

2024-25 Hal & Jeanette Segerstrom
Family Foundation Classical Series

CLASSICAL SPOOKTACULAR

Preview Talk at 7 p.m.
KUSC midday host Alan Chapman

Thursday, Oct. 17, 2024 @ 8 p.m.

Friday, Oct. 18, 2024 @ 8 p.m.

Saturday, Oct. 19, 2024 @ 8 p.m.

Carl St.Clair, conductor
Meredith Crawford, viola
Pacific Symphony

JOHN WILLIAMS "Devil's Dance" from
The Witches of Eastwick
KENJI BUNCH *The Devil's Box* for Viola and Orchestra
Meredith Crawford, viola

—INTERMISSION—

BERLIOZ *Symphonie fantastique*, Op. 14
I. *Daydreams, Passions*
II. *A Ball*
III. *Scene in the Meadows*
IV. *March to the Scaffold*
V. *Dream of a Witches' Sabbath*

This concert is being recorded for broadcast
on Feb. 9, 2025 on Classical California KUSC.

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

2024-25 Sunday Matinee

FANTASTIC SYMPHONY

FEATURING THE USC THORNTON SYMPHONY

Sunday, Oct. 20, 2024 @ 3 p.m.

Carl St.Clair, conductor
USC Thornton Symphony
Pacific Symphony

BERLIOZ *Symphonie fantastique*, Op. 14
I. *Daydreams, Passions*
II. *A Ball*
III. *Scene in the Meadows*
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PROGRAM NOTES

John Williams

"Devil's Dance" from *The Witches of Eastwick*

Born: Feb. 8, 1932 in New York

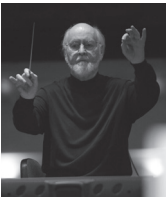
Composed: 1987

Premiered: Jun. 12, 1987

Most recent Pacific Symphony performance: Oct. 25, 2022 in the Renée and Henry Segerstrom Concert Hall with Enrico Lopez-Yañez conducting

Instrumentation: three flutes including piccolo, three oboes including English horn, three clarinets including bass clarinet, two bassoons, four horns, three trumpets, three trombones, one tuba, timpani, percussion, harp, celesta, piano, and strings

Approximate duration: 5 minutes



"Scores of scores" is the cheeky phrase by which some musicologists have pegged John Williams' special relationship with Hollywood. In a career that has spanned seven decades and counting, Williams has composed concert-quality music for more movies than any other living composer (more than a hundred!),

including nine of the 25 top-grossing features of all time. Based on his incredible track record, we might assume that there's no musical-cinematic challenge he couldn't easily meet. But director George Miller's adaptation of John Updike's novel *The Witches of Eastwick* posed a uniquely difficult test: a romantic comedy with supernatural elements, four principals loaded with charisma, and a beguiling story line that combines comedic charm with sinister doings.

We hear it all in "Devil's Dance," a musical interlude that lasts little more than five minutes but requires a virtuosic orchestra to give its all. This is not music we could dance to, as we might with Camille Saint-Saëns' Halloween favorite *Danse Macabre*, for example. Instead, it suggests the film's broader context: Its three leading ladies really are witches, their leading man is suspiciously devilish, and some of the humor is midnight-dark. Accordingly, Williams does not hold back on the spooky effects. The sound is big, the playing strenuous, and even the rarely used "thunder sheets" are used to brilliant effect.

Equally revered as a conductor and composer, Williams has served as music director and laureate conductor of the Boston Pops Orchestra, and he maintains thriving artistic relationships with many of the world's great orchestras, including the Boston Symphony Orchestra, New York Philharmonic, Chicago Symphony, and the LA Phil. He also holds the title of Artist-in-Residence at Tanglewood. He has received a variety of prestigious awards, including the National Medal of Arts, the Kennedy Center Honor, and the Olympic Order, as well as five Academy Awards and 54 Oscar nominations. He also has received seven British Academy Awards (BAFTA), 26 Grammys, four Golden Globes, five Emmys and numerous gold and platinum records.

