to Maria Theresa, the Archduchess of Austria. Since Beethoven had recently dedicated the score of his Op. 20 Septet to Maria Theresa, Viganò was deemed an appropriate choice.

Prometheus conjures an idealized realm of classical grace and refinement that drew allegorical connections between the Hellenic past and the Vienna of Beethoven’s day. The title references Prometheus as the hero who freed mortals from ignorance through the knowledge of science and the arts. Astute Beethoven fans will note that a quieter version of the overture’s opening chord progression is the same one heard in the opening of his first symphony.

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## **Romance No. 1 in G Major for Violin and Orchestra**

## **Romance No. 2 in F Major for Violin and Orchestra**

If you think of Beethoven as the ever-serious composer who made things difficult for himself, challenging his players and his listeners, you’re in good company. However, his two lustrous romances for violin and orchestra are different. While Beethoven sometimes wrote “against” the instrument, pushing the conventions of technique, his two violin romances are sometimes called “violinistic”—written to fit the traditions that violin soloists love.

That sense of comfortably fitting the instrument was not easily achieved, then or now. Like Mozart, Beethoven was himself a virtuoso instrumentalist (on the piano) who gravitated to Vienna for its culture of musical appreciation. In the late 1790s, he was probably the city’s most eminent musical celebrity (Mozart had died in 1791). This time in Beethoven’s life is often called his “middle period,” and its compositions engage large-scale ideas in the symphonies and concertos. The romances show him in a more relaxed vein. The Romance No. 2 was composed in 1798, four years earlier than the Romance No. 1, but was published four years later, in 1805, and bears a later opus number (50) than the G major’s number 40. His violin concerto would come later—in 1806. The romances date from the same period as “The Creatures of Prometheus.”

Though Beethoven was coming to grips with his deafness and social isolation in these years, we cannot hear this in the luminous, sylvan qualities of the music he composed at the time, especially in the

romances, “Prometheus,” and Symphony No. 2. “I must confess that I am living a miserable life,” he wrote to a friend. “For almost two years I have ceased to attend any social functions, just because I find it impossible to say to people: I am deaf.” Yet the music seems to glow with a sense of optimism.

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## **Symphony No. 8 in F Major**

Beethoven’s first two symphonies, with their Classical grace, display the influence of Mozart and Haydn. After that, the monumentality begins. The passion and majesty of No. 3, the “Eroica,” enlarged the scope of the form. Every one of Beethoven’s symphonies to come, especially the odd-numbered ones, push the limits of music’s potential to express human concerns as well as sheer beauty. As a mnemonic device, some enthusiasts say the third, fifth, seventh and ninth *thunder*; the fourth, sixth and eighth *sing*. The fourth has been described as possessing the serenity of ancient Greek statues nestled between two towering, rocky crags. But the sixth and the eighth, while they also give an impression of perfectly harmonious form, are not without their innovations. The sixth, with its five movements, follows a narrative line, while the eighth shows boldness in development.

Beethoven was fond of Symphony No. 8—reportedly preferring it to the more popular seventh—and critics including the redoubtable George Bernard Shaw agreed. He was relaxed in the symphony’s execution, postponing the first movement’s climactic moment to the recapitulation section, which mounts to a freewheeling fortississimo. Here Beethoven, again in relaxed mode, simply attaches a coda after the movement’s exposition, rather than executing one of his usual thoroughgoing development sections.

In the third movement, belying his usual iconoclasm, Beethoven invokes a traditional minuet—already a style of the past by the time this symphony premiered in 1814. But in the fourth movement, we hear the more usual symphonic Beethoven: serious, and with a sense of gravitas. This movement’s weight is emphasized by the dramatic use of the timpani and by the contrast of all that has come before.

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## Concerto No. 1 in C Major for Piano and Orchestra

## Concerto No. 2 in B-flat Major for Piano and Orchestra

## Concerto No. 3 in C Minor for Piano and Orchestra

## Concerto No. 4 in G Major for Piano and Orchestra

## Concerto No. 5 in E-flat Major for Piano and Orchestra, "Emperor"

When Beethoven moved to Vienna in 1792, few in his circle suspected he might spend the rest of his days there, or that he would transform the notion of the concerto. His great patron and protector Count Ferdinand von Waldstein had arranged the move so that Beethoven could take instruction from Haydn, who welcomed and valued him as his most talented pupil. But friends and associates in Bonn, who gave him a cordial sendoff, voiced their fond expectations of his return.

