The Friday, March 7, concert is generously sponsored by Nicholas & Karlyne Greenko and Brian Grado & Amber Zigmond.

---

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.

2013-2014 HAL & JEANETTE SEGERSTROM FAMILY FOUNDATION CLASSICAL SERIES

THIERRY FISCHER • CONDUCTOR | ALEXANDRE THARAUD • PIANO

CLAUD DEBUSSY (1862-1918)

Prelude to the Afternoon of a Faun

MAURICE RAVEL (1875-1937)

Concerto in G Major for Piano & Orchestra
Allegramente
Adagio assai
Presto
Alexandre Tharaud

INTERMISSION

HECTOR BERLIOZ (1803-1869)

Suite from Romeo and Juliet, Op. 17

Introduction
Conflict – Tumult – Intervention of the Prince
Romeo in the Tomb of the Capulets
Invocation – Juliet Awakes
Love Scene
Romeo Alone
Sadness – Distant Sounds from the Concert and the Ball
– Great Banquet at the Capulets

The Saturday, March 8, performance is being recorded for broadcast on Sunday, July 6, 2014, at 7 p.m. on KUSC, the official classical radio station of Pacific Symphony.
Prelude to the Afternoon of a Faun

Instrumentation: 3 flutes, 2 oboes, English horn, 2 clarinets, 2 bassoons, 4 horns, percussion, 2 harps, strings

Performance time: 10 minutes

Background

It’s all over in 10 or 12 minutes. But Debussy’s Prelude to the Afternoon of a Faun is a landmark in Western music and cultural history: the cornerstone of Impressionism in music, and a critical step on the road to modernism.

By now we are comfortable viewing the paintings of Renoir, Monet and their colleagues, and their works have gained such widespread popularity that we must remind ourselves how Impressionist paintings shocked the eye back in the 1870s: The colors seemed strangely bright, the shadowy neutrals were gone, and the paintings rendered impressions of light rather than the world of objects in space. Yet somehow that world materializes before us as we simply relax and look.

In Debussy’s music, starting with the Prelude, he showed us how evocations of mood and atmosphere could function as light does in Impressionist paintings. His instrumental color, texture and meandering harmonies ignore traditional combinations. Where Impressionist paintings leave the world of objects behind, Impressionist music goes beyond earlier conventions of harmonic and rhythmic development, moving from one bar to the next in a spontaneous, organic flow. That said, Impressionist music continues to challenge us as listeners a bit more than Impressionist painting does. If we are less comfortable with Debussy and Ravel than with Renoir and Monet, that may not be such a bad thing; as the art critic Sister Wendy Beckett reminds us, the trick is to come to each work of art as something new, approaching it with courage and without preconceptions, opening ourselves to the experience it offers.

Debussy was influenced in his explorations by writers of his day—particularly the revolutionary poet Stéphane Mallarmé and the

Belgian symbolist playwright Maurice Maeterlinck—as well as by the chromaticism of Wagner’s Tristan und Isolde. Mallarmé’s extraordinarily moody, dense poems hover in the netherworld between conscious thought and the unconscious mind. Rich in allusions and symbols that reveal the hidden world of human eroticism, they were crafted at a time when Freud’s study of the unconscious was changing the way we view erotic impulse.

Mallarmé was about twenty years older than Debussy, who composed a musical setting for one of Mallarmé’s poems when he was just 22. Quoted by the poet Paul Valéry, Mallarmé seems to have had his strong reservations about the very idea of composing such a work. After all, the words of a poem are their own music... why graft a redundant set of musical notes onto them? Nonetheless, just three years later the young composer joined Mallarmé’s salon, an influential and now legendary group of poets and artists who met on Tuesday evenings to exchange ideas and argue companionably.

In 1892, when Debussy was about 30, he began working on a composition inspired by another Mallarmé poem, “Afternoon of a Faun.” But in this case the work is not a direct setting of the words, but an autonomous “prelude” suggested by the poem’s dense, drowsy eroticism. Mallarmé called the poem an “eclogue,” a brief, nature-oriented lyric recalling the poems of Virgil; its narrator-subject, the faun, is the half-man-half-goat exemplified by the god Pan, always haunting the forest and unselfconsciously randy. And this time, according to Debussy’s biographer Maurice Dumesnil, Mallarmé greatly admired the result when he heard it in concert—impressed with Debussy’s success in capturing the poem’s elusiveness and all-important qualities of mood. Two years later, Debussy embarked upon his monumental Pelléas et Mélisande, an opera based upon Maeterlinck’s sad, densely Freudian fable set in a magical forest.

