



On behalf of the Board of Directors, it is my pleasure to welcome you to the 35th anniversary season of great music from Pacific Symphony, beginning tonight with the first concert of the Hal and Jeanette Segerstrom Family Foundation Classical Series. We are so proud and grateful to the Foundation for its ongoing investment in the series.

As you may have observed, we have a remarkable lineup for you this year, ranging from tonight's program with the young prodigy Conrad Tao playing Rachmaninoff's Third Piano Concerto to upcoming concerts featuring familiar masterworks of Beethoven, Mendelssohn and Tchaikovsky, to new adventures and musical discoveries. This December the orchestra debuts Handel's *Judas Maccabaeus* with Pacific Chorale. The opera-vocal initiative "Symphonic Voices" continues its third season with a semi-staged production of Verdi's *La Traviata* and the 13th American Composers Festival shines the spotlight on film composers for "From Score to Screen."

I'm also eager to hear our exciting guest soloists, including pianists Joyce Yang, Alexander Toradze, Alexandre Tharaud and Yulianna Avdeeva; violinists Sarah Chang and Nadja Salerno-Sonnenberg; guitarist Xuefei Yang; and the Eroica Trio.

In addition to this beautiful music, there are many reasons why I am proud to be the chairman of Pacific Symphony's Board of Directors. Let me share a few with you:

Of course, I have to start with our fantastic musicians. They are, quite simply, amazing, and their commitment to artistic excellence contributes to the orchestra's ability to perform diverse and challenging music at such high quality year after year. We have a wonderful blend of "new" musicians and "veterans"; 33 have been with the orchestra for more than 25 years, 19 for 10 years or less. They are all talented musicians, and the combination of youth and experience links us to our past and guides our future.

What's the key to the orchestra's sustained excellence? The Pacific Symphony's heart and soul, our music director, Carl St.Clair. Beginning his 24th year at the helm, Carl is an inspiration to everyone who knows him—on stage and off. Thank you, Carl, for the wonderful musical journey we are privileged to take with you.

Running a symphony orchestra is hard, complicated work, but the dedicated staff of Pacific Symphony makes it all work beautifully, led by the best president we could hope for, John Forsythe. Thank you, John, and everyone who works so hard to keep the music flowing.

I must recognize and thank all of the members of the community who support the Symphony. Our magnificent Board of Directors provides leadership, wisdom and generous financial support. Sincere gratitude goes to all members of the Board of Counselors, the Pacific Symphony League, and other volunteers and supporters who provide inspiration and help in so many ways.

And of course, we wouldn't be here if not for you. Thank you to everyone who purchases a subscription, buys a ticket, makes a donation and comes to hear Pacific Symphony. Your love of the art form keeps us going.

Finally, let me share one more thought. You are familiar with the music we play, but you may not be aware that the Symphony does much more than play great music in a beautiful concert hall. In fact, your Pacific Symphony is working hard to spread music throughout our community. Our award-winning music education programs teach elementary school children to appreciate classical music, middle school and high school kids receive coaching, instruction and performance opportunities, and partnerships with local colleges and universities enrich the academic experience.

Similarly, through the Heartstrings program, Pacific Symphony partners with a wide variety of social service and community organizations to provide free access to concerts, hands-on enrichment activities and transportation to underserved residents. Partners include Age Well Senior Services, Big Brothers Big Sisters, Girls Inc., Orange County Rescue Mission, Think Together, Working Wardrobes and more.

Thank you again for sharing great music. Enjoy the concert!

Warm wishes,

Michael Kerr

SEPT. 26, 27, 28

classical series

SEGERSTROM CENTER FOR THE ARTS

Renée and Henry Segerstrom Concert Hall

Concerts begin at 8 p.m. Preview talk with Alan Chapman begins at 7 p.m.



presents

2013-2014 HAL & JEANETTE SEGERSTROM FAMILY FOUNDATION CLASSICAL SERIES

CARL ST. CLAIR • CONDUCTOR
CONRAD TAO • PIANO

PETER BOYER Festivities
(b. 1970)

SERGEI RACHMANINOFF Concerto No. 3 in D Minor for Piano & Orchestra, Op. 30
(1873-1943)
Allegro ma non tanto
Intermezzo
Finale
Conrad Tao

INTERMISSION

JOHANNES BRAHMS Symphony No. 4 in E Minor, Op. 98
(1833-1897)
Allegro non troppo
Andante moderato
Allegro giocoso
Allegro energico e passionato

This weekend's appearance of Conrad Tao is generously sponsored by **Sam B. Ersan**.