Beethoven's writing indicates that he did not reciprocate Haydn's friendly feelings, but he approached his work with utmost seriousness, cultivating mastery in the Classical style that he would eventually challenge and disrupt. He spent just one year studying with Haydn working his way through the major forms of Classical composition as if following a curriculum of his own meticulous devising that was less attuned to the statesmanlike Haydn and more to the bolder Mozart—who, like Beethoven, was a pianist who viewed writing piano concertos as strategically important in building his professional standing.

Beethoven's first two piano concertos were important not only as compositional milestones but also as demonstrations of his virtuosity at the keyboard, as Mozart's had been before him. Both concertos are written in the conventional three-movement pattern of fast-slow-fast. The first opens with a triumphant, joyful theme in the orchestra. The melody's signature is a swooping upward phrase that the entire orchestra joins in playing. Clipped and staccato in its march rhythm, the melody gives the opening an almost martial air. But when the piano enters, it plays a much gentler, more lyrical melody, with downward rather than

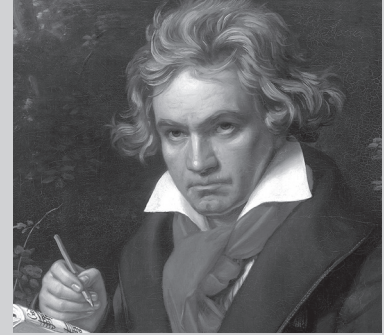
upward phrases. This manner of opening a concerto, with the piano introducing a second theme rather than playing the first, was pioneered by Mozart.

In the second movement, a poetic largo is shared much more intimately between piano and orchestra. The mood and the key of the movements are only distantly related, with the key signature moving from C major to E-flat, making the sound melting and songful. A pattern of responsive playing emerges between soloist and ensemble. But in the third movement, the key shifts again to C major and the mood is overwhelmingly joyful, with an allegro tempo in a double rhythm often described as "dancing." When the movement modulates in a minor key, the mood remains joyful, spiced up with a peppery staccato theme rather than saddened or slowed. The finale comes swiftly, with emphatic, celebratory C major chords shared by the full orchestra and soloist.

Though the second concerto closely resembles the first in style, it's interesting to remember as we listen that it preceded the first, even though the opus numbers do not reflect this. (The same numerical quirk is true of the violin romances.) Music historians tell us that Beethoven was sketching musical ideas for his concertos while he was still in his teens and that the first version of his Piano Concerto No. 2 dates from 1795, when he was 25, though he did not finalize it until 1798—published three years later. Many listeners take these dates as guideposts to navigate Beethoven's stylistic periods, divided into early, middle and late. They identify his Piano Concerto No. 2 as the earliest of his concertos, the most reminiscent of Mozart and Haydn. But the delay also reflects the seriousness of his intentions regarding the concerto form.

From the first movement's triumphant opening statement, the concerto requires dazzling fingerwork from both hands. For the first movement cadenza—an unaccompanied passage that was often improvised in the classical era—most pianists choose the very challenging, almost fugal version that Beethoven wrote much later, in 1809. This is followed by a slow (adagio) movement of great tenderness. Listeners who think they don't know this concerto may experience a jolt of recognition as soon as the joyful third movement begins, a romp that is melodic and playful. Even during its occasional modulations into minor, it never loses its sunny disposition.

In his third concerto, we hear Beethoven's deference to Haydn and Mozart, as in Nos. 1 and 2. But we also detect hints of boldness and grandeur that point toward the fourth and fifth. Here Beethoven ventures into a



