

DEC. 12, 13, 14

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

JOYCE YANG • PIANO

MIKHAIL GLINKA
(1804-1857)

Overture to *Ruslan and Ludmilla*

PIOTR ILYICH TCHAIKOVSKY
(1840-1893)

Concerto No. 1 in B-flat Minor for Piano &
Orchestra, Op. 23, TH 55

Allegro non troppo e molto maestoso

Andantino semplice

Allegro con fuoco

Joyce Yang

INTERMISSION

BÉLA BARTÓK
(1881-1945)

Concerto for Orchestra

Introduction: Andante non troppo - Allegro vivace

Game of the Pairs: Allegretto scherzando

Elegy: Andante non troppo

Intermezzo interrotto: Allegretto

Finale: Pesante - Presto

This weekend's appearance of Joyce Yang is generously sponsored by **Sam B. Ersan**.

The Thursday, Dec. 12, concert is generously sponsored by **John and Ruth Ann Evans** and **Wells Fargo**.

As a courtesy to fellow audience members, please hold your applause between movements, or until the conclusion of the work.

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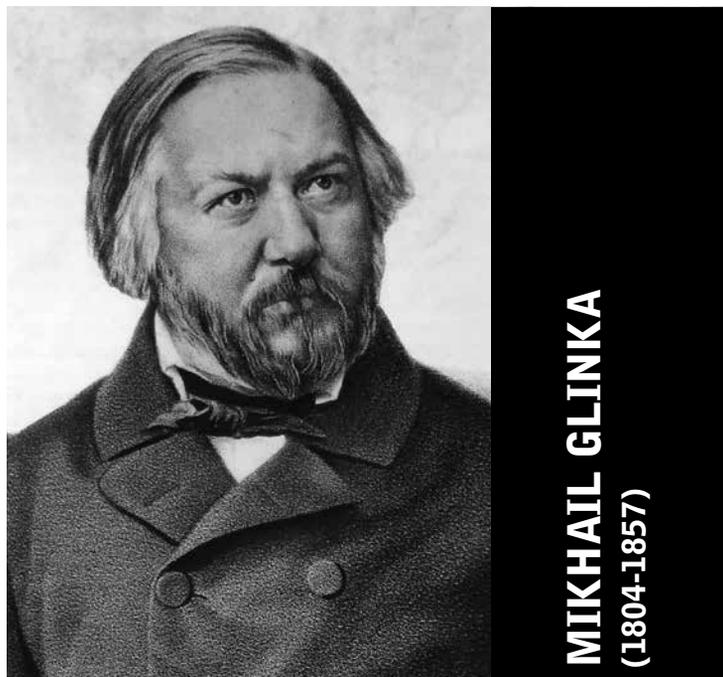
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The Saturday, Dec. 14, performance is being recorded for broadcast on Sunday, March 2, 2014, at 7 p.m. on KUSC, the official classical radio station of Pacific Symphony.

Pacific Symphony • 15



Overture to *Ruslan and Ludmilla*

Instrumentation: 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, contrabassoon, 4 horns, 2 trumpets, 2 trombones, bass trombone, timpani, strings

Performance time: 5 minutes

Background

Mikhail Glinka is a composer whose music is better known for its importance than its charms, which are many. Born in 1804, Glinka was a predecessor to a group of Russian composers known as The Five, and his influence upon these men was seminal even though he was not present at their historic meeting in St. Petersburg in 1856, when they formed their informal association. He died just a year later. (The quaint designations “the mighty five” and “the mighty handful” for these composers, who also included Balakirev, Cui, Mussorgsky, Rimsky-Korsakov and Borodin, are rarely used these days.) While Glinka is often regarded as the father of Russian classical music, his modern claim on the classical repertory rests almost exclusively on two works, his superb operas: *A Life for the Czar* and *Ruslan and Ludmilla*. Of these two, *Ruslan* is generally cited by critics as musically superior, but even *Ruslan* is known mainly for its buoyant overture—a foolproof way to rouse the spirits of players and listeners alike.

