The Thursday, Jan. 9, concert is generously sponsored by Janice and Ted Smith.
The Friday, Jan. 10, concert is generously sponsored by The Symphony 100.

The Saturday, Jan. 11, performance is being recorded for broadcast on Sunday, March 9, 2014, at 7 p.m. on KUSC, the official classical radio station of Pacific Symphony.

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

*Instrumentation:* strings  
*Performance time:* 14 minutes  

**Background**

After centuries of obscurity, underrepresentation and lack of opportunity for women in classical music composition, listeners are sensing a shift. Women composers are gaining new prominence, and one reason is Ellen Taaffe Zwilich, one of the most popular and widely performed of all living classical composers. In 1983 Zwilich won the Pulitzer Prize for her Symphony No. 1, the first woman to achieve this honor.

A native of Miami, Zwilich studied violin at Florida State University and then moved to New York, where she studied with Ivan Galamian and won a violin chair with the American Symphony Orchestra under Leopold Stokowski. She later enrolled at Juilliard, studying with John Boda, Elliott Carter and Roger Sessions. She became the first woman to earn a doctorate in musical composition there; after gaining prominence when Pierre Boulez included her Symphony for Orchestra in a Juilliard Symphony Orchestra concert, her reputation grew to the point that she was able to focus more fully on composing. From 1995 to 1999 she held the Composer’s Chair at Carnegie Hall and created the “Making Music” concerts, which focus on performances and lectures by living composers.

Zwilich’s breadth as a composer is demonstrated by her many commissions and performances, which include the Symphony No. 2 (Cello Symphony), premiered by Edo de Waart and the San Francisco Symphony; Symphony No. 3, written for the New York Philharmonic’s 150th anniversary; Symphony No. 4 “The Gardens” (with chorus), commissioned by Michigan State University and the subject of a PBS documentary seen nationally; the Juilliard-commissioned Symphony No. 5 (Concerto for Orchestra) premiered at Carnegie Hall under James Conlon’s direction; and concertos commissioned by Michigan State University and the San Francisco Symphony; Symphony No. 3, written for the New York Philharmonic expressly to receive its world premiere in Leningrad (now St. Petersburg). Conductor Zubin Mehta subsequently performed it in Europe, Asia and America. Carnegie Hall’s 1997 family concert series featured *Peanuts® Gallery* and *Millennium Fantasy* for Piano and Orchestra, a commission by a consortium of 27 orchestras, was premiered in September 2000, by Jeffrey Biegel and the Cincinnati Symphony under Jesús López-Cobos. At the premiere, the mayor of Cincinnati issued a proclamation naming September 23, 2000 “Ellen Taaffe Zwilich Day” and presented her with the Keys to the City.

**What to Listen For**

Some listeners detect a softening of Zwilich’s style over time, from a vigorous and sometimes jagged sound to increasing lyricism. But others hear both elements in her compositions—though she has said that in more recent years she has refocused her compositional technique to focus on “communicating more directly with performers and listeners.”

Bill Zakariasen, former music critic of *The New York Daily News* and a longtime admirer of Zwilich’s music, has described the *Prologue and Variations* as “a taut and succinct work tackling many deep emotions that all come across with confident expressive authority.” In conversation with your annotator he took note of both the vigor of the work’s outer sections and the ravishing lyricism of its interior. Tim Page, writing for *The New York Times*, called it “splendidly crafted and shot through with a distinctly original utterance.”

Zwilich’s attention to thematic continuity and thorough, methodical development enables listeners to grasp and follow musical ideas that might prove more difficult or less listenable in the hands of other composers. Initial motifs, often simple and brief, can serve as the basis for complex musical structures and large-scale development. In works such as the *Prologue and Variations*, this kind of development draws us in and provides its own musical cues, telling us all we need to hear and enjoy the music.