The Opening Night concert on Thursday, Sept. 26, is generously sponsored by **South Coast Plaza**.

The concert on Friday, Sept. 27, is generously sponsored by **Vina Williams and Tom Slattery**.

The concert on Saturday, Sept. 28, is generously sponsored by **Bank of America**.

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Pacific Symphony broadcasts are made possible by a generous grant from



The Saturday, Sept. 28, performance is being recorded for broadcast on Sunday, Feb. 9, at 7 p.m. on KUSC, the official classical radio station of Pacific Symphony.

PETER BOYER (B. 1970)

Festivities

Instrumentation: 3 flutes (third doubling on piccolo), 3 oboes, 3 clarinets, 2 bassoons, contrabassoon, 4 horns, 3 trumpets, 2 trombones, bass trombone, tuba, timpani, 4 percussion, harp, piano/celesta, strings
Performance Time: 5 minutes, 30 seconds

Carl St.Clair and Gerard Schwarz are among the conductors who have made Peter Boyer one of the most frequently programmed and popular composers of his (under-50) generation. "When I received an invitation [from Schwarz] to compose a short work for the Eastern Music Festival in 2011," says Boyer, "I was delighted at the opportunity. When I learned of the other composers who were also being commissioned in this series, I was especially honored..." That short work was the exuberant *Festivities*, which Maestro Schwarz introduced with the Eastern Music Festival Orchestra in 2011. Since then, Maestro St.Clair has conducted *Festivities* with the Fort Worth Symphony Orchestra in 2012 and the National Repertory Orchestra earlier this summer.

Providence native Peter Boyer was born in 1970 and began composing at age 15; his first large-scale composition was a Requiem Mass in memory of his grandmother. He was named to the first All-USA College Academic Team, comprised of "the 20 best and brightest college students in the nation," by *USA TODAY* in 1990. Boyer received his bachelor's degree from Rhode Island College, which awarded him an honorary doctor of music degree in 2004. He received master of music and doctor of musical arts degrees from The Hartt School of the University of Hartford, which named him its 2002 Alumnus of the Year. In 1996 he was appointed to the faculty of Claremont Graduate University, where he holds the Helen M. Smith Chair in music and the rank of full professor.

While Boyer's music is popular internationally and has been recorded by the London Symphony, London Philharmonic and Philharmonia Orchestras, it has a strongly American flavor. Conductor Keith Lockhart chose Boyer for the Boston Pops 125th anniversary commission honoring the Kennedy brothers, and his music was the centerpiece of the TV special *An American Salute: The Boston Pops at 125*. Critics and audiences have embraced Boyer's combination of brash energy, lyricism and overall liveliness typified by *Festivities*.

Concerto No. 3 in D Minor for Piano and Orchestra, Op. 30

Instrumentation: 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 2 trombones, bass trombone, tuba, timpani, 2 percussion, strings, solo piano
Performance Time: 39 minutes

Background

How does a concerto acquire a nickname? The means vary. It was not Beethoven but his publisher, Johann Cramer, who named his fifth the "Emperor." Mozart's ninth, the "Jeunehomme," was probably named for a Frenchman named Victoire Jenamy. In the case of "Rach 3" we can see a joke implicit in the nickname: It's a diminutive that's short, casual and even smart-alecky...bravado in the face of a monumental challenge. Whatever its origin, this name has special meaning for pianists



SERGEI RACHMANINOFF
(1873-1943)

with the skills and courage to undertake Rach 3, and some—thanks to Sylvester Stallone—even call it "Rocky III." Of course, the concerto's strongest connection to the movies comes via the 1997 film *Shine*, based on the life of the Australian pianist David Helfgott, who suffered a mental breakdown after the pressure of performing Rach 3 in competition.