When Glinka began composing *Ruslan*, he was in his late 30s and his career had some positive momentum going for it. He had acquired a position as instructor of the Imperial Chapel Choir and had gained favorable attention of Czar Nicholas, who gave him a valuable ring to mark the success of his first opera. But at its premiere in December of 1842, *Ruslan* was received coolly, and though it gained popularity after that, the initial setback sent Glinka’s spirits into a tailspin for about a year. Subsequent travels in Europe not only improved his outlook, but also broadened exposure to his compositions. We may never know exactly why *Ruslan* received such a slow start in the opera house, but the libretto may be one reason; based on a hugely expansive folk epic by Pushkin, it compresses selected episodes into a picaresque muddle. According to anecdote, the opera’s text was framed in 15 minutes by poet Konstantin Bakhturin, who was drunk at the time.

What to Listen For

This overture has long been a favorite with European and American audiences, which is one reason why its joyously exuberant melodies might sound familiar to you. While the music of the opera itself combines elements of European operatic style with eastern European and Russian folk melodies, the overture is not a preview of arias and melodies. Instead, it captures the overall character of the drama with its rambunctious spirit and showy flourishes that seem to fling down the orchestral gauntlet. This is music that wows listeners with playing that is loud, fast and virtuosic. From its thunderous opening chords underscored with booming timpani, the overture is off to the races with a signature run of 15 notes that seem to fly off the violin strings and leap into the air. The question is not just whether the string players can articulate these fleet notes in unison, but whether our ears can hear that fast. Over successive decades, performance tradition has pushed the tempo far beyond Glinka’s original pace (judging from the metronome marking in early editions). In the finale, with its chords that echo the opening bars, a traditional *accelerando* pushes the pace even faster. How fast is too fast? After you’ve shown your appreciation for tonight’s hard-working players, you might try comparing your memory of their performance with some of those available on YouTube. They range from dissonant, slow-motion car wrecks to blazing interpretations that only dogs can hear.

Piano Concerto No. 1 in B-flat Minor

Instrumentation: 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 2 trombones, bass trombone, timpani, strings, solo piano

Performance time: 32 minutes

Background

Happily, gender is no longer an issue when we listen to the great piano concertos, especially when we hear them played by pianists of the caliber of Joyce Yang. But have we finally outlived the clichés of the 20th century, when high-fidelity audio and Hollywood movies imprinted American music lovers with ironclad, male-dominated conventions of performance? Certain compositions were simply off-limits to women, most particularly those by Tchaikovsky and Rachmaninoff—a matter, supposedly, of the power and digit-span required. The taboo was so strong that when the great Alicia de la Roccha (1923–2009) established herself as an interpreter of Rachmaninoff, she created a sensation not just with the depth of her interpretations, but also the mystery: how could a small woman with small hands play such music? Tchaikovsky’s first piano concerto became even more strictly masculine in the hands of Hollywood directors, who gave us the indestructible image of the male pianist in his formal black frock coat, tails dangling behind the piano bench and hands perched high above the keyboard, pounding out Tchaikovsky’s thunderous opening chords. In Tchaikovsky’s day there were fewer women pianists, but the evidence suggests that the gender boundaries weren’t so restrictive: His second piano concerto received its premiere performance in 1881 in New York with Madeline Schiller at the keyboard. And Clara Wieck, whose six-decade career ended in 1891, was recognized as one of the greatest pianists of the Romantic era.

This was the great age of virtuosic concerto composition, and Tchaikovsky was born into it. Concertos had been written for centuries, but Beethoven (born 1770) had raised the stakes; by 1875, when Tchaikovsky was 35 and was composing his Piano Concerto No. 1, pianos (and piano concertos) had grown in size. Composers followed Beethoven's lead, relishing the chance to create large-scaled, serious concertos of spectacular difficulty. More than just popular hits, they also fit Romantic ideas: the individual's struggle against opposition, the one versus the many. These vehicles for musical display—often, they were seemingly unplayable—helped make Paganini and Liszt into musical superstars.

Oddly, "unplayable" turns out to be a fateful word in the life of concertos by the hapless Tchaikovsky, who lacked both luck and self-confidence. The concerto literature is rife with works that are now popular, their greatness undisputed, that were condemned by critics and soloists back in the day. Most often, they were described as having been written "against the instrument" or as technically unplayable. Were soloists hedging their bets? It's hard to know; playing the unplayable was right on their calling card. Tchaikovsky's Piano Concerto No. 1 and the Violin Concerto in D both suffered this characterization, and both are now among the most beloved concertos in the standard repertoire.