**Violin Concerto in E Minor, Op. 64**

*Instrumentation:* 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, timpani, strings, solo violin  
*Performance time:* 26 minutes  

**Background**

Back in the 1970s, when your intrepid annotator took his first undergraduate music history course, the professor—a well-regarded musicologist and organist—got a bit melodramatic on the day of the Mendelssohn lecture. “Felix Mendelssohn’s parents saw a ghost,” he told the class gravely. Then he picked up a piece of chalk, held it on its side and wrote M-O-Z-A-R-T on the blackboard.
in huge, wavy letters, and followed this with tales of Mendelssohn’s Mozartean prowess as a musical prodigy. These days we’re rightly suspicious of such mythology, but for all its hyperbole, it is useful in reminding us of the basics.

Felix Mendelssohn was born in Hamburg in 1809, 18 years after the death of Mozart. Like Mozart’s, Mendelssohn’s genius was evident from earliest childhood. Both had musically talented sisters and parents who were ambitious for their success. But as the scion of a wealthy Jewish family and the grandson of the philosopher Moses Mendelssohn, the young Felix was not viewed as someone whose talents were to be exploited for financial gain, as Leopold Mozart sought to do with Amadeus. Instead, Felix’s father Abraham moved his family to Berlin and made their residence there a salon that attracted the most prominent intellectuals of the day. Music and stimulating conversation were constants. Though Abraham and his wife Lea renounced Judaism and were themselves baptized along with their four children as Reformed Christians, the Mendelssohn name and heritage were well known in Europe, and the family never sought to conceal their ethnicity in cultivating their place in European cultural life.

Young Felix did not begin piano studies with his mother until the relatively advanced age of 6 (far older than Mozart), but by then he had been demonstrating his musicality for years; according to another of those irresistible myths, the 4-year-old Felix was already in bed for the evening when a visiting pianist pounded a C-major seventh chord and left it hanging, unresolved. Felix found the lack of finality unbearable. He ran downstairs to the piano, played the tonic chord with equal force, and scampered back to bed. The lesson here: Only an unbearable. He ran downstairs to the piano, played the tonic chord with equal force, and scampered back to bed. The lesson here: Only

upon reconsideration, we find Mendelssohn to be one of those geniuses who proves that beauty and accessibility do not equate with shallowness. Behind the sunny disposition of his music lies the seriousness of one of the great musical intellects of all time, whose impossible precocity in childhood was on par with Mozart’s. In his tragically short life (he died at age 38 in 1847), Mendelssohn achieved a statesmanlike position in European culture, directing one of the continent’s most important orchestras (the Leipzig Gewandhaus) and spurring revivals of interest in the music of Mozart and J.S. Bach. Most of all, Mendelssohn composed more than his share of indestructible all-time hits of the classical repertoire—works like the violin concerto, the octet, the “Italian” symphony, the incidental music to A Midsummer Night’s Dream with its wedding march now a universal symbol for matrimony. Remarkably for such a popular composer, there is much more about Mendelssohn’s music, especially his majestic choral works, waiting to be discovered.

Felix Mendelssohn (1809–1847)

What to Listen For

Mendelssohn’s gorgeous violin concerto is one of the three or four most beloved staples of the violin repertoire, and is universally regarded as one of the greatest of all violin concertos. Its singing melodies traverse an arc from poetic sadness to sheer joy. Once we hear these tunes, they are ours forever. Or do they possess us, as they seem to have possessed Mendelssohn himself? “I would like to write a violin concerto for you next winter,” he famously told his longtime friend, violinist Ferdinand David, concertmaster of the Leipzig Gewandhaus, in 1838. “One in E minor runs through my head, the beginning of which gives me no peace.” That beginning is the concerto’s dazzling opening, which plunges into a sweetly melancholy statement in the solo violin without the drama-building introduction that precedes the soloist’s entrance in most romantic concertos.