Williams has composed numerous works for the concert stage, among them two symphonies, and concertos for flute, violin, clarinet, viola, oboe, and tuba. He has also filled commissions by several of the world's leading orchestras, including the New York Philharmonic, Boston Symphony, Cleveland Orchestra, and Chicago Symphony. He holds honorary degrees from 21 American universities, including The Juilliard School, Boston College, Northeastern University, Tufts University, Boston University, the New England Conservatory of Music, the University of Massachusetts at Boston, The Eastman School of Music, the Oberlin Conservatory of Music, and the University of Southern California.

Kenji Bunch

The Devil's Box for Viola and Orchestra

Born: 1973 in Portland, Oregon

Composed: 2011

Premiered: Oct. 2011, by the American Composers Orchestra with George Manahan conducting and the composer as soloist

Most recent Pacific Symphony performance: This is a Pacific Symphony premiere

Instrumentation: one flute including piccolo, one oboe, one clarinet, one bassoon, one horn, one trumpet, one trombone, one tuba, timpani, percussion, harp, piano, Hammond organ, and strings, and solo viola

Approximate duration: 20 minutes



What in the world does American composer Kenji Bunch mean by the phrase "the devil's box"? Clearly, he wants us to ponder the possibilities for ourselves as we listen to *The Devil's Box*, a suite for solo viola and orchestra. These are three words to conjure with.

For example, to jazz musicians they signify an electric guitar amplifier, while in some cultures they designate the toy we know as a jack-in-the-box. The French phrase *diable en boîte* can also mean the person who interferes at the last minute in a dramatic work, ironing out all complications.

Himself a violist—he was the first person to earn joint degrees in viola performance and composition at Juilliard—Bunch has made the solo viola's dark, wine-colored voice a through-line in *The Devil's Box*, much as Hector Berlioz did in *Harold in Italy*. Bunch's appealing suite has a poetic, lyrical quality that is by turns haunting and inviting. But in its occasional sinister moments, his work suggests another phrase associated with lurking, intermittent evil: a snake in the grass.

Overall, *The Devil's Box* strongly projects the warmth and expressiveness for which Bunch's music has become known. Over the past three decades, he has established himself as one of America's most engaging, influential, and prolific composers, with genre-defying music that has

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been performed on six continents and by over 70 American orchestras. Cited by Alex Ross in his book *The Rest Is Noise* and acclaimed as "One of the new faces of new music" by Anthony Tommasini in *The New York Times*, Bunch has a unique compositional voice that has earned accolades from audiences, performers, and critics alike.

Influenced by his mother's experience as a Japanese immigrant, his father's as a political/social activist, and his childhood spent in the natural beauty of the Pacific Northwest, Bunch combines his interests in history, philosophy, nature, and intergenerational and cross-cultural dialogue in striving to entertain, inspire, and facilitate healing with his music—at times with vulnerable sincerity, irreverent humor, dazzling virtuosity, or by confronting difficult issues of trauma from our shared histories.

After several decades in New York City, Bunch returned to his hometown of Portland, Oregon in 2013 with his wife, pianist Monica Ohuchi, with whom he co-directs the new music group Fear No Music. Additionally, Bunch directs MYSfits, the Metropolitan Youth Symphony's multi-style string ensemble, and teaches viola, composition, and music theory at Portland State University, Reed College, and for the Portland Youth Philharmonic. Most of all, he and Monica enjoy time with their two children and their dogs Marcie and Nutmeg.