Sex, sex, sex... how much of the music’s erotic subtext was heard by Debussy’s contemporary listeners? One clue: The Prelude did not gain notoriety until 20 years after Debussy composed it, when Vaslav Nijinsky choreographed and danced it for the Ballets Russes with explicit depictions of the faun’s sexual daydreaming. Sophisticated Parisian viewers were shocked; their howls of protest foreshadowed what would happen the following year, at the premiere of Stravinsky’s Rite of Spring.

What to Listen For

The Prelude to the Afternoon of a Faun opens with one of the most iconic passages in classical music, a solo flute passage that ranks with the first four notes of Beethoven’s Fifth Symphony or the pulsing snare drum in Ravel’s Boléro as instantly recognizable and utterly universal. Often signaled by just a nod or a brief hand gesture from the conductor, the phrase curls from a single flute like a wisp of smoke, falling in half-steps to delineate the mysterious tritone interval and then rising again. This is how Debussy introduces us to the languorous, amorous faun, ever in dreamy pursuit and always with the Pipes of Pan hanging from his neck. The conductor and scholar Pierre Boulez, one of the 20th century’s most authoritative champions of the new, cited this exquisitely dramatic entrance as a turning point in composition; in his 1958 “Entries for a Musical Encyclopaedia” he notes that “the flute of the faun brought new breath to the art of music.”

While this gesture comprises a melodic theme, it was without precedent in classical melodic treatment: tonal yet fluid, without
Piano Concerto in G Major

Instrumentation: flute, piccolo, oboe, English horn, clarinet, E-flat clarinet, 2 bassoons, 2 horns, trumpet, trombone, timpani, 3 percussion, harp, strings, solo piano

Performance time: 23 minutes

Background

The close of the year 2013 added a sad footnote to the distinguished history of Ravel’s Piano Concerto in G Major. The piano maker most closely associated with it, Pleyel, closed its doors at year’s end after two centuries in business. Generations of French pianists preferred Pleyel pianos, especially for works by Ravel and Debussy. The Concerto in G Major received its premiere on a Pleyel grand in the company’s legendary concert hall, the Salle Pleyel, in January of 1932.

Had things gone as planned, Ravel himself would have been at the keyboard; he intended the concerto to serve as the showpiece of the Salle Pleyel, in January of 1932.

Ravel’s admirers had long been waiting for him to compose a piano concerto. When he finally took up the form he was in his mid-50s (the year was 1929), and he worked on two at once: the G-Major, one in D Major for the left hand alone, composed for his friend Paul Wittgenstein, a pianist who had lost his right arm in battle during World War I. Though he began the G-Major first, it took longer to complete; as things turned out, these concertos were among the last compositions he ever completed.

The G-Major concerto sparkles with joyous energy and a sense of spontaneity, but it is far from casual in its sourcing and craftsmanship. Ravel scholars hear an olio of dazzling diversity in it: Basque and Spanish melodies, jazz riffs, the influences of Mozart and Saint-Saëns, and even his childhood fascination with mechanical toys. Ravel himself claimed that a major inspiration for the work came to him aboard English trains as he traveled to Oxford University in 1928 to receive an honorary doctorate. Is that the rhythmic impetus we hear in the final movement, with its moto perpetuo pushing forward like a locomotive? Here is what he told a reporter for the London Daily Telegraph after both piano concertos were completed:

It was an interesting experience to conceive and realize the two concertos at the same time. The G-Major... is a concerto in the strict sense, written in the spirit of Mozart and Saint-Saëns. I believe that a concerto can be both gay and brilliant without necessarily being profound or aiming at dramatic effects. It has been said that the concertos of some great classical composers, far from being written for the piano, have been written against it. And I think this criticism is quite justified.

At the beginning, I meant to call [the G-Major] a “divertissement,” but afterwards I considered that this was unnecessary, as the name Concerto adequately describes the kind of music it contains. In some ways my Concerto is not unlike my Violin Sonata; it uses certain effects borrowed from jazz, but only in moderation.