When it came to the violin, Tchaikovsky was on less-than-familiar ground, and he proceeded with nervous caution after being inspired by Edouard Lalo's exuberant five-movement concerto. (His work with violinists in preparing the score didn't ease its way into the world.) But Tchaikovsky was a respected pianist, and though he lacked the encyclopedic technique of Russia's foremost soloists, he could be confident of his knowledge of the instrument and how to write for it. For it he created a concerto in which towering grandeur and poetic utterance are abundant and unmistakable—earmarks of a hit concerto. The melodies are gorgeously lyrical and take advantage of the instrument's expressive capabilities. So why did Tchaikovsky's friend and intended dedicatee for the score, the great pianist Nikolai Rubinstein, diss it as artistically crude and, yes, unplayable?

Musicologists are still speculating about the reasons, though after its quick success with the public and critics, Rubinstein changed his mind and praised it effusively.

What to Listen for

The Piano Concerto No. 1 bursts upon us with an opening that is explosive and iconic: a moment of brassy orchestral fanfare introducing thunderous piano chords grouped in threes. They are played in unison with both hands as they move in heroic, multi-octave leaps up the keyboard. Even if you had never heard this concerto before, this stunningly dramatic, oft-quoted opening would be instantly recognizable. But listen again and notice Tchaikovsky's remarkable musical calculation here: The piano soloist grabs the primary role, even entering alone. But once the orchestra enters, it has the melody. Those chords, so full of life and confidence, actually accompany the orchestra's statement. They can be heard as a heroic response to the melodic lifeline. Once it has been introduced, the piano takes up the melody in a manner that is vigorous but more moderated and less tumultuous, setting up a pattern of alternating grandeur and lyricism that prevails throughout this concerto.

As 21st-century listeners we are the beneficiaries of this concerto's unusual performance history and the landmark interpretation of the great American pianist Van Cliburn. When Cliburn won the first International Tchaikovsky Piano Competition in Moscow in 1958 (he was a tall, rangy, young-looking 23), the Cold War was at its height; Sputnik had been launched the previous year, and the space race and the arms race were on. His victory came with this concerto, and it had an impact we can scarcely imagine now. He received a tickertape parade down Broadway and instantly became an American hero. But the response was even more dramatic in Moscow, where weeping listeners rushed the stage and mobbed him. Why?

In a sense, the answer goes back to the concerto's duality—the alternation of heroic and poetic sound that Tchaikovsky gives us with unique deftness as he mixes powerful, pounding chords and parallel octaves with rippling passages of rapid fingerwork that require flawless legato. Superbly trained Soviet-era pianists combined accuracy and power. But where was the bold, passionate, dramatic individuality of the Russian pianists of yore? Under the Soviet system, such highly personalized expressiveness was shunned. But in Cliburn's performance, the judges heard this kind of interpretive artistry combined with superb technique, and the conclusion was undeniable; listeners heard a cherished part of their national patrimony being restored to them by the unlikeliest of artists. As we hear tonight, post-Cliburn pianists play this concerto their own way, not his, but always striving to meet the very high standard that he set.



PIOTR IL'YICH TCHAIKOVSKY
(1840-1893)

DID YOU KNOW?

IN ADDITION TO HIS PLACE IN COMPOSITIONAL HISTORY, BARTÓK ALSO HOLDS A PLACE (SHARED WITH FELLOW HUNGARIAN ZOLTÁN KODÁLY) AS ONE OF THE PIONEERS OF ETHNOMUSICOLOGY.



BÉLA BARTÓK
(1881-1945)

Concerto for Orchestra

Instrumentation: 3 flutes (third doubling on piccolo), 3 oboes (third doubling on English horn), 3 clarinets (third doubling on bass clarinet), 3 bassoons (third doubling on contrabassoon), 4 horns, 3 trumpets, 2 trombones, bass trombone, tuba, timpani, percussion, 2 harps, strings
Performance time: 36 minutes

Background

Among musicians, no 20th-century composer is more revered than Béla Bartók—and no work more admired than his *Concerto for Orchestra*. Born in 1881 in a region that is now part of Rumania, the ethnically Hungarian Bartók was one of classical music's transformative figures, a man whose commitment to aesthetic principles ran as deep as his talent. His creative breakthroughs came precisely when they were needed, in the first half of the 20th century, as music was struggling to find a way to be modern.