This songlike opening statement quickly gives way to a bravura display of notes that swirl downward until the opening theme is restated in the orchestra. From then on, the concerto packs in abundantly virtuosic writing. The movement contains an adventurous, complex development through highly chromatic modulations, introducing a second melody that answers the concerto’s initially melancholy E minor statement with an answer in tranquility, glowing G major. On the way back to the opening E minor theme, Mendelssohn leads the soloist through an innovative cadenza that is fully notated (no improvising allowed). Of this movement’s beautiful features that were modern for their day, note especially the “ricocheting” bow, which oscillates over the strings to voice arpeggios at bullet-speed while the E minor melody is played by the full orchestra. In passages such as this one, the soloist serves as accompanist—but the playing is spectacular.
As the excitement of the opening allegro movement subsides, the bassoon continues to sustain its note—a B—as the rest of the orchestra is silent. Moving up a tone to middle C, the bassoon leads us without pause into the concerto’s middle movement, a serene andante in C major. The movement’s lyrical beauty, which opens from E minor into C major before incorporating a darker middle section in A minor, incorporates fleet passagework for the soloist. But for many listeners, it serves mainly as a transitional movement between the concertos sweetly melancholy opening and its joyful closing movement, an effervescent vivace in E major that sounds like a merry chase through sunny fields. A boisterous coda concludes the concerto.

Speaking on the occasion of his 75th birthday in 1906, the great violinist Joseph Joachim aptly described the world’s affection for the Mendelssohn violin concerto: “The Germans have four violin concertos. The greatest, most uncompromising is Beethoven’s. The one by Brahms vies with it in seriousness. The richest, the most seductive, was written by Max Bruch. But the most inward, the heart’s jewel, is Mendelssohn’s.”

Shchedrin and Plisetskaya had been married for nine years when the commission for the Carmen ballet came his way, having already been rejected by both Shostakovich and Khachaturian. It’s not clear precisely what the Soviet bureaucrats were expecting (music had always been an instrument of international prestige for the USSR), but they instantly condemned the work as an insult to Bizet and to the nation. We owe our enjoyment of it today to Dimitri Shostakovich, who intervened on its behalf and secured its place on the Soviet ministry of culture’s list of “approved compositions.”

What to Listen For

Almost half a century after its composition, the Carmen Suite remains the most frequently performed work in Shchedrin’s catalog and a prime example of what makes him enduringly popular: an eclectic style of composition that effortlessly combines appealing melodies and avant-garde compositional techniques. You’ll recognize many of the most popular melodies from Bizet’s Carmen in this suite; like many of the great composers throughout history, Shchedrin delights in stealing from the best, and he knew Carmen inside-out when he composed his ballet. But this is a work of flamboyance, fire and outright fun. The dark, brooding Carmen who meditates on fate and death is largely absent here.

The idea of combining Carmen and ballet is hardly radical; Spanish dance rhythms dominate the opera. But the energy of Shchedrin’s balletic treatment is projected not only through wild, ingenious manipulations of the original melodic materials, but also through boisterous percussion. It generally takes five percussionists to bring it off. (The percussion is far more subdued in Bizet’s original.)

For those lucky enough to have seen Plisetskaya dance, her fire and her humor are evident throughout the 13-movement suite. Even for the rest of us, it’s small wonder that Shchedrin interpolated two additional Bizet dances—the farandole from the Arlésienne Suite and the Danse bohémienne from the opera The Fair Maid of Perth—to his already rich source material.

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.
Passion, excitement and innovation are the hallmarks of internationally acclaimed soloist and chamber musician Nadja Salerno-Sonnenberg’s artistry. Highly regarded for her compelling performances, daring interpretations and dedication to her craft, she is one of today’s leading violinists, renowned for her work on the concert stage, in the recording studio, and in her role as music director of the San Francisco-based New Century Chamber Orchestra, which she joined in January 2008. With successful careers in both the solo and chamber music worlds, she continues to enthral audiences of all ages.

Salerno-Sonnenberg’s 2013-14 engagements include a five-city North American recital tour with pianist Anne-Marie McDermott, and orchestral engagements around the U.S. She leads New Century Chamber Orchestra’s 22nd season which includes the world premiere of Michael Daugherty’s new violin concerto, Falling Water, written for her. In May 2014 she releases the eleventh recording for her record label, NSS Music, an all-commissions CD with New Century Chamber Orchestra, featuring works by Clarice Assad, William Bolcom, Daugherty and Ellen Taaffe Zwilich, all commissioned by New Century since she joined the ensemble.