### Ludwig van Beethoven

**Born:** 1770. Bonn, Germany

**Died:** 1827. Vienna, Austria

#### *Overture to Coriolan*

**Composed:** 1807

**World Premiere:** March 1807, at a private concert in the home of Prince Franz Joseph von Lobkowitz

**Most recent Pacific Symphony performance:** May 24, 1990, with Leon Fleisher conducting

**Instrumentation:** 2 flutes, 2 oboes, 2 clarinets, 2 bassoons; 2 horns, 2 trumpets; timpani; strings

**Estimated duration:** 8 minutes

#### *Overture to The Creatures of Prometheus*

**Composed:** 1801

**World Premiere:** March 28, 1801 at the Burgtheater in Vienna

**Most recent Pacific Symphony performance:** Nov. 16, 2013, with Jean-Marie Zeitouni conducting

**Instrumentation:** 2 flutes, 2 oboes, 2 clarinets, 2 bassoons; 2 horns, 2 trumpets; timpani; strings

**Estimated duration:** 5 minutes

#### Romance No. 1 in G Major for Violin and Orchestra

**Composed:** 1800-1801

**Most recent Pacific Symphony performance:** April 27, 2014, with Carl St.Clair conducting

**Instrumentation:** flute, 2 oboes, 2 bassoons, 2 horns; strings; solo violin

**Estimated duration:** 8 minutes

#### Romance No. 2 in F Major for Violin and Orchestra

**Composed:** 1798

**Most recent Pacific Symphony performance:** April 27, 2014, with Carl St.Clair conducting

**Instrumentation:** one flute, two oboes, two bassoons, two horns, strings, and solo violin

**Estimated duration:** 9 minutes

#### Symphony No. 8 in F Major

**Composed:** 1812

**World Premiere:** Feb. 27, 1814, in the Redoutensaal in Vienna

**Most recent Pacific Symphony performance:** March 24, 2002, with Carl St.Clair conducting

**Instrumentation:** 2 flutes, 2 oboes, 2 clarinets, 2 bassoons; 2 horns, 2 trumpets; timpani; strings

**Estimated duration:** 26 minutes

minor key for the first time in a concerto, and he shifts away from elegance and symmetry toward sheer expressiveness. We hear more contrast in the dynamics and more frankness in the emotions. From the powerful solemnity of the opening movement, through the meditative largo and into the dramatic final movement, with its turbulence and eventual resolution of opposing forces, this is a passionate work

In Beethoven's first three concertos, Mozart's influence is unmistakable. But with his fourth, everything changes. In the Piano Concerto No. 4, we hear the work of a more confident composer who has fully found his voice. Did our modern conception of the Romantic concerto start here? Certainly, a case can be made for that idea. The concerto's freshness is apparent from its opening: The piano introduces a simple theme in G major while the orchestra is at rest. Then the orchestra enters with the same theme, but in a key that bears little relation to the piano's statement, introducing a competitive tension between solo instrument and ensemble that would become a mainstay of Romantic concertos, and sustaining it with bold harmonic modulations. The second movement is rhapsodic and almost agonizingly slow, setting up a contemplative mood; Franz Liszt, the most admired pianist of his generation, described this movement as a depiction of Orpheus taming the furies.

In the sublime third movement, the piano keeps returning to the dramatic main theme despite the allure of one sub-theme after another. The structure is a traditional rondo form – A-B-A-C-A-D-A. It builds with a sense of joyful drama. Hearing it, we can put a different twist on Liszt's description: Apollo, in his chariot of light, triumphantly bringing music to the world.



Ludwig van Beethoven monument and post office in the centre of the city of Bonn, Germany.

Beethoven's fifth piano concerto, the culmination of his work in the concerto form, combines majestic musical ideas with intimate, hauntingly beautiful utterances. Lovers of classical music have universally taken it to heart as the paradigm of the grandly scaled, Romantic concerto that Beethoven virtually invented, and it continues to inform our idea of what a concerto should be. As with his symphonies, Beethoven's piano concertos pushed the scope of the form as he worked his way through musical ideas.

For all the philosophical meanings that many listeners hear in Beethoven's Piano Concerto No. 5 (the "Emperor" of its nickname is probably referring to Napoleon), its appeal is mainly a matter of sheer, abstract beauty, expressed through melodies that combine simplicity and grandeur. Rather than climbing to altitude, the concerto's opening seems already to have arrived at a great height, announcing itself through repeated, solemn chords with the gilded quality of a royal fanfare. After an introduction, the opening theme has a sense of firmness, strongly rooted in the concerto's tonic key of E-flat. It is balanced by a second theme that is no less noble but far softer, almost whispering its presence until the two themes reconcile.

After this high-flying opening, the second movement adagio seems to ascend still further, stopping time with a sweet, yet melancholy meditation. In the final movement, the main theme is just an arpeggio reassembled. But with each dazzling iteration, Beethoven disassembles it still further, requiring the listener to take part in the performance through active listening—just as variations on a theme require listeners to bushwhack their way back to the original theme. As in the concerto's opening, the main theme of the final movement has the structure and imposing character of a fanfare.

