JAN. 30, 31, FEB. 1  classical series

SEGERSTROM CENTER FOR THE ARTS
Renée and Henry Segerstrom Concert Hall
Concerts begin at 8 p.m. Preview talk with Joseph Horowitz begins at 7 p.m.

2013-2014 HAL & JEANETTE SEGERSTROM FAMILY FOUNDATION CLASSICAL SERIES

CARL STCLAIR • CONDUCTOR
JOSEPH HOROWITZ • ARTISTIC ADVISOR | ALEXANDER TORADZE • PIANO
DAVID PRATHER • ACTOR | SOLOMON VOLKOV • MUSICOLOGIST

DMITRI SHOSTAKOVICH (1906-1975)
Interlude II from Lady Macbeth of the Mtsensk District, Op. 29
Symphony No. 5 in D Minor, Op. 47
Coda from Allegro non troppo
Concerto No. 2 in F Major for Piano & Orchestra, Op. 102
Allegro
Andanta
Allegro
Alexander Toradze

INTERMISSION

DMITRI SHOSTAKOVICH
Symphony No. 10 in E Minor, Op. 93
Moderato
Allegro
Allegretto
Andante – Allegro

The Friday, Jan. 30, concert is generously sponsored by Catherine and James Emmi.

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

The enhancements in this program are made possible by a generous grant from The Andrew W. Mellon Foundation, awarded to the Symphony in support of innovative and thematic programming.

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The Saturday, Feb. 1, performance is being recorded for broadcast on Sunday, March 16, 2014, at 7 p.m. on KUSC, the official classical radio station of Pacific Symphony.
WHY SHOSTAKOVICH?

Over the course of the 20th century, the symphony was thought by some in America and Europe to be virtually extinct as a genre. But this was self-evidently not the case in Soviet Russia, where Dmitri Shostakovich and Sergei Prokofiev—unlike any American, German or French composers, no matter how eminent—produced symphonies that swiftly entered the standard repertoire. The reason may be reduced to a simple criterion: necessity. Shostakovich’s and Prokofiev’s symphonies were needed.

Shostakovich said as much in Testimony (1979)—his memoirs, as set down by Solomon Volkov (a central participant in our Shostakovich festival this week and next). Russians of Shostakovich’s generation (he was born in 1906) had endured Stalin and Hitler: decades of terror and world war. They craved a cathartic, communal outlet for grief. The Soviet aesthetics of “Socialist Realism” said no: symphonies and novels, dances and films imposed cheer and simplicity and the intensity of its emotional effect.” He sought a music that fostered moral awareness.

What finally impresses is the fact that Shostakovich forged with a mass of listeners. His music resonated with the needs and aspirations of a great public. It performed a therapy. Of Benjamin Britten, whose War Requiem he admired, he remarked: “What attracts me to Britten? The strength and sincerity of his talent, its surface simplicity and the intensity of its emotional effect.” He sought a music that fostered moral awareness.

Thinking partly of Shostakovich’s Fifth Symphony, Aaron Copland in 1941 advised American composers to attend to new listeners. He identified as “the most exciting challenge of our time” finding “a musical style which satisfied both us and them.” One thing is certain, Copland continued. “The new musical audiences will have to have music that they can comprehend. That is axiomatic. It must therefore be simple and direct. . . . Above all, it must be fresh in feeling. . . . To write a music that is both simple and direct and is at the same time great music is a goal worthy of the efforts of the best minds in music.”

Striving to satisfy “both us and them,” Copland produced Billy the Kid and Appalachian Spring as well as a strained Third Symphony. Shostakovich, victim and beneficiary of circumstances no American artist could possibly know, responded with symphonies of Aeschylean impact and dimension. A work such as the 10th Symphony is a communal rite. In the wake of Stalin’s death, it charts a trajectory evolving from pain and terror to giddy release. Its first performances were an act of purgation. Counteracting the music-lovers Hitler and Stalin, it redeems music as a moral factor in the torturous annals of 20th century culture.
NOTES

TIPS FOR LISTENING

Whatever one makes of the possible extra-musical content of Shostakovich’s 10th Symphony—whatever the pertinence of Stalin’s terror—it is a symphony that begins with an avalanche of grief. The avalanche takes the form of a massive, 20-minute first movement that slowly and inexorably heaves to an anguished climax, recedes and then—for the central development section—attains an even higher climax, inhumanly sustained. There are two main themes. The first, introduced near the beginning of the movement by a solo clarinet, quotes a Mahler phrase (from The Song of the Earth) setting the words “Man lies in direst need.” The second theme, introduced by a solo flute, is nervous. The movement’s end (or “coda”) is ghostly: a wind in the graveyard. The last instruments to speak are a pair of piccolos whose solitary high-pitched voices, contradicting the prevalence of low brass and strings, are harrowingly vacant.