While the charge of writing “against the instrument” has been aimed at a number of great composers (notably Beethoven), Ravel seems to have been targeting Brahms, whose piano concertos struck him as self-consciously profound utterances that were arduous both to play and to hear. The G-Major concerto offers the opposite kind of enjoyment: no less sophisticated or intricate in its craft, no less rewarding to the listener, but far lighter in weight.

What to Listen For

The Concerto in G’s abundance of musical invention mixes traditional and innovative elements. It presents in the Classical concerto’s three-movement form, with recognizable melodies in Ravel’s characteristically beautiful harmonizations. From the first movement onward we hear his typical elegance of construction combined with international references: an opening theme that mimics a Basque folk tune is followed by a Spanish-sounding second theme, then by jazzy syncopations reminiscent of Gershwin. There are echoes of Prokofiev, Satie and Stravinsky here, and the
movement closes with trombone licks that could not have been written without knowledge of jazz.

Such diversity borders on the raucous. But in the second movement we have brilliant contrast: here is the slow, beautiful central section that Ravel seems to have meant when he cited Mozart and Saint-Saëns as his models. It was written, Ravel notes, “under the spell” of the larghetto movement of Mozart’s gorgeous Clarinet Quintet, but worked and reworked with typical thoroughness and skill until only Ravel’s artisanship—not the Mozartean source—is apparent.

The concerto ends with a brilliant Presto—quick and energetic, with the exciting virtuosic display that Ravel felt a concerto should afford. The textures are iridescent and the pulse is polyrhythmic. In the space of three traditional movements, Ravel takes us from the serenity of a lullaby the splendor of fireworks, leaving us breathless.

Suite from *Romeo and Juliet*

*Instrumentation:* 2 flutes, piccolo, 2 oboes (second doubling on English horn), 2 clarinets, 4 bassoons, 4 horns, 2 trumpets, 2 coronets, 2 trombones, bass trombone, tuba, 2 timpani, 6 percussion, 2 harps, strings

*Performance time:* 45 minutes

**Background**

There is something heroic about the depth of Hector Berlioz’s passions. He combined the authority and discipline of his career in music with a backstory that met the Romantic ideal, or perhaps the ideal of the American beat poets of the 1950s—life lived at a fever pitch that was next to madness. In the Suite from *Romeo and Juliet* we hear what ignited the two greatest loves of his life: William Shakespeare’s writing and the Irish actress Harriet Smithson.

Borne out by those who knew him, Berlioz’s account of the night in 1827 when he attended a performance of *Romeo and Juliet* in Paris shows him helplessly in the grip of overwhelming experience. He found himself on his knees, almost unable to breathe, consumed by the power of the acting and the sound of Shakespeare’s language. He did not understand a word of it, but it became an obsession—as did Miss Smithson, the Juliet whom he pursued for years and eventually married.

Berlioz’s professional obligations as a critic occupied much of his time, and the radicalism of his compositions made commissions difficult to come by and to produce. But more than a decade after he first saw *Romeo and Juliet*, the opportunity to base a major composition upon it came with a gift of 20 thousand francs from the violin virtuoso Niccolo Paganini, who knelt before Berlioz after hearing an 1838 performance of *Harold in Italy*. (Its magnificently expressive part for solo viola may have helped the cause.) Paganini’s generosity enabled Berlioz to pay some lingering debts and focus on Shakespeare’s drama, rather than that of his own life.

**What to Listen For**

Paganini’s tribute to Berlioz—he hailed the French master as Beethoven’s true heir—was prescient. Like everyone who composed symphonies after Beethoven, Berlioz wrestled with the future of a form that Beethoven changed forever. But as we hear in the suite from *Romeo and Juliet*, he felt a mandate to build upon Beethoven’s innovations. The work’s progressive features—a narrative line, a very large orchestra often with an equally large chorus and vocal soloists, a monumental sense of scope and drama—pick up where Beethoven’s Ninth left off. What other composer grappled so earnestly with all these symphonic elements? Mahler comes to mind. But Mahler’s symphonies, with all their vocal and narrative elements and their enormity of scale, lie wholly within the symphonic repertory. Berlioz’s large-scale works resist categorization and encourage adaptation in various performing editions; tonight we listen to the Suite from *Romeo and Juliet* rather than the *Romeo and Juliet* Symphony.

