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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

PACIFIC SYMPHONY PROUDLY RECOGNIZES ITS OFFICIAL PARTNERS

Pacific Symphony • 3
Finding Rothko (West Coast Premiere)
Adam Schoenberg (b. 1980)

Instrumentation: 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, 2 percussion, piano, celesta, strings
Performance time: 15 minutes, 30 seconds

Background
Born in 1980, Adam Schoenberg completed his undergraduate studies at the Oberlin Conservatory, but admits that he wasn’t the most serious of music students—at first concentrating on soccer and "flirting" with piano studies. With the encouragement of his father, a jazz-fusion musician, he gravitated toward a program in technology and the arts, and with the lucky break of a computer glitch he succeeded in registering in a course reserved for composition majors. He arrived there without the typical portfolio of student compositions, but with a history of highly expressive improvisation to fall back on. After that, his development as a composer unfolded with remarkable speed: master’s and doctorate degrees at Juilliard, where he studied composition with John Corigliano and Robert Beaser, and affiliation with the Atlanta School of Composers.

Noted for the beauty and sensuality of his compositions, Schoenberg has been commissioned to write three new works for the Atlanta Symphony Orchestra this year, and has completed commissions for the Kansas City Symphony, IRIS Chamber Orchestra and American Brass Quartet. His many awards and honors include appointment as 2010-12 guest composer for the Aspen Music Festival and School’s MORE program, a 2009 and 2010 MacDowell Fellowship, and First Prize at the 2008 Brass Chamber Music Festival for best Brass Quintet.

And—in answer to a frequently asked question—he has no relation to the composer Arnold Schoenberg, pioneer of severe modernism. In style, his work is related more closely to that of the American composer Aaron Copland, whom he has honored in his music.

What to Listen For
Schoenberg composed Finding Rothko in 2006 after experiencing a strong reaction to four paintings by the American Abstract Expressionist painter Mark Rothko at the Museum of Modern Art. It was his first professional commission, arranged by Michael Stern for the IRIS Chamber Orchestra. Rather than attempt to evoke each painting in music, Schoenberg takes them as inspirational touchstones, opening the work with "Orange" and announcing "Rothko’s theme," a three-chord motif heard throughout the four movements, which are played without interruption. Ideas that begin to take shape in the first movement are developed in the next, "Yellow"—not surprisingly, the sunniest of the four movements. On Schoenberg’s website, analyst Luke Howard notes that "The painting on which ‘Yellow’ was based included a streak of red, providing an immediate narrative connection to the third movement. ‘Red’ is intense, drawing on the saturated colors of the painting...” In the final movement, "Wine," we again hear Rothko’s theme as we are led into the mysteries suggested by the darkest of Rothko’s four paintings. Howard notes that Schoenberg composed these movements in the same sequence that Rothko created the four paintings, a fact of which he was unaware at the time.

Concerto in D Minor for Violin and Orchestra, Op. 47

Instrumentation: 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 2 trombones, bass trombone, timpani, strings, solo violin
Performance time: 31 minutes

Background
It seems reasonable to surmise that composing classical music is a healthful occupation if it doesn’t kill you, since so many great composers either died very young or lived to a very advanced age. Jean Sibelius was in the latter category, and we are fortunate that he was, since he composed productively well into his sixties and died at age 91. The most familiar images we have of Sibelius are from his later years; in them we see how the refined handsomeness of his youth gave way to an ursine robustness. The same could be said of Brahms, and as with Brahms, this apparent solidity and confidence are consistent with what we hear in the music of these years, when Sibelius’ compositional style seemed comfortable in its integration of the old and the new.

None of this should suggest that Sibelius’ life as a composer was free from doubt—especially when we encounter his violin concerto, which reflects his deep, complex feelings for that instrument. For all his success as a composer, Sibelius began his musical life determined to achieve greatness as a violinist. “My tragedy was that I wanted to be a celebrated violinist at any price,” he wrote. “I played my violin from morning to night... my preference for the violin lasted [for a long time], and it was a very painful awakening when I had to admit that I had begun my training for the exacting career of an eminent [soloist] too late.” His violin concerto was composed in 1903, when Sibelius was 37 and his ambitions for a career as a virtuoso were in the past, but his affinity for the instrument is very much in evidence.