Bartók's major works are recognized as masterpieces that have formed a cornerstone of the post-Romantic repertory—pathbreaking music that opened new possibilities in composition even as they resisted imitation. By combining nationally distinctive folk sources with modern compositional techniques, Bartók developed a voice that was both individual and nationalistic, demonstrating how other composers could do likewise. Along the way he became one of the founders of the modern study of ethnomusicology.

After winning recognition in the first half of his career and with every reason to expect an even brighter future, Bartók found the events of his own life paralleling Europe's grim slide to war in the 1930s. Demoralized by the political landscape and especially by his country's alliance with the Nazi regime, he left Europe for the U.S. at the start of World War II. Once he arrived, lack of public interest in his work sapped his creative energy just as leukemia began to sap his health. It was in this dark time—in the summer of 1943—when Bartók received the commission for what would become one of his greatest

compositions, the *Concerto for Orchestra*. It came from Serge Koussevitzky, the music director of the Boston Symphony Orchestra and a champion of new music. Observers say Bartók weighed less than 100 pounds when he began the work (and, as composers tell us, the sheer concentration required in composing is physically exhausting). But somehow the composer rallied, working through the summer and early fall of 1943. The *Concerto's* premiere the following December is one of classical music's affirmative moments, confirming Bartók's greatness when both he and his profession needed it. Today, 70 years later, the *Concerto* continues to astonish us with a sound that is both new and timeless.

What to Listen For

"Bracing" is a word that is often used to describe the *Concerto for Orchestra*. It is not a concerto in the grand, Romantic sense of a showcase for a single virtuoso framed by a large orchestra; instead, it is more closely related to the Baroque form of the *concerto grosso*, which featured foreground and background instruments—a small orchestra of background players, or *ripieno*, arranged around a *concertino* of two, three or more soloists. But in listening to Bartók's *Concerto* we also experience something like a five-movement symphony that presents a unified emotional arc, rather than the Baroque idea of a suite of movements whose alternations are designed to entertain us with contrasting tempos and moods. Bartók was not a symphonist, but invested the *Concerto* with symphonic ideas. Hearing it takes us from a dark, introspective opening to a triumphant, affirmative close.

The structure of the *Concerto* is beautifully symmetrical, forming an ABCBA pattern: After the brooding opening, we hear a lighter second movement (B) mirrored by the fourth (D). The grave sound of the tragic C movement, the *Concerto's* emotional center, seems to embody Bartók's revulsion at the horrors of fascism, and some listeners hear echoes of the savage indictment of totalitarianism that Shostakovich poured into his seventh symphony. But the mood of Bartók's third movement is not one of hopelessness, but rather of elegiac contemplation of themes taken up from the *Concerto's* opening. The lightness of the fourth movement leads us to a finale that is breathtaking both in its pace and in its sense of triumph—a presto movement of fanfares in the brasses and whirling effects in the strings.

We owe the joy of hearing this great work to two heroes of music: Béla Bartók, who composed it in the bleakest of circumstances, and Serge Koussevitzky, who provided the commission and recognized its merits immediately, describing it as the greatest new composition in 50 years.

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.

THANK YOU TO OUR ARTIST SPONSOR

SAM B. ERSAN

We are grateful to our generous patron, Sam B. Ersan, for his artist sponsorship of Joyce Yang. 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!



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.

In 2014, St. Clair assumes the position as 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. 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.



JOYCE YANG
PIANO

Blessed with “poetic and sensitive pianism” (*Washington Post*) and a “wondrous sense of color” (*San Francisco Classical Voice*), pianist Joyce Yang captivates audiences across the globe with her virtuosity, lyricism and magnetic stage presence. At just 27, she has established herself as one of the leading artists of her generation through her innovative solo recitals and collaborations with the world’s top orchestras. In 2010 she received an Avery Fisher Career Grant, one of classical music’s most prestigious accolades.

Yang came to international attention in 2005 when she won the silver medal at the 12th Van Cliburn International Piano Competition. The youngest contestant, she took home two additional awards: the Steven De Groote Memorial Award for Best Performance of Chamber Music (with the Takács Quartet) and the Beverley Taylor Smith Award for Best Performance of a New Work.