A powerful and creative presence on the recording scene, Salerno-Sonnenberg continues to enrich the collection of her record label, NSS Music, which she started in 2005. In addition to her over 20 releases on the EMI and Nonesuch labels, Salerno-Sonnenberg has also made several recordings for NSS Music featuring both concerto and chamber pieces (www.nssmusic.com).

Salerno-Sonnenberg’s exceptional artistry is paired with great musical intelligence which, along with her unique personality, have served her well in numerous environments—on camera, hosting a Backstage/Live from Lincoln Center program for PBS, appearing in the PBS/BBC series The Mind, even talking to Big Bird on Sesame Street. She was the subject of the 2000 Academy Award-nominated film, Speaking in Strings, an intensely personal documentary on her life, which premiered at the Sundance Film Festival, was released in theaters nationwide, and subsequently premiered on HBO’s Signatures channel in 1999.

Salerno-Sonnenberg’s professional career began in 1981 when she won the Walter W. Naumburg International Violin Competition. In 1983 she was recognized with an Avery Fisher Career Grant. In 1999, she was honored with the prestigious Avery Fisher Prize, awarded to instrumentalists who have demonstrated “outstanding achievement and excellence in music.” An American citizen, Salerno-Sonnenberg was born in Rome and emigrated to the United States at the age of 8 to study at The Curtis Institute of Music. She later studied with Dorothy DeLay at The Juilliard School.

Now in his second season, Alejandro Gutiérrez is the assistant conductor for Pacific Symphony and serves as music director of the San Francisco-based New Century Chamber Orchestra, which he joined in January 2008. With successful careers in both the solo and chamber music worlds, he continues to enthral audiences of all ages.

Gutiérrez served as associate conductor of the National Symphony Orchestra of Costa Rica (NSO) from 1998 to 2011, constantly touring the nation’s seven provinces with this orchestra, as well as conducting concerts in the subscription series. Gutiérrez has guest conducted for the Kalamazoo Symphony Orchestra in Michigan, the Honduras Philharmonic, the Tatui Summer Festival Wind Orchestra and MIMU Festival Chamber Ensemble in Brazil, the UT Symphony Orchestra at the University of Texas at Austin and Costa Rica’s National Lyric Orchestra. Gutiérrez has served as assistant conductor of the Austin Symphony Orchestra in Texas, music director of the University of Texas University Orchestra, music director and conductor for the 2011 UT Opera Center production of Mozart’s Così fan tutte and prepared the national and international casts of Puccini’s Madama Butterfly for the Costa Rican National Lyric Opera in 2007. He was the music director of the musicals Annie Get Your Gun and Gypsy for the Little Theater Group of Costa Rica.

As music director and conductor of the University of Costa Rica Symphony Orchestra and the National Institute of Music Wind Orchestra, Gutiérrez led a program for new music, where he premiered winning compositions from the national award of composition given by the Minister of Culture. Gutiérrez is the founder and director of the internationally known chamber ensemble “Trombones de Costa Rica,” which constantly tours the U.S., the Caribbean, Central and South America and Europe, and was awarded Costa Rica’s National Prize of Music in 1999 and the Special Prize of the City of Passau, Germany in 1997. Gutiérrez finished his doctorate in orchestral conducting in December 2012 under the tutelage of Maestro Gerhardt Zimmermann at the Butler School of Music at the University of Texas in Austin.
In celebration of our 35th anniversary, Pacific Symphony would like to recognize two of our musicians who have been with the orchestra since the very beginning, violinist Linda Owen and bassist David Black. We warmly thank them for their talent, commitment and passion for making music.

STORY

A TRIP DOWN MEMORY LANE WITH LINDA OWEN

Gently taking her violin and bow out of its case before a rehearsal, Linda Owen’s eyes slide to the backstage corner where she once listened to Yo-Yo Ma play a solo cello piece on stage. Recalling that day, Linda remembers his delight when she and her fellow musicians held up scorecards rating his performance. “He got a big kick out of that,” she says.