Rachmaninoff's music asks much of a pianist: power, speed, the ability to spin out a deeply sculpted legato line—and sometimes all three at once. Not surprisingly, his third concerto is associated with some of the greatest pianists of the early 20th Century. Its dedicatee was the revered Josef Hoffmann. Though he never played it, 11 years later it would help launch the career of an astounding newcomer named Vladimir Horowitz, who chose it for his graduation recital at the Kiev Conservatory and was soloist in the premiere recording.

What to Listen For

Such distinguished lineage can make us forget that Rachmaninoff himself was a great pianist—perhaps one of the greatest ever. The composer felt that his third concerto was more "comfortable" to perform than his second, but now—more than a century later—the sheer virtuosity required in the third casts a longer shadow among pianists. Could Rachmaninoff really have found these demands so manageable? Medical detectives suspect that Rachmaninoff's huge, flexible hands were a sign of Marfan syndrome, a genetic disorder that may well have blessed his piano technique while it crippled his cardiovascular health; the Concerto No. 3, composed in 1909 for his first major performances in America, was a spectacular showcase for his particular gifts. Touring with the Boston Symphony Orchestra, Rachmaninoff was both soloist and conductor in Chicago and Philadelphia; in New York he played the concerto with the New York Symphony Orchestra under the baton of Walter Damrosch, and with the New York Philharmonic under the direction of Gustav Mahler.

A quintessential late-Romantic composer, Rachmaninoff knew the value of opening a concerto with a ravishing melody. In this case, he develops the initial theme with unusual simplicity—a lyrical melody

that transitions to a march—that hardly suggests the thunder and lightning to come. The second movement, marked *intermezzo*, is introspective in character, building gradually from quiet nostalgia to dramatic fortissimos that showcase the soloist's power. In a work that is both a sprint and a marathon, this movement provides the few moments of respite for the soloist.

Grace and speed are on order for the third movement, which builds toward a powerful climax by weaving together contrasting materials—accented march rhythms alternating with flowing, lyrical phrases. The movement reprises melodic materials from the concerto's opening, concluding with a coda of thrilling power.

Symphony No. 4 in E Minor, Op. 98

Instrumentation: 2 flutes (second doubling on piccolo), 2 oboes, 2 clarinets, 2 bassoons, contrabassoon, 4 horns, 2 trumpets, 2 trombones, bass trombone, timpani, percussion, strings

Performance Time: 39 minutes

Background

Contemporary reports and later accounts by music historians give us oddly contradictory impressions of Brahms. In photographs we see the handsome, sensitive young composer and pianist turn into a great bear of a man, ursine and shaggy. Plenty of quotations demonstrate how gruff he could be in talking about his own music and others'. And yet, underneath it all, he seems to have remained easily bruised, still the fretful composer who worked and reworked his first symphony for 14 years or more while the music world waited impatiently for the opus that might prove to be "Beethoven's Tenth." "You have no idea what it's like to hear the footsteps of a giant like that behind you," he said. He finally felt ready to present his first symphony to the public when he was 43, yet its eventual success—which seemed to fulfill music-lovers' hopes for a worthy successor to Beethoven—made Brahms even more nervous about writing a second.

Indeed, the writing of symphonies seems to have pushed all of Brahms' buttons; for the sake of his nerves and to escape the pressure of expectations, he sought the solitude of country life for this kind of work when possible. In the case of the Fourth, he went to Mürzzuschlag, a quaint resort town in the Styrian region of Austria—a place of trout fishing, hiking and mountain climbing, where the inner workings of sonata allegro form would be the last thing on most people's minds. The year was 1885, and Brahms was 52: old enough to be thinking about his musical legacy. In his fourth symphony, many listeners hear his farewell to the symphonic form.