Since her spectacular debut, Yang has blossomed into an “astonishing artist” (*Neue Zürcher Zeitung*), and she continues to appear with orchestras around the world. She has performed with the New York Philharmonic, Chicago Symphony, Los Angeles Philharmonic, Philadelphia Orchestra, San Francisco Symphony, Baltimore Symphony, Houston Symphony and BBC Philharmonic (among many others), working with such distinguished conductors as Edo de Waart, Lorin Maazel, James Conlon, Leonard Slatkin, David Robertson, Bramwell Tovey and Jaap van Zweden. In recital, Yang has taken the stage at New York’s Lincoln Center and Metropolitan Museum; the Kennedy Center in Washington, DC; Chicago’s Symphony Hall; and Zurich’s Tonhalle.

During the 2013-14 season, Yang completes her Rachmaninoff cycle with de Waart and the Milwaukee Symphony Orchestra, makes her debut with the Royal Flemish Philharmonic under de Waart in Belgium, performs as concerto soloist in Brazil, and returns to symphony orchestras including those of Fort Worth, Houston, Nashville, Melbourne, Seoul and Vancouver. She plays solo recitals in Washington, DC, Houston and Seattle, and appears at the Kennedy Center with violinist Augustin Hadelich and guitarist Pablo Sáinz-Villegas in the multimedia “Tango, Song, and Dance” project. Other chamber collaborations include concerts with the Alexander and Modigliani Quartets, duo recitals with Hadelich in Dallas and Los Angeles and a residency at the Hong Kong International Chamber Music Festival. Her busy summer included solo, chamber and concerto performances at the Aspen, Bravo! Vail, Sun Valley, Rockport and La Jolla festivals. Spring of 2014 brings the release of *Wild Dreams*, Yang’s second solo disc for Avie Records, with music by Bartók, Hindemith, Schumann and Rachmaninoff, and she is featured on an Alexander Quartet recording of the Brahms and Schumann Piano Quintets.

Yang made her celebrated New York Philharmonic debut with Maazel at Avery Fisher Hall in November 2006 and performed on the orchestra’s tour of Asia, making a triumphant return to her hometown of Seoul, South Korea. Subsequent appearances with the Philharmonic included the opening night of the Leonard Bernstein Festival in September 2008, at the special request of Maazel in his final season as Music Director. *The New York Times* called Yang’s performance in Bernstein’s *Age of Anxiety* a “knock-out.”

In November 2011, Yang released a solo album for Avie Records, *Collage*, featuring works by Scarlatti, Liebermann, Debussy, Currier and Schumann. *Gramophone* praised her “imaginative programming” and “beautifully atmospheric playing,” while *American Record Guide* called her album “an outstanding first recording” and a “display of her wide-ranging talent.”

THANK YOU TO OUR CONCERT SPONSOR (*Thursday, Dec. 14*)

JOHN AND RUTH ANN EVANS and **WELLS FARGO**

Pacific Symphony would like to thank and recognize John and Ruth Ann Evans, avid Symphony subscribers and long-time friends of Pacific Symphony, for their sponsorship of the December 12 Classical performance. The Evans have provided exemplary leadership as supporters of the arts in Orange County. John served as board member and past chair of the Symphony, Ruth Ann as Opening Night event chair, and as friends to so many, their dedication to Pacific Symphony make this performance all the more meaningful. In addition, through their advocacy and support, the Wells Fargo Foundation has invested over one million dollars in Pacific Symphony. On behalf of all of us at Pacific Symphony, you have our sincere gratitude.



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.

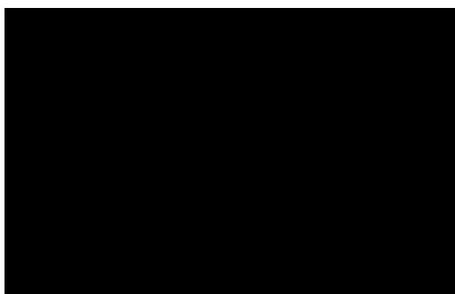
The Symphony offers repertoire ranging from the great orchestral masterworks to music from today's most prominent composers, highlighted by the annual American Composers Festival and a series of multi-media concerts called "Music Unwound." Three seasons ago, the Symphony launched the highly successful 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 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, 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 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 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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**ASSISTANT
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* Principal

** Assistant Principal

† On Leave