Beethoven performed his other concertos publicly, but by 1811 his increasing deafness prevented him from doing so. In listening, we can hear why: this concerto requires extreme virtuosity from the soloist. Entrances are precise and unforgiving, and some passages that have a free, cadenza-like quality are prescribed in detail.

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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.*

### **Concerto No. 1 in C Major for Piano and Orchestra**

**Composed:** 1795

**World Premiere:** Dec. 18, 1795, in Vienna with Beethoven as soloist

**Most recent Pacific Symphony performance:** Nov. 20, 2016, with Carl St.Clair conducting

**Instrumentation:** flute, 2 oboes, 2 clarinets, 2 bassoons; 2 horns, 2 trumpets; timpani; strings; solo piano

**Estimated duration:** 36 minutes

### **Concerto No. 2 in B-flat Major for Piano and Orchestra**

**Composed:** 1787-95

**World Premiere:** March 29, 1795, at Vienna's Burgtheater in Beethoven's public debut

**Most recent Pacific Symphony performance:** Feb. 5, 2017, with Carl St.Clair conducting

**Instrumentation:** one flute, two oboes, two bassoons, two horns, strings, and solo piano

**Estimated duration:** 28 minutes

### **Concerto No. 3 in C Minor for Piano and Orchestra**

**Composed:** 1800

**World Premiere:** April 5, 1803, with Beethoven as soloist

**Most recent Pacific Symphony performance:** March 25, 2017, with Darrell Ang conducting

**Instrumentation:** flute, 2 oboes, 2 clarinets, 2 bassoons; 2 horns, 2 trumpets; timpani; strings; solo piano

**Estimated duration:** 34 minutes

### **Concerto No. 4 in G Major for Piano and Orchestra**

**Composed:** 1805-06

**World Premiere:** Dec. 22, 1808, at Vienna's Theater an der Wien with Beethoven as soloist

**Most recent Pacific Symphony performance:** Nov. 20, 2016 with Carl St.Clair conducting

**Instrumentation:** flute, 2 oboes, 2 clarinets, 2 bassoons; 2 horns, 2 trumpets; timpani; strings; solo piano

**Estimated duration:** 34 minutes

### **Concerto No. 5 in E-flat Major for Piano and Orchestra, "Emperor"**

**Composed:** 1809-11

**World Premiere:** Jan. 13, 1811, at the Palace of Prince Joseph Lobkowitz in Vienna, with Archduke Rudolf as soloist

**Most recent Pacific Symphony performance:** May 5, 2018, with Carl St.Clair conducting

**Instrumentation:** 2 flutes, 2 oboes, 2 clarinets, 2 bassoons; 2 horns, 2 trumpets; timpani; strings; solo piano

**Estimated duration:** 38 minutes





## ALEXANDER ROMANOVSKY

*Piano*

Described by Carlo Maria Giulini as “extraordinarily gifted,” pianist Alexander Romanovsky is a riveting, distinct and subtle performer with an utterly engaging voice. Born in Ukraine in 1984, Romanovsky studied with his mentor Leonid Margarius at the Imola Piano Academy for 15 years before continuing his studies at the Royal College of Music (London) with Dmitry Alexeev. At the age of 17, he won First Prize at the prestigious Busoni Competition in Italy.

Praised by *The New York Times* as “special, not just an extraordinary technician with a flair for colour and fantasy, but also a sensitive musician and lucid interpreter,” Romanovsky graces many of the world’s most prestigious stages in recital. Recent highlights include the complete Chopin Études in the Main Hall of Amsterdam’s Concertgebouw; the Tchaikovsky Concert Hall in Moscow and the Great Hall of the Moscow Conservatoire; Accademia Nazionale di Santa Cecilia and Teatro Olimpico in Rome; Tokyo’s Asahi and Kioi halls; Chile’s Teatro Municipal; and Sala Verdi at Milan’s Conservatorio; as well as a performance with the Swedish Radio Symphony Orchestra under the baton of Valery Gergiev.