Movement two, a scherzo, is as short and ferociously swift as movement one was long and deliberate. Snare drum and military brass are deployed at maximum velocity. This devouring juggernaut of menace and fear, Shostakovich later said, portrays Joseph Stalin.

Movement three, a different kind of scherzo, begins with a ticking theme in the violins. A second theme, beginning with six repeated notes, eventually mutates into the twisting four-note musical signature Shostakovich created (in this symphony and other works) out of his own initials. This second theme proves susceptible to violent inflammation. A series of horn calls summons a recollection of movement one and a pizzicato remembrance of the twisting “Shostakovich” motto.

Movement four, after a slow beginning, proves a brilliant romp afflicted with grave memories of the foregoing music. A rousing declamation of the four-note “Shostakovich” motto comes last.

—J.H.

INTERVIEW WITH SOLOMON VOLKOV ON SHOSTAKOVICH

by Joseph Horowitz

In the Preface to Testimony, you write about attending a Leningrad Philharmonic concert in 1958 and hearing Shostakovich’s 11th Symphony, composed after the 1956 Hungarian uprising. You say: “The second movement harshly depicts the execution of defenseless people with naturalistic authenticity. The poetics of shock. For the first time in my life, I left a concert thinking about others instead of myself. To this day, this is the main strength of Shostakovich’s music for me.” Would you still say that today?

Absolutely, I remember that concert vividly to this day. It was a formative experience, a shattering experience. Before that, when I listened to music, I would connect it to myself—which is the usual way of listening, especially for an adolescent (I was fourteen years old at the time). Hearing Shostakovich’s Eleventh Symphony for the first time, I thought about the “fate of the masses” as an agent of history, how they responded to suppression—concepts which I never before connected to music.

Do you know how Stravinsky reacted to hearing Shostakovich’s 11th Symphony? He commented in a letter that it reminded him of “The Wanderers” — Peredvizhniki, the 19th-century Russian school of painters, including Ilya Repin, who addressed socially important themes with realistic techniques. So aesthetically Shostakovich was objectionable to Stravinsky as bad art. He seemed provincial, retrograde. And of course Stravinsky rejected the notion of art as a vehicle for expressing moral views.

Here is Shostakovich, in Testimony, on Stravinsky: “Their love and taste for publicity, I feel, keep Stravinsky and Prokofiev from being thoroughly Russian composers. There’s some flaw in their personalities, a loss of some very important moral principles . . . It’s difficult for me to talk about this, I have to be very careful not to insult a man undeservedly. For Stravinsky, for example, may be the most brilliant composer of the twentieth century. But he always spoke only for himself.”

This is connected. Shostakovich was a populist, one hundred per cent. His family was populist. They wanted to serve the people. Shostakovich, unlike Stravinsky, cared about the “meaning” of music. He wanted music to be an “active force.” Stravinsky famously said that music means nothing beyond itself.

Shostakovich’s first visit to the United States, in 1949, was famously traumatic. In Testimony, he writes: “The typical Western journalist is an uneducated, obnoxious, and profoundly cynical person. Every one of these pushy guys wants me to answer his stupid questions ‘daringly’ and these gentlemen take offense when they don’t hear what they want. Why do I have to answer? Who are they? Why do I have to risk my life? And risk it to satisfy the shallow curiosity of a man who doesn’t give a damn about me! He didn’t know anything about me yesterday and he’ll forget my name by tomorrow.”

Shostakovich had never been given the chance to visit the U.S. And then in 1949 Stalin forced him to go, notwithstanding the infamous party resolution of 1948 that made him an enemy of the people. So Shostakovich arrived in New York as the most famous Soviet composer and played the piano at Madison Square Garden. And he...
was accosted by reporters asking him silly questions, like “Do you like blondes?” or whatever. I would not say that he was a hermit, but he was a shy person. And here were hordes of journalists and photographers. Then in New York, Nicholas Nabokov, whom we now know was working for the U.S. Government, publicly confronted him and forced him to comment on Stravinsky and Schoenberg—giving him a choice between disgracing himself before a world audience and putting his family at risk at home. So he had to be a good Soviet and denounce Stravinsky and Schoenberg.