In her 35 years with Pacific Symphony, Linda’s memory holds a treasure chest of moments in the orchestra’s history. Now playing in the acoustical gem of the Renée and Henry Segerstrom Concert Hall, Linda recalls a former rehearsal space with a slanted floor and acoustics so poor that musicians could not hear each other play. However, one past home did have a memorable perk. “The year at Knott’s Berry Farm in the Good Time Theater was not good acoustically, but at intermission, you could always go out for a ride on the bumper cars,” recalls Linda. “The year that we moved to the Orange County Performing Arts Center (now Segerstrom Center for the Arts) was a dream come true. We finally had a real home in a beautiful setting.”

The Symphony’s permanent residence, Segerstrom Center for the Arts, and subsequent move into the concert hall in 2006, resulted in guest appearances of many internationally renowned artists, appealing not only to audiences but also to the musicians. “The audience only gets to hear them once, but we work with them for several rehearsals as well as the concerts. My husband tells our friends that I have performed with everyone from Pavarotti to the Gatlin Brothers.”

Music has been at the center of Linda’s life since fourth grade, when she learned to play the violin. She taught elementary school instrumental music for 20 years and then became a visual and performing arts coordinator for 17 years. Many of her former students have become professional musicians, illustrating Linda’s talent in musical instruction. “For 26 years I worked for the school district and played with Pacific Symphony,” says Linda. “I would go to rehearsal tired from an already long day, but playing with the orchestra was the best way to relax.”

“I have been truly blessed to be part of this fabulous ensemble. I always knew it was going to be good, but in 1977, I couldn’t imagine that it would become so amazing!”

DAVID BLACK: ILLUSTRIOUS AND INSPIRATIONAL

With his bass in hand, David Black walks up the ramp to the stage door of the Renée and Henry Segerstrom Concert Hall, his mind flashing with sparkling moments from his career at Pacific Symphony. His memory replays the time when Henry Mancini conducted the orchestra in 1986 for a Pops concert. After a performance that brought audience members to their feet, David packed up his van and watched as Henry and Ginny Mancini approached. Maestro Mancini wore a tuxedo and Ginny Mancini’s gown and diamonds were elegantly draped, but it was their matching embarrassed looks that caught David’s attention. Maestro Mancini politely asked whether David would drive Ginny to the Westin, and soon the duo took off in a VW van painted to look like a bullet train.

Growing up as a guitar player, David switched to bass at 22, and began his career at Pacific Symphony while simultaneously studying for a Bachelor of Music degree at California State University, Fullerton. Since then, he has taught students at numerous universities in Southern California, and his virtuosity has allowed him the opportunity to travel the world, play with well-known orchestras and cultivate a large following in Japan. The Symphony’s 35-year history has been enriched by David Black’s musicianship, as he contributes his experience with American Ballet Theater, the Ojai Festival and Opera Pacific to aid in the orchestra’s majestic sound.

Considering the orchestra his family, David reflects on the past 35 years with fondness. “These years have passed so quickly, and I have had so much fun,” says David. While Pacific Symphony can highlight David’s importance to the orchestra, it is the words from a current student, Sera Wohldmann, that truly capture his impactful musical talent. “David is honing me into a better musician, and it’s clearly paid off even in these early stages, as I have recently been named Principal Double Bass for upcoming concerts. I’m really looking forward to my next semesters with David, too!” David Black is an inspirational teacher and musician, and Pacific Symphony cherishes his talent and contributions.

THANK YOU TO OUR CONCERT SPONSORS

JANICE AND TED SMITH (Jan. 9)

Janice and Ted Smith are among Pacific Symphony’s most long-standing and dedicated supporters. Janice is a Symphony board member and has served numerous terms as president of the Pacific Symphony League. Ted serves on the Symphony’s Heartstrings Advisory Committee, and has been an amazing advocate of music in education, especially at the MIND Institute, where he serves as volunteer CEO. We are deeply grateful for their ongoing support, and for their underwriting of Thursday’s concert.