So where did composition of the violin concerto fit into Sibelius’ artistic maturity? He was born in 1865, when his native Finland was a Russian grand duchy, to a Swedish-speaking family of high achievers: his father, Christian Gustaf, was a physician and his...
younger brother, Christian, was a professor who, as chairman of the Lapinlahdi Asylum, founded the practice of modern psychiatry in Finland. In the world of the young “Janne” (he adopted the French “Jean” as an ambitious student), there was no higher brand of musical accomplishment than the virtuoso-composer; though Chopin and Paganini died before he was born, they had set the mold, and Liszt survived into Sibelius’ adulthood. Among violinists, the great Wieniawski died when Sibelius was 14—just the time when musicologists suggest Sibelius set his heart on becoming a violin virtuoso. In his late teens he performed the last two movements of the Mendelssohn Violin Concerto in concert in Helsinki. Knowing his very high standards and his passion for the instrument, we can assume that his technique was by then considerable. But that was not enough, and by 1891, when he was in his mid-twenties and studying music in Berlin with the esteemed Albert Becker, he had put his aspirations for a solo violin career behind him.

When he was 36 and embarked upon writing the concerto, Sibelius’ career as a composer was international. He had already published some of his most popular works: his symphonies Nos. 1 and 2, Finlandia, the Karelia Suite and Kullervo, as well as the four Lemminkainen Legends, which include the haunting Swan of Tuonela. Sibelius seemed to compose with great ease and productivity in his thirties, confident of his musical powers and full of ideas. But despite his success, he had trouble paying his bills and could not make his income as a composer support the lifestyle he wanted for his family. Health worries nagged at him, including a persistent ear infection that was resistant to early attempts at treatment; with Beethoven’s and Smetana’s examples in mind, he worried that he might be going deaf. For more than five years after he completed and then revised his violin concerto, ear and throat problems continued to plague Sibelius. Finally, their cause—a benign tumor—was found in 1908. Though it took a dozen surgeries, the symptoms finally and completely disappeared, though his many doubts and his propensity to brood about them did not.

What to Listen For

Before listening to the Sibelius concerto, it’s worth reconsidering something we take for granted about the sound of the violin—one of the two orchestral instruments most often cited as human in expressiveness (the other being the clarinet). Certainly these two very different instruments seem to sing to us, and the qualities of the violin’s sound can uncannily mimic the human voice—spinning out legato lines, suddenly attacking a note, projecting emotion through tonal color. The high, soprano reaches of the violin have a sound like nectar. Their purling, liquid quality is especially apt for rapid passagework and delicate expression that are staples of the violin repertory. But the violin can growl, too. As its sound descends in the lower, alto reaches, it darkens and deepens like red wine, inviting the composer and the player to “dig” into the strings like a singer taking a note from the chest.

Sibelius, more than other composers before him, took full advantage of all these capabilities in his violin concerto. In it he integrates the solo part with the orchestra rather than holding it aloof for virtuosic display. Where earlier concertos were centered in the instrument’s higher registers with forays downward, Sibelius roams comfortably throughout its range and employs a wide variety of playing techniques, not just fast passagework and multiple stops to impress us. His intimate affection for the violin is heard in every note.

Few other concertos in the standard repertory demonstrate such a complete and intimate knowledge of the instrument. Not just in its immediate technical demands, but in the comprehensiveness of the artistry required, Sibelius’ violin concerto stands as one of the most difficult in the repertory. And it is one of the most popular.