We're hearing the 10th Symphony as part of our Shostakovich festival—a work written just after Stalin died, and full of mourning. Does one have to know that to appreciate this symphony?

It’s better to know the political and historical context. But it’s not necessary. Until “late Shostakovich,” his music generates a visceral tension and excitement which I believe impacts absolutely on the naïve listener. I will tell you from my personal experience in New York, I have heard dozens and dozens of Shostakovich performances, I never observed a single person leaving the hall even when the music was of considerable length; whereas I have observed Americans not burdened with questions of etiquette leaving during a two-minute piece by Webern because they were bored. Shostakovich’s music never fails to entertain. Shostakovich thought that his music should be interesting to listen to.

I believe firmly that everything one creates as an artist is autobiographical in nature with very rare exceptions. Especially if it bleeds. At a certain point, he can begin to feel less at the mercy of fate than a participant in something like divine will. Solzhenitsyn, for instance, wrote that he wielded a sword in the hand of God to fight the evil empire. Shostakovich would never consider saying that. But he felt that he was on earth to play an important societal and even political role.

That understanding began for him after 1936 when he was denounced in Pravda for [the opera] Lady Macbeth. Remember, this opera had been received in Leningrad as the greatest Russian opera since Tchaikovsky’s Pique Dame; a milestone. The critics were in effect saying: the tradition of Russian opera is in your hands. Did Shostakovich himself feel this way? Yes. Then, suddenly, absolutely unexpectedly, he received an almost mortal blow: the denunciation in Pravda. At this point you start to think about fate and history even if—like Shostakovich—you’re a totally unpretentious person. And from this point on, I believe, he would intentionally interpolate quotations in his music that reveal his situation and his attitudes. The Eighth Quartet is a culmination of this process. Here he was as open as possible and was saying for the first and last time: “This is about me.” A note in a bottle.

One of the featured works on our festival is the Viola Sonata, composed just before Shostakovich died [performed at Chapman University on Feb. 4, with violist Robert Becker and pianist Alexander Toradze]. Do you think he realized that it would be his last work?

It was very characteristic of Shostakovich that he considered every composition to be potentially his last. It’s not so uncommon—I knew several people who reacted very nervously when they couldn’t produce something new—[the poet Joseph] Brodsky was like that. Many times Shostakovich complained to friends that he couldn’t compose, that he felt his career as a composer was finished. He was an extremely unstable, unbalanced person in this respect. He could be very rational, full of life and humor, in other situations. You couldn’t say that he didn’t know that he was a great composer. But he had a dark side, in constant doubt about his creative abilities. Especially once his health began deteriorating, he really considered every opus during his last years to be his last. The Viola Sonata was composed for Druzhinin, the violist of the Beethoven String Quartet—his favorite ensemble. He called Druzhinin and did a rare thing—he gave him a short description of what the music was about. Nothing too informative, but a description nevertheless. He acknowledged that the last movement, in which Beethoven’s Moonlight Sonata is quoted, was dedicated to the memory of Beethoven. But he added: You shouldn’t worry about that. It doesn’t mean that this music is so tragic, so sad. To characterize it he used a word in Russian—yashi—that you might translate in English as “lucid.”

So in your opinion is the Viola Sonata a valedictory?

Yes, sure. But for me the period of his farewell started quite early—with the Blok poems of 1967, eight years before he died. I consider this whole late period of Shostakovich a farewell to life.

At the end of Testimony Shostakovich says: “I can’t go on describing my unhappy life. There were no particularly happy moments in my life, no great joys. It was gray and dull and it makes me said to think about it. It saddens me to admit it, but it’s the truth, the unhappy truth.”

He was a broken man when he talked to me. Physically—he couldn’t even put on his coat by himself. He would complain to me of his difficulty in walking, that he felt he was made of glass.

If you were to add an Afterword to Testimony these 34 years after its publication, what might you say?

The book became painful for me because of all the controversy it provoked. But I can say summarizing the whole experience that Testimony has been highly influential, and in that sense I realized Shostakovich’s intention—to present his position, especially with regard to Stalin. When Shostakovich died, The New York Times obituary called him a faithful member of the Communist Party—a “loyal Communist.” No one would say that today.
Shostakovich and Musical Cryptograms

A musical cryptogram is a sequence of musical notes that spell out a hidden message when represented by their letter names. It has traditionally been most common to use German note names (though there are other variants) because there are more letter name possibilities.