THE SYMPHONY 100 (Jan. 10)

The Symphony 100 is an exclusive membership group that offers adult music education opportunities and several unique events or field trips available only to members. Membership is limited to 100 women, who support special projects of the Symphony through an annual contribution of $1,000. To learn more about membership and the exciting season planned ahead, please call Nikki Palley at (714) 876-2365.

PACIFIC SYMPHONY’S 2014-15 SEASON CELEBRATES MUSIC DIRECTOR CARL ST.CLAIR’S 25TH ANNIVERSARY!

Join us January 16, at 5 p.m. for a major announcement from the stage of the Renée & Henry Segerstrom Concert Hall.
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 Bohême*, 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.
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.
MEET

the orchestra

CARL ST.CLAIR • MUSIC DIRECTOR
William J. Gillespie Music Director Chair

RICHARD KAUFMAN • PRINCIPAL POPS CONDUCTOR
Hal and Jeanette Segerstrom Family Foundation Principal Pops Conductor Chair

ALEJANDRO GUTIÉRREZ • ASSISTANT CONDUCTOR
Mary E. Moore Family Assistant Conductor Chair

FIRST VIOLIN
Raymond Kobler
Concertmaster, Eleanor and Michael Gordon Chair
Paul Manaster
Associate Concertmaster
Jeanne Skrocki
Assistant Concertmaster
Nancy Coade Eldridge
Christine Frank
Kimiyo Takeya
Ayako Sugaya
Ann Shiau Tenney
Maia Jasper
Robert Schumitzky
Agnes Gottschewski
Dana Freeman
Grace Oh†
Jean Kim
Angel Liu
Marisa Sorajja

VIOLA
Robert Becker*
Catherine and James Emmi Chair
Meredith Crawford**
Carolyn Riley
John Acevedo
Erik Rynearson
Luke Maurer
Julia Staudhammer
Joseph Wen-Xiang Zhang
Pamela Jacobson
Adam Neeley
Cheryl Gates
Margaret Henken

CELLO
Timothy Landauer*
Kevin Plunkett**
John Acosta
Robert Vos
László Mező
Ian McKinnell
M. Andrew Honea
Waldemar de Almeida
Jennifer Goss
Rudolph Stein

BASS
Steven Edelman*
Douglas Basey**
Christian Kollgaard
David Parmeter
Paul Zibits
David Black†
Andrew Bumatay
Constance Deeter

FLUTE
Benjamin Smolen*
Valerie and Hans Imhof Chair
Sharon O’Connor
Cynthia Ellis

PICCOLO
Cynthia Ellis

OBOE
Jessica Pearlman*
Suzeanne R. Chonette Chair
Deborah Shidler

ENGLISH HORN
Lelie Resnick

CLARINET
Benjamin Lulich*
The Hanson Family Foundation Chair
David Chang

BASS CLARINET
Joshua Ranz

BASSOON
Rose Corrigan*
Elliott Moreau
Andrew Klein
Allen Savedoff

CONTRABASSOON
Allen Savedoff

FRENCH HORN
Keith Popejoy*
Mark Adams
James Taylor**
Russell Dicey

TRUMPET
Barry Perkins*
Tony Ellis
David Wailes

TROMBONE
Michael Hoffman*
David Stetson

BASS TROMBONE
Robert Sanders

TUBA
James Self*

TIMPANI
Todd Miller*

PERCUSSION
Robert A. Slack*
Cliff Hulling

HARP
Mindy Ball*
Michelle Temple

PIANO•CELESTE
Sandra Matthews*

PERSONNEL MANAGER
Paul Zibits

LIBRARIANS
Russell Dicey
Brent Anderson

PRODUCTION
STAGE MANAGER
Will Hunter

ASSISTANT STAGE MANAGER
William Pruett

* Principal
** Assistant Principal
† On Leave

Celebrating 30, 20, 10, 35, 30, 20, 10 years with Pacific Symphony this season.

The musicians of Pacific Symphony are members of the American Federation of Musicians, Local 7.