Hector Berlioz

Symphonie fantastique, Op. 14

Born: Dec. 11, 1803 in La Côte-Saint-André, France

Died: Mar. 8, 1869 in Paris, France

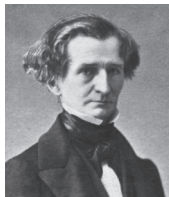
Composed: 1830

Premiered: Dec. 5, 1830 at the Paris Conservatoire

Most recent Pacific Symphony performance: Feb. 9, 2020 in the Renée and Henry Segerstrom Concert Hall with Carl St. Clair conducting

Instrumentation: two flutes including piccolo, two oboes including English horn, two clarinets including bass clarinet and e-flat clarinet, four bassoons, four horns, four trumpets, three trombones, two tubas, two timpani, percussion, two harps, and strings

Approximate duration: 49 minutes



No composer was more deeply concerned with finding a way forward for the symphony following Beethoven's revolutionary achievements in the form, and in the *Symphonie fantastique* Berlioz faces the challenge head-on in five movements (like Beethoven's Sixth Symphony) that are monumentally

scaled and formally innovative (like the Ninth). But where Beethoven's Ninth embodies these traits in a work devoted to human freedom and brotherhood, Berlioz's *Symphonie* is a fever-dream of love, pursuit, loss, and damnation. It is said that *Symphonie fantastique* is one of the most graphic representations of drug-induced hallucinations in all of

art—an agonized drug high meticulously transformed into a musical narrative of romantic obsession.

In the early 19th century, opium was not thought to be dangerously addictive. Dosing one's self was a routine matter, and scholars believe Berlioz took it in the preferred form of the era—the alcohol-based solution laudanum—in 1829 and 1830. He wrote frankly about its effects and his overwhelming infatuation with the Irish actress Harriett Smithson, who is represented by the four-note *idée fixe* that emerges from the tumult in the *Symphonie*. This recurrent motif becomes a distillation of the composer's yearning.

It is said that Smithson and Shakespeare were the two great loves of Berlioz's life. Watching his romantic ideal in an 1827 performance of *Hamlet* in Paris was almost more than he could bear, even though he could not understand a word of her Ophelia. We can listen to the symphony's movements as if they were chapters in an evolving romantic obsession, beginning with the first movement's announcement of Berlioz's yearning, the motif of the *idée fixe*. The second movement, glittering with elegance, is titled simply "Un bal"—a ball. A gorgeously alluring waltz swirls through the movement, but the beloved seems tantalizingly out of reach: The artist's quickening steps are never quite fast enough.

Berlioz described the third movement as an evening in the countryside during which the artist broods on his loneliness. It is slow and melancholy, with the artist musing on the faithlessness of a beloved who is not even his to begin with. Amid the silence, we hear ominous hints of distant thunder. In the fourth movement, the artist, unable to bear his loneliness, attempts to poison himself with opium. But instead of dying, he is plunged into a fever-dream in which he has killed his beloved and is condemned to death by hanging. With its nightmarish "march to the scaffold," this movement is one of the most famous passages in Berlioz's catalog. Berlioz is said to have written it like a man possessed, finishing it in a single night. Finally, in the fifth movement, the artist's downward slide reaches its end—not with his death, but with his funeral, a witches' sabbath evoking demons and monsters. The mood is jubilant yet ghoulish, like a diabolical orgy incorporating (shockingly, for observant Catholics of Berlioz's era) parodies of the *Dies Irae* as well as the *idée fixe*. The love story is complete.

Michael Clive is a cultural reporter living in the Litchfield Hills of Connecticut. He is program annotator for Pacific Symphony and has written numerous articles for magazines and newspapers in the U.S. and U.K. and hundreds of program notes for orchestras and opera companies. Operahound.com

ABOUT THE ARTISTS

Meredith Crawford, viola

Principal, Catherine and James Emmi Chair



Meredith Crawford, Principal Viola, is a Los Angeles-based musician who values the variety and vibrancy in her career that L.A. has to offer, and consistently demonstrates her value for emotional connection with the audience through her authentic connection with the music she performs.

At the age of 22—before the completion of her senior year at Oberlin Conservatory—she won her first ever orchestral audition and a seat with Pacific Symphony. She subsequently moved up the ranks in her section, winning the Assistant Principal chair in 2012, followed by the Principal (Catherine and James Emmi) Chair in 2018.