**GERMAN NOTE NAMES**

The German nomenclature seems confusing because the note B-flat is indicated as “B” and the note B is labeled “H,” but it is easier to understand with some historical context. During the Middle Ages, certain pieces would require the note “B” to be lowered to “B-flat” in order to avoid a sinister sounding dissonance known as the tritone, the so-called “Diabolus in Musica” (the devil in music). Before our current system of indicating whether the “B” was “natural” (♮) or “flat” (♭), different styles of writing the “b” were used with a rounded version corresponding to “flat” and a harder-edged Gothic version meaning “natural.” This Gothic “b” was likely visually confused for an “h” over time and thus “B natural” became “H,” leaving the other variant “B-flat” to become simply “B.” It is also important to note that, the German notation for “E-flat” is “Es” which sounds like the letter “S” so this is also used in musical cryptograms.

Dmitri Shostakovich devised his own musical cryptogram to represent himself by using initials from the German transliteration of his name:

**Dmitri Schostakowitsch**

- **English**: D E-flat C B
- **German**: D S C H

The result is the **DSCH motif** and it is found in a number of his pieces, including the 10th Symphony you hear tonight in the concert hall as well as the 8th String Quartet which is performed in the lobby.
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 Elliott 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 Theofanidis.

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.
Joseph Horowitz, Pacific Symphony's artistic advisor since 1999, has long been a pioneer in thematic, interdisciplinary classical music programming, beginning with his tenure as artistic advisor for the annual Schubertiade at New York’s 92nd Street Y. He is most recently the author of On My Way – The Untold Story of Rouben Mamoulian, George Gershwin, and “Porgy and Bess.” As executive director of the Brooklyn Philharmonic Orchestra, he received national attention for “The Russian Stravinsky,” “Dvořák and America,” “American Transcendentalists,” “Flamenco” and other festivals that explored the folk roots of concert works and the quest for national identity through the arts. Now an artistic advisor to various American orchestras, he has created more than three dozen interdisciplinary music festivals since 1985.

Horowitz is also the founding artistic director of Washington, D.C.’s path-breaking chamber orchestra, Post Classical Ensemble, in which capacity he has produced two DVDs for Naxos that feature classical documentary films with newly recorded soundtracks. He is also the award-winning author of eight books that address the institutional history of classical music in the United States. Both Classical Music in America: A History (2005) and Artists in Exile (2008) were named best books of the year by The Economist. The Czech Parliament has awarded him a certificate of appreciation; he is also the recipient of a Guggenheim Fellowship and fellowships from the National Endowment for the Humanities and Columbia University.

Alexander Toradze is universally recognized as a masterful virtuoso in the grand Romantic tradition. With his unorthodox interpretations, deeply poetic lyricism and intense emotional excitement, he lays claim to his own strong place in the lineage of the great Russian pianists.

Toradze maintains frequent appearances with the leading orchestras of North America, including the New York Philharmonic, Met Orchestra, Boston Symphony, Chicago Symphony, Cleveland Orchestra, Philadelphia Orchestra, Los Angeles Philharmonic, San Francisco Symphony, Minnesota Orchestra, Houston Symphony, Montreal Symphony, Toronto Symphony, Detroit Symphony, Pittsburgh Symphony, Baltimore Symphony, Cincinnati Symphony, Seattle Symphony and National Symphony of Washington D.C. Overseas, he appears regularly with the Mariinsky Orchestra, La Scala Philharmonic, Bavarian Radio Symphony, St. Petersburg Philharmonic, Orchestre National de France, City of Birmingham Symphony, London Symphony, London Philharmonic, London Philharmonia, Israel Philharmonic, and the orchestras of Germany, Poland, Czech Republic, the Netherlands, Finland, Norway, Sweden and Italy. In June 2003, he made his triumphant U.S. debut with the Berlin Philharmonic Orchestra conducted by Vladimir Jurowski.

In 2012 the label Pan and the HR (Hessischer Rundfunk) released a highly acclaimed recording of Toradze performing Shostakovich Piano concertos with Frankfurt Radio Symphony Orchestra and Paavo Järvi. Toradze’s recording of all five Prokofiev concertos with Valery Gergiev and the Kirov Orchestra for the Philips label is considered definitive among critics. Additionally, International Piano Quarterly named his recording of Prokofiev’s Piano Concerto No. 3 “historically the best on record” (from among over 70 recordings). Other highly successful recordings have included Scriabin’s Prometheus: The Poem of Fire with the Kirov Orchestra and Valery Gergiev, as well as recital albums of the works of Mussorgsky, Stravinsky, Ravel and Prokofiev for the Angel/EMI label. Toradze regularly participates in summer music festivals including Salzburg, the White Nights in St. Petersburg, London’s BBC Proms concerts, Edinburgh, Rotterdam, Mikkeli (Finland), the Hollywood Bowl, Saratoga and Ravinia.