What to Listen For

In talking about the Fourth, he was up to his old obfuscatory tricks. He described the symphony as "a few entr'actes and polkas that I happened to have lying around"—rather like a fashionista who's asked about her new dress and replies "what, this old thing?" (The reference to "entr'actes and polkas" is especially ironic coming from the brilliant technician whose mastery of flowing, integrated development is unexcelled among composers.) But his attitude can't have been so relaxed or good-humored when, in a trial run-through with his friend Ignaz Brüll, he played a two-piano reduction for a group of close friends. These included the critics Eduard Hanslick



JOHANNES BRAHMS
(1833-1897)

and Max Kalbeck, the conductor Hans Richter, and Theodor Billroth, a surgeon and accomplished amateur musician. Their reception was glacial and their comments, with the benefit of hindsight, seem baffling. The next day, Kalbeck, a loyal supporter, suggested that the final movement's form was inappropriate for a symphony; it is now considered one of the strongest elements in a symphony full of strengths. This movement encompasses the greatest emotional range of all Brahms' symphonic finales, and it was greeted with tumultuous applause at most early performances.

Based on a Bach chorale, the finale answers an opening movement that is noble yet austere by comparison. The second movement is marked *andante moderato*, a walking tempo. Launched with a beautiful horn theme, it is suffused with a feeling of fond remembrance. The gait is relaxed, yet Brahms' contemporaries correctly sensed a note of valediction in the music: His friend and former pupil Elisabeth von Herzogenberg compared it to a walk through an idealized landscape with a glowing sunset in the distance, and the young Richard Strauss was reminded of a moonlit funeral march. (Strauss himself would later excel at the musical evocation of moonlight.) As for the third movement, a joyful *allegro giocoso*, we defer to the famous phrase of the late Olin Downes: "Brahms as Old Bear's Paws." Here Brahms not only hews to the traditional scherzo form for a symphonic third movement, but executes it with an exuberance rare in his music—including an uncharacteristically liberal use of glittering percussion.

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.

DID YOU KNOW?

IN 1958 VAN CLIBURN BECAME THE WINNER OF THE FIRST INTERNATIONAL TCHAIKOVSKY COMPETITION AFTER PERFORMING RACHMANINOFF'S 3RD AND TCHAIKOVSKY'S 1ST PIANO CONCERTOS.



CARL ST.CLAIR
WILLIAM J. GILLESPIE
MUSIC DIRECTOR CHAIR

In 2013-14, Music Director Carl St. Clair celebrates his 24th season with Pacific Symphony and the orchestra's milestone 35th anniversary. St. Clair's lengthy history with the Symphony 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 orchestra formed in the United States in the last 40 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. Among his creative endeavors are: the vocal initiative, "Symphonic Voices," inaugurated in 2011-12 with the concert-opera production of *La Bohème*, followed by *Tosca* in 2012-13 and *La Traviata* in 2013-14; the creation five years ago of a series of multimedia concerts featuring inventive formats called "Music Unwound"; and the highly acclaimed American Composers Festival, which celebrates its 14th anniversary in 2013-14 with "From Score to Screen"—exploring music by Hollywood composers. And in 2013-14, under his leadership, the Symphony launched the new music festival, Wavelength, blending contemporary music and Symphony musicians in unique collaborations.

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 2013-14 season continues a recent slate of recordings that began with two newly released CDs in 2012-13, featuring music by two of today's leading composers: Philip Glass' *The Passion of Ramakrishna* and Michael Daugherty's *Mount Rushmore* and *The Gospel According to Sister Aimee*. Three more are due for release over the next few years, including William Bolcom's *Songs of Lorca* and *Prometheus*; James Newton Howard's *I Would Plant a Tree*; and Richard Danielpour's *Toward a Season of Peace*. St. Clair has led the orchestra in other critically acclaimed albums including two piano concertos of Lukas Foss; Danielpour's *An American Requiem* and Elliot Goldenthal's *Fire Water Paper: A Vietnam Oratorio* with cellist Yo-Yo Ma. Other composers commissioned by the Symphony include earlier works by Bolcom, Zhou Long, Tobias Picker, Frank Ticheli and Chen Yi, Curt Cacioppo, Stephen Scott, Jim Self (Pacific Symphony's principal tubist) and Christopher Theofandis.