Described as a “sensitive, poetic ‘singer’ on her instrument,” with a “big, warm, inviting tone” and a “glorious sound... paired with tasteful musicality,” she has been compared to legendary violist Donald McInnes, praised for her ability to bring a “focused, melodic” sound to what’s typically considered a “fuzzy-voiced” instrument.

Crawford is also an avid chamber musician. She is the resident violist of the Salastina Society, one of L.A.’s most innovative and beloved chamber music organizations. She has also performed with various chamber groups and orchestras around Los Angeles, including the Lyris Quartet, the New Hollywood String Quartet, the Dashan Trio, the Café Ludwig series, Camerata Pacifica, the Los Angeles Chamber Orchestra, the Mainly Mozart All-Star Orchestra, and the LA Phil. Additionally Crawford is an active studio musician for movies and television, and has especially treasured her experiences working with her childhood hero John Williams.

USC Thornton Symphony

Established in the early 1900s, the USC Thornton Symphony is a premier ensemble at the School of Music and a visible artistic presence in the Los Angeles music community.

Led by Carl St.Clair, the artistic leader of the Thornton Orchestras, and resident conductor Sharon Lavery, the Symphony has worked with some of the world’s greatest conductors, composers and musicians. Special guests and mentors over the years include Henryk Górecki, Esa-Pekka

Salonen, Yo-Yo Ma, Michael Tilson Thomas, James Conlon, John Williams, and Joan Tower, to name a few.

The USC Thornton Symphony regularly collaborates interdepartmentally, providing opportunities for players to gain a breadth of experience. Annual partnerships include the USC Thornton Opera program and the New Music for Orchestra concert featuring works by Thornton student-composers, providing invaluable spaces for exploration that often advance professional careers.

FIRST VIOLIN

Anna Renton, *Concertmaster*
Yifei Mo
Dahae Shin
Maia Law
Bradley Adam Bascon
Agatha Blevin
Kaiyuan Wu
Maya Masaoka
Ariana O’Connell
Maya Irizarry Lambricht
Eric Cheng
Dominic Guevara

SECOND VIOLIN

Marena Miki, *Principal*
Ayman Ishmael Amerin
Beau Henson
Abigail Park
Sarah Yoo
Sara Yamada
Chloe Hong
Laura Gamboa
Yiran Yao
Ashlee Sung

VIOLA

Nicolas Valencia, *Principal*
Cecile McNeill
Matthew Pakola
Sunwoo Lee
Katherine Brown
Gloria Choi
Ziyan Zeng
Prosper Luchart
Yu-Chen Yang
Jasmine Maldonado

CELLO

Olivia Marckx, *Principal*
Ji Sun Jung
Danny O’Connell
Amy Jong
Olivia Cho
Joseph Kim
Madelynn Bolin
Shuo Ma

BASS

Logan Nelson, *Principal*
Nathaniel De La Cruz Daga
Jared Prokop
Jai Ahuja
Julien Henry
Eric Windmeier

FLUTE

Ellen Cheng
Kiana Kawahara

OBOE

Karen Hernandez
Connor Feyen
Sara Petty

CLARINET

Yan Liu
Anders Peterson

BASSOON

Henry Mock
Ben Richard
Callahan Lieungh
Chris Lee

FRENCH HORN

Lauren Goff
Evelyn Webber
Daniel Halstead
Steven Phan

TRUMPET

Samuel Bertrand
Ryan Fuhrman
Richie Francisco
Jazzmine Van Veld

TROMBONE

Terry Cowley
Sean Cooney
Kevin Truong

TUBA

Logan Westerviller
Alexander Tran

TIMPANI

Brandon Lim
Tyler Brown

PERCUSSION

David Lee
Preston Spisak
Sabrina Lai

HARP

Zoe O’Shaughnessy
Carter Williams