In listening to the opening movement, marked Allegro moderato (moderately fast), we don’t have to know the rules of sonata allegro form to know that this concerto is sticking to them: a lovely melody, melancholy in mood, takes its place over pulsing strings. It seems to express yearning—perhaps for the lost past, perhaps for what is yet to come. The movement blooms in the richness of its accompaniment and in the vigor of the violin’s solo utterance, building to an energized statement in march rhythm. A fiery coda brings it to a close.

The second movement, an Andante, brings us the long, singing lines that have been traditional in the central movement of violin concertos since the days of Mozart. While Sibelius survived until 1957, he is classed as a Romantic composer, and in this movement we hear what may well be the most romantic music he ever wrote. But it is the final movement, marked Allegro ma non tanto (fast, but not too fast), that has captured most attention among players and critics. Its supreme difficulty belies the “not too fast” marking as its emphatic, swirling dance rhythm builds in energy and technical demands, combining Sibelius’ Nordic aesthetic with the zest of the Gypsy-inspired finales traditional in many Romantic concertos. It is frequently cited as one of the two or three greatest movements in the violin concerto repertory.

Thank you to our sponsors

Ellie and Mike Gordon (Thursday, April 10)

Pacific Symphony is deeply indebted to Mike and Ellie Gordon, who have been generous and loyal supporters of the Symphony for more than 20 years. They have provided exemplar leadership—Mike as Board Chair from 2002–04, and Ellie as the chair of several of our Symphony Galas and other major fundraising events. The Gordons have endowed the Symphony’s Concertmaster Chair in perpetuity, and annually support one of the classical concert weekends. They have our most sincere gratitude!

Stan and Dolores Sirott (Saturday, April 12)

Pacific Symphony extends enthusiastic thanks to Dr. Stan and Dolores Sirott for their underwriting of our Saturday evening performance. The Sirotts, since moving to Laguna Niguel a few years ago, have become generous contributors to Pacific Symphony and are strong advocates for our classical concerts. Dolores is a member of Symphony 100. We are deeply indebted to Stan and Dolores for their strong commitment to great music, and for their continuing support of Pacific Symphony. Thank you!

Michelle and David Horowitz (Artist Sponsor, Sat., April 12)

Michelle and David Horowitz are ardent and generous supporters of culture in Orange County, especially Pacific Symphony. They are wonderful ambassadors, bringing many friends and acquaintances to share their love for great music. The Horowitz Family has also been a great advocate of the Pacific Symphony Youth Orchestra (PSYO), including generous support of PSYO’s 2012 International Tour. We are deeply grateful for their ongoing support, and for their underwriting of Sarah Chang’s performance Saturday night.
Symphony No. 8 in G Major, Op. 88
ANTONIN DVÖRAK (1864-1949)

Instrumentation: 2 flutes (second doubling on piccolo), 2 oboes (second doubling on English horn), 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 2 trombones, bass trombone, tuba, timpani, strings
Performance time: 34 minutes

Background

Of all the great European symphonists who came after Beethoven—the towering figure in whose shadow they all labored—Antonín Dvořák holds a special place in the hearts of American listeners. We can hear some of the reasons in his music: its winsome optimism, its grandeur and its reverence for folk traditions could describe the American spirit as well as the culture of Dvořák’s native Bohemia. There’s also that swing—the soulful, syncopated rhythm that suffuses all of Dvořák’s music with the same energizing lift that Ellington taught us about: without it, music “don’t mean a thing.” And for both of these great composers, we can trace the syncopated rhythms back to the basic human impulse to get up and move to the music. Note writer Peter Laki aptly quotes conductor Rafael Kubelik—like Dvořák, a Czech—leading a rehearsal of the trumpet fanfare that opens the last movement of the Symphony No. 8: “Gentlemen, in Bohemia the trumpets never call to battle—they always call to the dance!”