If this ambiguity marginalizes the place of Berlioz’s works in the repertory, it is also a strength: His sublime sense of drama makes listening to them a theatrical as well as a musical experience. Even if we’ve never heard a bar of it before, his *Romeo and Juliet* plunges us into an unmistakably vivid evocation of a world that is already fixed in our imaginations: the festivities at the Capulets, the fighting between them and the Montagues, the ache of desire and devotion that unites Romeo and Juliet, and the desolate finality as they are joined in death at the tomb of the Capulets. Berlioz relished the delightful dithering of his Queen Mab Scherzo. This may be why it seems to occupy an outsize portion of the music; he rightly boasted that it compares favorably to Mendelssohn’s scherzo in his *Midsummer Night’s Dream* suite. The virtuosity required from the orchestra in *Romeo and Juliet* may well have been a tribute to Paganini, who died before having a chance to hear it.
“The Swiss conductor is the real thing—a musician of clear intelligence, technical skill, and podium personality, drawing performances that blended impeccable balancing, textural clarity and fizzing exhilaration...” —Chicago Classical Review

Thierry Fischer recently renewed his contract as music director of the Utah Symphony Orchestra, where he has revitalized the music-making, enthralling players and audiences by his vibrancy, commitment and energy. He has attracted leading young musicians to join the orchestra and top soloists to come to Utah, has refreshed the programming, drawn consistently full houses, and galvanized community support. “He conducts with both clarity and passion... Utah is lucky to have this conductor” (Chicago Sun Times).

Fischer’s hallmarks are a lightness of touch and transparency of texture, allowing room for vivid characterization. He has a keen stylistic sense, and where appropriate uses natural brass and Baroque timpani. “Fischer’s conducting is concise and considered, with a thrilling knack for holding energy levels at brimming point without letting a drop spill over” (Guardian).

Fischer also brings a real excitement to his performances of contemporary works by composers such as Jarrell, Andriessen, Boulez, Holliger, Rihm, Widmann and Simon Holt, his composer-in-residence during his tenure at the BBC. He has instigated a major commissioning program in Utah, which began in spring 2012 with a cello concerto for Jean-Guihen Queyras composed by Michael Jarrell, which he will also conduct with the Orchestre de la Suisse Romande in 2014.

Fischer was principal conductor of the BBC National Orchestra of Wales from 2006-12 and returned in 2013. A busy guest conducting career has taken him to orchestras as diverse as the Philharmonia, Czech Philharmonic, Orchestre National de Lyon, Frankfurt Radio Symphony, Cincinnati Symphony, Colorado Symphony, Grant Park Orchestra Chicago, Orchestra of the Age of Enlightenment, London Sinfonietta, Scottish Chamber and Swedish Chamber. In 2013-14 he makes his debut with the Oslo Philharmonic for Honegger and Poulenc, returns to the Orchestre National de Bordeaux to conduct Shostakovich’s Symphony No. 10 in their new auditorium, and conducts the Oregon and Detroit symphonies.

In 2012, Fischer’s recording for Hyperion of Frank Martin’s opera Der Sturm with the Netherlands Radio Philharmonic Orchestra and Chorus was awarded the International Classical Music Award (opera category). Other recent Hyperion releases have included Honegger, d’Indy and Florent Schmitt with the BBC National Orchestra of Wales—with whom he has also recorded the Stravinsky ballets for Signum and Stravinsky and Frank Martin concerti with Baiba Skride for Orfeo.

Fischer started out as principal flute in Hamburg and at the Zurich Opera. His conducting career began in his 30s when he replaced an ailing colleague, subsequently directing his first few concerts with the Chamber Orchestra of Europe where he was principal flute under Claudio Abbado. He spent his apprentice years in Holland, and served as principal conductor and artistic advisor of the Ulster Orchestra from 2001-06. He was chief conductor of the Nagoya Philharmonic from 2008-11, making his Suntory Hall debut in Tokyo in May 2010, and is now honorary guest conductor.

Did You Know?