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 to 2010, 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.

St. Clair's international career 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 to 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 programs including Pacific Symphony Youth Ensembles, Sunday Connections, OC Can You Play With Us, *arts-X-press* and Class Act.



CONRAD TAO
PIANO

The only classical musician on *Forbes'* 2011 "30 Under 30" list of people changing the world, 19-year-old Chinese-American pianist Conrad Tao was found playing children's songs on the piano at 18 months of age. Born in Urbana, Ill., he gave his first piano recital at age 4; four years later, he made his concert debut performing Mozart's Piano Concerto in A Major, K. 414. In June of 2011, the White House Commission on Presidential Scholars and the Department of Education named Tao a Presidential Scholar in the Arts, while the National Foundation for Advancement in the Arts awarded him a YoungArts gold medal in music. Later that year, Tao was named a Gilmore Young Artist, and in May of 2012, he was awarded the prestigious Avery Fisher Career Grant.

Sporting a truly international career, Tao has appeared as soloist in the United States with the Philadelphia Orchestra, the Russian National Orchestra and the Baltimore, Dallas, Detroit and San Francisco Symphonies, among others. He has made multiple tours of Europe, giving solo recitals in Paris, London, Munich, Berlin and Verbier, and performed with orchestras in Brazil, China, Hong Kong, Mexico, Moscow and Singapore.

As an accomplished composer, Tao has won eight consecutive ASCAP Morton Gould Young Composer Awards since 2004; he also received BMI's Carlos Surinach prize in 2005. For the 2012-13 season, Tao was commissioned by the Hong Kong Philharmonic to write a concert overture to ring in their new season and to celebrate the region's annual China Day. He was also asked by the Dallas Symphony to compose a work observing the 50th anniversary of President John F. Kennedy's assassination, which will be performed in November of 2013.

As an award-winning violinist, Tao has performed with orchestras in Pennsylvania and Florida; in 2009, he gave nine performances of Mendelssohn's Violin Concerto in E minor (followed by Mendelssohn's Piano Concerto No. 1 in G minor in the second half) with the Symphony of the Americas in Boca Raton.

Tao is an exclusive EMI recording artist. His first album, released as an iTunes exclusive in February of 2012 as part of the "Juilliard Sessions" series, comprised works by Debussy, Stravinsky and Tao himself. His second record, *Voyages*, was released in June 2013, and prominently features Tao's own compositions.

Tao currently attends the Columbia University/Juilliard School joint degree program and studies piano with professors Yoheved Kaplinsky and Choong Mo Kang at Juilliard. He studies composition with professor Christopher Theofanidis of Yale University, and studied violin with Catherine Cho for five years at Juilliard's Pre-College Division.

Tao appears by arrangement with IMG Artists, 152 W. 57th St, 5th Floor, New York, NY 10019. Tao records exclusively for EMI Classics. Tao is a Steinway Artist. More information can be found at www.conradtao.com.

THANK YOU TO OUR SPONSORS

SAM B. ERSAN (*Artist Sponsor*)

We are grateful to our generous patron, Sam B. Ersan, for his artist sponsorship of Conrad Tao. An avid lover of classical music since childhood, Mr. Ersan is an enthusiastic and passionate supporter of chamber and orchestral music in San Diego and Orange County. He serves on the Board of the San Diego Symphony, and has established a chamber music series at UCSD. Thank you, Sam Ersan!

VINA WILLIAMS AND TOM SLATTERY (*September 27*)

We are grateful to Vina Williams and her husband, Tom Slattery, who are longtime Pacific Symphony subscribers and generous supporters. Vina serves on the Symphony's Board of Directors and is past chair of the Board of Counselors. She is a member of the Marcy Mulville Legacy Society and Symphony 100. Vina sang with the Pacific Chorale for 41 years and she is a member of the Chorale's Board of Directors. Vina and Tom are devoted supporters of the arts throughout Orange County. Thank you, Vina and Tom!