Dvořák was an ardent champion of nationalism and indigenous folk music as a creative wellspring for classical composers. When he visited America, he developed a profound appreciation for America’s musically rich folkways. But to many ears, distinctive Bohemian harmonies and most of all that characteristic swing are the most consistent elements in Dvořák’s compositions—even those he wrote while in this country. Bedřich Smetana, born about 17 years before Dvořák, was the first composer to make Bohemian nationalism explicit in his music; in his operas we can hear Bohemian folk melodies, and in the symphonic poems of Má vlast, especially the Moldau movement, we can virtually picture the landscape of his homeland. Dvořák was not so direct in quoting folk melodies, but his distinctive lilting rhythms are the very sound of Bohemian soul. Like those trumpets, they call us to the dance.

Dvořák’s rhythms reflect an unusual characteristic of the Czech language, in which a long syllable is not necessarily stressed, and vice-versa. (Try this experiment: say the name of the third great Czech nationalist composer, Janáček, with the first syllable short but accented; the second syllable long but unaccented. For native English speakers, it’s not easy!) Musicologist John Clapham connects this trait with “Dvořák’s marked preference for trochaic and dactylic (rather than iambic and anapestic) meters.” Trochees and dactylys have two and three beats, respectively, with the first beat stressed; in iambs and anapests, the last beat is stressed. But in this symphony, as in so much of Dvořák’s music, there’s much more to that swinging rhythm than just the accented first beat of the measure.

What to Listen For

Composed three years before he came to America, Dvořák’s Symphony No. 8 has a bright, optimistic sound that runs counter to the prevailing mood of most major symphonies of the time. Case in point: Think of Tchaïkovsky’s Symphony No. 5, composed one year earlier, imbued with a sense of personal struggle and the forces of fate, inspired by Beethoven’s Fifth and Bizet’s Carmen. The sense of contending forces overwhelming the individual were typical of the era, but Dvořák’s Eighth offers bracing optimism throughout. Its first movement opens with a G-minor melody that soon shifts to G major. As it gathers energy, the movement retains its bright sound, moving into B major. Similarly, the second movement, an Adagio, begins with a brief introductory stretch that vacillates darkly between E-flat major and C minor, but then quickly moves into the brightness of C major. Its episodic structure, alternately intense and gentle, retains the warmth of C major through its hushed, gentle close.

Characteristically dancing Bohemian rhythms prevail throughout the third movement, from the opening slow triple rhythm, like a graceful waltz, through a rapid passage with the feel of a whirling folk dance. Finally, in the closing Allegro, Dvořák greets us with a gleaming fanfare that leads into a series of Bohemian melodies with a festival air, full of energy and affirmation.

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.

APRIL IS NATIONAL AUTISM AWARENESS MONTH

A PROGRAM OF PACIFIC SYMPHONY

Heartstrings
Opening doors, opening hearts to the power of music

Pacific Symphony joins The Center for Autism & Neurodevelopmental Disorders to celebrate this month-long effort to highlight the growing need for awareness of autism spectrum disorders (ASD). We are proud to announce our new partnership with The Center to help improve the lives of individuals and families affected by autism and other neurodevelopmental disorders through the power of music. For more information about our great partner, look for their table in the lobby April 10-12, or visit www.thecenter4autism.org.

THE CENTER FOR AUTISM & NEURODEVELOPMENTAL DISORDERS
In 2013-14, Music Director Carl St.Claire 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.Claire 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.
Recently appointed as the music director of the Phoenix Symphony Orchestra, Tito Muñoz is widely recognized as one of the most gifted and versatile conductors of his generation. He has previously served as music director of the Opéra National de Lorraine and the Orchestre symphonique et lyrique de Nancy, the assistant conductor of The Cleveland Orchestra, and the assistant conductor of the Cincinnati Symphony Orchestra and the Cincinnati Chamber Orchestra.

An alumnus of the National Conducting Institute, Muñoz made his professional conducting debut in 2006 with the National Symphony Orchestra. That same year, he made his Cleveland Orchestra debut at the Blossom Music Festival at the invitation of David Zinman. Muñoz conducted his first performances with the Joffrey Ballet and the Cleveland Orchestra in the summer of 2009, which led to further performances in 2010-11. In the 2012-13 season, he conducted the Cleveland Orchestra’s first complete Nutcracker performances, and in summer 2013, he led the orchestra’s first staged Rite of Spring, both with the Joffrey Ballet.