Ravel wrote one other piano concerto, this one for left-hand only, for World War I veteran Paul Wittgenstein. Wittgenstein also commissioned a left-hand concerto from Sergei Prokofiev.
After a 10-day Domaine Privé project at the Cité de la Musique in Paris, Alexandre Tharaud has released a documentary Le Temps Dérébê (Raphaëlle Aellig-Régnier) and a book Piano Intime. Tharaud’s newest album, Autograph, celebrates 10 years of a rich and eclectic discography comprised of works he has performed as encores. Previous discs for ERATO (formerly Virgin Classics) include an homage to Parisian Cabaret of the early 20th century, Le Boeuf sur le Toit; Bach concertos with a Quebec-based chamber orchestra, Les Violons du Roy; and a highly acclaimed recording of Scarlatti sonatas. Prior to this, Tharaud made a series of successful and award-winning recordings for Harmonia Mundi: Rameau, Ravel (complete piano works), Bach (Italian Concertos), Couperin, Satie and the first two of a series of three Chopin CDs.


As a soloist, Tharaud has performed with the Bavarian Radio, Frankfurt Radio, Estonian National, Toronto, Singapore, Taïwan, Umea and Hamburg symphony orchestras; the Japan Philharmonic and Malaysian Philharmonic Orchestras; and the Rundfunk-Sinfonieorchester Saarbrücken, Munich Chamber Orchestra, Orchestre Philharmonique de Radio-France, Orchestre du Capitole de Toulouse, Orchestre National de Lyon, Bolshoi Theatre Orchestra, Tonhalle-Orchester Zürich, Orquestra Sinfónica do Estado de São Paulo and Tokyo Metropolitan Orchestra. Later this season, he will make his debut with the London Philharmonic Orchestra, the Royal Concertgebouw Orchestra, the Stockholm Radio Symphony Orchestra, the Orchestre Philharmonique du Luxembourg and the RAI Orchestra in Turin and will return to the Orchestre National de Lyon and the Orchestre National de France.

Tharaud’s adventurous approach to programming has resulted in a number of premières, such as Hommages à Rameau and Hommage à Couperin programs, which interweave works by the old masters and contemporary composers, as well as Pianosong, a program inspired by popular songs. Tharaud performed two of Thierry Pécou’s most recent concertos: L’Oiseau Innumerable with orchestra, and Le Visage – Le Cœur with the choir Les Éléments under the direction of Joel Suhubiette, which premiered in July 2013 at Roque d’Anthéron Piano Festival. Last year, the Festival d’Automne commissioned Gérard Pesson’s Piano Concerto, of which Tharaud gave the world premières with the Tonhalle-Orchester Zürich and Frankfurt Radio Symphony Orchestra in Zürich, Frankfurt and Paris.
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 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.
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 renee and Henry Segerstrom Concert Hall, with striking architecture by Cesar Pelli and acoustics by Russell Johnson—and in 2008, inaugurated the hall’s critically acclaimed 4,322-pipe William J. Gillespie Concert Organ. The orchestra embarked on its first European tour in 2006, performing in nine cities in three countries.

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

In both 2005 and 2010, the Symphony received the prestigious ASCAP Award for Adventuresome Programming. Also in 2010, a study by the League of American Orchestras, “Fearless Journeys,” included the Symphony as one of the country’s five most innovative orchestras. The Symphony’s award-winning education programs benefit from the vision of St.Clair and are designed to integrate the orchestra and its music into the community in ways that stimulate all ages. The Symphony’s Class Act program has been honored as one of nine exemplary orchestra education programs by the National Endowment for the Arts and the League of American Orchestras. The list of instrumental training initiatives includes Pacific Symphony Youth Orchestra, Pacific Symphony Youth Wind Ensemble and Pacific Symphony Santiago Strings as well as Santa Ana Strings.
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

NARONG PRANGCHAROEN • COMPOSER-IN-RESIDENCE

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

SECOND VIOLIN
Bridget Dolkas*
Jessica Guideri**
Yen-Ping Lai
Yu-Tong Sharp
Ako Kojian
Ovsep Ketendjian
Linda Owen‡
Phil Luna
MarlaJoy Weisshaar
Robin Sandusky
Alice Miller-Wrate
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

PICCOLO
Cynthia Ellis

OBOE
Jessica Pearlman*
"Susan B. 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
Vacant

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, 35 or 40 years with Pacific Symphony this season.

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