BANK OF AMERICA (*September 28*)

Pacific Symphony is pleased to recognize Bank of America for its generous support of Pacific Symphony and our artistic and educational reach in Orange County. Bank of America has been a partner with us for many years, and its dedication to advancing our mission is much appreciated. On behalf of all of us at Pacific Symphony, thank you!



Pacific Symphony, celebrating its 35th season in 2013-14, is led by Music Director Carl St.Clair, who marks his 24th season with the orchestra. The largest orchestra formed in the U.S. in the last 40 years, the Symphony 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. Presenting more than 100 concerts a year and a rich array of education and community programs, the Symphony reaches more than 275,000 residents—from school children to senior citizens.

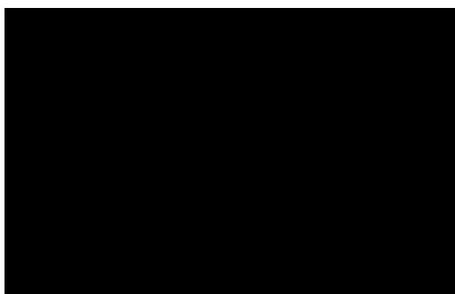
The Symphony offers repertoire ranging from the great orchestral masterworks to music from today's most prominent composers, highlighted by the annual American Composers Festival and a series of multi-media concerts called "Music Unwound." Three seasons ago, the Symphony launched the highly successful opera and vocal initiative, "Symphonic Voices." It also offers a popular Pops season, enhanced by state-of-the-art video and sound, led by Principal Pops Conductor Richard Kaufman, who celebrates 23 years with the orchestra in 2013-14. Each Symphony season also includes Café Ludwig, a chamber music series, and Sunday Connections, an orchestral matinee series offering rich explorations of selected works led by St.Clair. Assistant Conductor Alejandro Gutiérrez began serving last season as music director of Pacific Symphony Youth Orchestra and also leads Family and Youth Concerts. New in 2013, Pacific Symphony is collaborating with a number of modern musicians and artists and hosting the Wavelength Festival of Music at the Pacific Amphitheatre in August.

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 Fullerton Chamber Orchestra, under the baton of then-CSUF orchestra conductor Keith Clark. The following season, the Symphony expanded its size, changed its name to Pacific Symphony Orchestra and moved to Knott's Berry Farm. The subsequent six 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, where Clark served as music director until 1990 and since 1987, the orchestra has additionally presented a summer outdoor series at Irvine's Verizon Wireless Amphitheater. In 2006-07, the Symphony moved into the Renée and Henry Segerstrom Concert Hall, with striking architecture by Cesar Pelli and acoustics by Russell Johnson—and in 2008, 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.

The 2013-14 season sees the continuation of a recent slate of recordings that began with two newly released CDs in 2012-13 featuring two of today's leading composers, Philip Glass' *The Passion of Ramakrishna* and Michael Daugherty's *Mount Rushmore*, both the result of works commissioned and performed by the Symphony, with three more recordings due to be released over the next few years. These feature the music of Symphony-commissioned works by William Bolcom, *Songs of Lorca* and *Prometheus*, James Newton Howard's *I Would Plant a Tree* and Richard Danielpour's *Toward a Season of Peace*. The Symphony has also commissioned and recorded *An American Requiem*, by Danielpour and Elliot Goldenthal's *Fire Water Paper: A Vietnam Oratorio* with Yo-Yo Ma. Other recordings have included collaborations with such composers as Lucas Foss and Toru Takemitsu. It has also commissioned such leading composers as Paul Chihara, Daniel Catán, 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 Adventuresome 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 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 as well as Santa Ana Strings.

PACIFIC SYMPHONY



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Steven Edelman* 30

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Joshua Ranz

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Keith Popejoy*

Mark Adams 20

James Taylor**

Russell Dicey

TRUMPET

Barry Perkins* 10

Tony Ellis 30

David Wailes

TROMBONE

Michael Hoffman*

David Stetson

BASS TROMBONE

Robert Sanders

TUBA

James Self*

TIMPANI

Todd Miller* 35

PERCUSSION

Robert A. Slack*

Cliff Hulling

HARP

Mindy Ball*

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** Assistant Principal
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