Romanovsky regularly performs with major orchestras throughout Europe, Asia and the Americas including the UK’s Royal Philharmonic, English Chamber, Hallé and Bournemouth symphony orchestras; Italy’s Orchestra dell’Accademia di Santa Cecilia in Rome and Milan’s Filarmonica della Scala; Russia’s Mariinsky and Russian National orchestras and St. Petersburg and National philharmonics; Japan’s Tokyo and NHK symphony orchestras; Chicago Symphony at the Ravinia Festival; Pacific and Santa Barbara symphony orchestras; Costa Rica Symphony; and with the New York Philharmonic, under Alan Gilbert, at

the Bravo! Vail Festival. He collaborates with conductors such as Vladimir Spivakov, Valery Gergiev, Michael Pletnev, Vladimir Fedoseyev, Sir Antonio Pappano, Gianandrea Noseda and James Conlon.

Romanovsky performs extensively throughout Italy, where he has lived since early childhood. In 2007, he was invited to give a concert at the Papal Residence in the presence of Pope Benedict XVI in celebration of the 110th Anniversary of Pope Paul VI’s birth.

Since 2007, he has released five critically acclaimed albums on Decca, including “Beethoven: Diabelli Variations,” “Brahms/Schumann,” “Rachmaninov: Etudes-Tableaux and Corelli Variations,” “Rachmaninoff: Piano Sonatas,” and more recently “Childhood Memories.” Romanovsky has held the post of artistic director of the Vladimir Krainev Moscow International Piano Competition since 2014.

## DENNIS KIM

*Concertmaster*



Dennis Kim has been concertmaster of Pacific Symphony since September 2018. A citizen of the world, 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. Most recently, he was concertmaster of the Buffalo Philharmonic Orchestra in New York. He was first appointed concertmaster of the Tucson Symphony Orchestra at the age of 22. He then served as the youngest concertmaster in the history of the Hong Kong Philharmonic Orchestra, before going on to lead the Seoul Philharmonic Orchestra and the Tampere Philharmonic Orchestra in Finland.

As guest concertmaster, Kim has performed on four continents, leading the BBC Symphony Orchestra, London Philharmonic Orchestra, Royal Stockholm Philharmonic Orchestra, Helsinki Philharmonic Orchestra, Orchestre National de Lille, KBS Symphony Orchestra, Montpellier Symphony Orchestra, Malaysian Philharmonic Orchestra, Western Australia Symphony Orchestra and Symphony Orchestra of Navarra. He served as guest concertmaster with the Bergen Philharmonic Orchestra on their 10-city tour of the United Kingdom and led the Qatar Philharmonic Orchestra in their BBC Proms debut in 2014.

After making his solo debut at the age of 14 with the Toronto Philharmonic Orchestra, Kim has gone on to perform as a soloist with many of the most important orchestras in China and Korea. Highlights include performing on 10 hours’ notice to replace an ailing William Preucil, performing Vivaldi’s *Four Seasons* 20 times in one week and touring Japan with the Busan Philharmonic in 2008. During his tenure as concertmaster with the Buffalo Philharmonic Orchestra and the Tampere Philharmonic Orchestra, he was featured annually as a soloist. Over the last two seasons, he was a guest soloist with the Lebanon Philharmonic Orchestra and the Orchestra NOW, with repertoire ranging from Mozart and Haydn to Glass and Penderecki. Future engagements include those with the National Symphony Orchestra of Cuba.

A dedicated teacher, Kim has served on the faculty at the Royal Conservatory of Music in Toronto, Canada’s PRISMA festival and the Interlochen Center for the Arts as Valade Concertmaster in the World Youth Symphony Orchestra summer program. He has also been on the faculty of the Hong Kong Academy of Performing Arts, Korean National University of the Arts, Yonsei University, Tampere Conservatory and the Bowdoin International Music Festival, Atlantic Music Festival and Suolahti International Music Festival. His students have been accepted to the Curtis Institute of Music, Colburn School, Juilliard School, Peabody Conservatory and the Queen Elizabeth College of Music and play in orchestras around the world.

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.

# BEETHOVEN 250



Born on December 16th, 1770 in the city of Bonn, Beethoven first started performing concerts at age 7, lost his hearing at age 28 and spectacularly went on to have one of the longest-enduring and most important musical footprints of all time. To this day, his various compositions have garnished over a billion views on Youtube, been featured in movies and TV shows, been spun into countless electronic and disco remixes—the list goes on.