Born in 1952 in Tbilisi, Georgia, Toradze graduated from the Tchaikovsky Conservatory in Moscow and soon became a professor there. In 1983, he moved permanently to the United States. In 1991, he was appointed as the Martin Endowed Chair Professor of Piano at Indiana University South Bend, where he has created a teaching environment that is unparalleled in its unique methods. The members of the multi-national Toradze Piano Studio have developed into a worldwide touring ensemble that has gathered great critical acclaim on an international level. In the 2002-03 season, the Studio appeared in New York performing the complete cycle of Bach solo concerti, as well as Scriabin’s complete sonata cycle. The Studio has also performed projects detailing the piano and chamber works of Rachmaninoff, Prokofiev, Dvořák and Stravinsky in Rome, Venice and Ravenna, Italy; the Klavier Festival Ruhr and Berlin Festivals in Germany; and in Boston, Chicago and Washington, D.C.
David Prather is an actor/writer who has specialized in creating unique projects for various arts institutions. He recently performed as Geoffrey Chaucer in *On the Road to Canterbury* for the Getty Center, which also presented his original work, *Imagining the Orient*. He toured his *Under the Concord Sky*, commissioned by the San Francisco Symphony for the American Mavericks Festival, in which Prather portrays the composer Charles Ives. Previously he worked with the San Francisco Symphony’s “Keeping Score” institute for teachers, writing and performing original works as the composers Prokofiev and W.S. Gilbert, in addition to adapting and acting in Stravinsky’s *Histoire du Soldat*. He has hosted and narrated numerous programs with the Los Angeles Philharmonic as well, including a 10-year stint at the helm of “Summer Sounds” at the Hollywood Bowl. This year marks Prather’s eighth as host of the annual “Holiday Sing-a-Long” at Walt Disney Concert Hall, the last two with Dame Julie Andrews. As a teaching artist and performer he has toured schools for many years for the Music Center of L.A. and Orange County’s Segerstrom Center for the Arts with original works including *The Bully Dudes*, *Poetry Jam*, *Star-Spangled Poetry* and *John and Juan*. He worked extensively with the Alley Theatre in Houston, Texas, which commissioned his play, *When Harlem Was in Vogue*. Prather is a graduate of American Conservatory Theatre in San Francisco and Princeton University.

Solomon Volkov was born in Uroteppa (now Istarawshan), in Tajikistan (USSR). He studied violin at the Leningrad Conservatory, receiving his diploma with honors in 1967. He continued graduate work in musicology there until 1971. He served as artistic director of the Experimental Studio of Chamber Opera, and also wrote the book *Young Composers of Leningrad* (1971), with a preface by Shostakovich. He emigrated to the United States in 1976. Three years later, his *Testimony: The Memoirs of Dmitri Shostakovich* changed forever Western perceptions of the composer. His seven other books include *St. Petersburg: A Cultural History* (1995), *Shostakovich and Stalin: The Extraordinary Relationship Between the Great Composer and the Brutal Dictator* (2004), *The Magical Chorus: A History of Russian Culture from Tolstoy to Solzhenitsyn* (2008), and *Romanov Riches: Russian Writers and Artists Under the Tsars* (2011). In Russia, Volkov is also well known for his dialogues with Joseph Brodsky, collected and published in 1998. He has also published volumes of memoirs by other major figures, including *Balanchine’s Tchaikovsky: Conversations with Balanchine* (1985) and *From Russia to the West: the Musical Memoirs and Reminiscences of Nathan Milstein* (1990). He has recently been featured in Russian television documentaries about Yevgeny Yevtushenko and about himself. Last season, he was the central participant in “Interpreting Shostakovich,” a festival produced in Washington, D.C., by PostClassical Ensemble. He lives in New York City.
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.
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William J. Gillespie Music Director Chair

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

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Ovsep Ketendjian
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Phil Luna
MarlaJoy Weisshaar
Robin Sandusky
Alice Miller-Wrable
Shelly Shi

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 Neely
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 Basye**
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

PIELOTO
Cynthia Ellis

OBIE
Jessica Pearlman*
Suzanne 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

TUBA
Vacant

TIMPANI
Todd Miller*

PERCUSSION
Robert A. Slack*
Cliff Hulling

HARP
Mindyl 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 10, 20, 30, 35 or 40 years
with Pacific Symphony this season.

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