

**Maestro Carl St. Clair, on
The Programming For A Concert Season: “Architecture.”**

"For me, a lot of it is architecture of a season. There's architecture of a season, where you have this goal-oriented work— Hindemith Symphony or whatever it is, or Maslanka 4th Symphony. But there are all kinds of architectures.

I think in designs. With each program, do I wanna start big? Kinda go down, and then rise toward the end, or do I want to start soft and build?

The most important part is about the 66% moment. Because that's a time that you might need a novelty piece, a concerto, something to keep the interest going in the audience and also in the orchestra.

But with regular programming, for young people, I think about programming for the heart. For the mind. For the fingers. So, you have to have this balance. You can't have all technical pieces, you can't have all Karel Husa's "Music for Prague." You've gotta have something for the soul as well."