To celebrate the anniversary, the city of Bonn, Germany, where he was born, is planning a 365-day programmed celebration that culminates in an enormous festival in December for his 250th. If you can't make it to the celebration overseas, then join us for Pacific Symphony's own celebration!

On March 19-21 we will be having an all-Beethoven weekend featuring all five of his piano concertos with the talented Alexander Romanovsky returning to join

the Symphony. Each night, Romanovsky will be performing a different set of concertos—an incredible feat. In addition, we will perform different selections each day from his romance collection and overtures, as well as Symphony No. 8 on the last day.

Finally, on May 10 at 3 p.m., Café Ludwig wraps up with Beethoven's "Razumovsky" Quartet (No. 7) and his Trio for Piano, Flute and Bassoon, all led by the series' wonderful and longtime host, Orli Shaham. While the String Quartet No. 7 is notorious for its technical demands, we know our stellar principal musicians can handle it. Enjoy coffee, tea and pastries that afternoon in the intimate Samuël Theater as Shaham guides you through the program.

Once again, Happy Birthday Beethoven! The countdown to December 2020, and his 250th, is on now.

## THANK YOU TO OUR "BEETHOVEN PIANO CONCERTO" PERFORMANCE SPONSORS!

**David and Suzanne Chonette** are long-time champions of the arts in Orange County, and Pacific Symphony has been especially blessed by their generous support. Suzanne is a Life Director of the Board of Directors, having been an active member for many years. She has been a long-term member of the Pacific Symphony League and Symphony 100. With a first endowment gift in 2007, the Chonettes endowed the Symphony's principal oboe chair, currently held by Jessica Pearlman Fields. In addition to their passion for Pacific Symphony and classical music, the Chonettes are avid art lovers, and Suzanne serves as a trustee of the Laguna College of Art and Design. We are grateful for the Chonettes' generous support as the sponsors of the all-Beethoven weekend, presenting Beethoven's Piano Concertos. They have our most sincere gratitude!

### **The Michelle F. Rohé Distinguished Piano Fund**

Michelle Rohé is one of the great patrons of the arts in Orange County. She has invested in Pacific Symphony's artistic excellence and has a particular love of great pianists. Her kind spirit and willingness to support the arts make much of what we do possible.

We are grateful to The Michelle F. Rohé Distinguished Piano Fund for sponsoring our piano soloists this concert season.

### **THURSDAY CONCERT SPONSOR:**

#### **Julie and Robert F. Davey**

Pacific Symphony is pleased to thank the Thursday-night concert sponsors, Julie and Bob Davey. They are avid supporters of Pacific Symphony and classical music. Bob is a distinguished member of the Board of Directors as well as a member of the Board of Counselors where he serves on the leadership committee. Julie has been active with Symphony 100 and now serves on the Board of Symphony 100. Both Julie and Bob bring their passion for classical music and their leadership strengths to make significant contributions to Pacific Symphony as volunteers and supporters. We are very grateful to Julie and Bob Davey for their friendship, dedication and all they do for Pacific Symphony. We thank them for sponsoring the Thursday night performance of the Beethoven's Piano Concertos, and offer our deepest gratitude.

### **FRIDAY CONCERT SPONSOR:**

#### **CarolAnn Tassios**

CarolAnn serves as the Chair of the Board of Counselors (BOC). She has

been an exemplary leader of this group over the past three years, making significant achievements to Pacific Symphony on behalf of the BOC members. Furthermore, she is part of the Board of Directors, where she serves on the executive committee. CarolAnn is an avid supporter of Classical and Pops music. Her sponsorship of the Friday night Beethoven's Piano Concertos is a testimony to her passion for piano performance and repertoire. We extend our gratitude to CarolAnn for all she does for Pacific Symphony.

### **SATURDAY CONCERT SPONSOR:**

#### **Pat and John B. Peller**

Pat and John are avid supporters of Classical music and they have been valued members of our Pacific Symphony family for many years. John has held many leadership positions with Pacific Symphony, providing exceptional guidance and advice to the organization. Currently, John serves as a distinguished member of the Board of Directors and he is part of the executive and strategic planning committees. He is the immediate past-chair of the Board of Counselors. Pat and John have our most sincere gratitude for all they do for Pacific Symphony.