Muñoz has appeared with the symphony orchestras of Alabama, Atlanta, Cincinnati, Columbus, Eugene, Hartford, Houston, Grand Rapids, Indianapolis, Kitchener-Waterloo, Phoenix and San Antonio, among others. Other recent and upcoming engagements include return performances with the Florida Orchestra and the Detroit, Kitchener-Waterloo, Pasadena, Phoenix and Toledo symphonies, as well as subscription debuts with Naples Philharmonic, Rochester Philharmonic and Sarasota Orchestra. Festival appearances have included the Chautauqua Symphony and the Grant Park Orchestra. Following engagements in Europe with the Lausanne Chamber Orchestra and the Opéra de Rennes, Muñoz has upcoming debuts with the Danish Radio Sinfonietta, Deutsche Radio Philharmonie Saarbrücken, Luxembourg Philharmonic and the Orchestre National de Lorraine.

An accomplished violinist, Muñoz began his musical training in The Juilliard School’s Music Advancement Program, continuing studies on violin and composition at the Manhattan School of Music Preparatory Division. He attended the Fiorello H. LaGuardia High School of Music and Art and Performing Arts, and was a member of the InterSchool Orchestras of New York and New York Youth Symphony, where he also served as apprentice conductor. He furthered his training at the Aaron Copland School of Music, Queens College, as a violin student of Daniel Phillips.

Recognized as one of the foremost violinists of our time, Sarah Chang has performed with the most esteemed orchestras, conductors and accompanists in an international career spanning more than two decades. Since her debut with the New York Philharmonic at the age of 8, Chang has dazzled audiences with her technical virtuosity and emotional depth. In the upcoming season, Chang’s appearances in North America include the New West Symphony, Hawaii Symphony, Alexandria Symphony, Naples Philharmonic, Fresno Philharmonic, Oklahoma City Philharmonic, Vancouver Symphony and National Philharmonic. Her European engagements will take her to Denmark, the United Kingdom and Turkey, while, in Asia, she will appear in concert in Shanghai, Guangzhou and Beijing.

Chang’s most recent recording for EMI Classics—her 20th for the label—featured the Brahms and Bruch violin concertos with Kurt Masur and the Dresdner Philharmonie, and received excellent critical and popular acclaim. Her 2007 recording of Vivaldi’s The Four Seasons attracted international commendation, with BBC Music Magazine stating: “She has never made a finer recording.” Chang has also recorded Prokofiev’s Violin Concerto No. 1 and Shostakovich’s Violin Concerto No. 1 live with the Berliner Philharmoniker under the baton of Sir Simon Rattle; Fire and Ice, an album of popular shorter works for violin and orchestra, with Placido Domingo conducting the Berliner Philharmoniker; and Dvořák’s Violin Concerto in A Minor with the London Symphony Orchestra and Sir Colin Davis.

Along with Pete Sampras, Wynton Marsalis and Tom Brady, Chang has been a featured artist in Movado’s global advertising campaign “The Art of Time.” In 2006, Chang was honored as one of 20 top women in Newsweek magazine’s “Women and Leadership, 20 Powerful Women Take Charge” issue. In March 2008, Chang was honored as a Young Global Leader for 2008 by the World Economic Forum. In 2012, Chang received the Harvard University Leadership Award, and in 2005, Yale University dedicated a chair in Sprague Hall in her name. For the June 2004 Olympic Games, she was given the honor of running with the Olympic torch in New York, and that same month, became the youngest person ever to receive the Hollywood Bowl’s “Hall of Fame” award. In 2011, Chang was named an official artistic ambassador by the United States Embassy.
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

NARONG PRANGCHAROEN • COMPOSER-IN-RESIDENCE

FIRST VIOLIN
Raymond Kobler
Concertmaster, Eleanor and Michael Gordon Chair
Paul Manaster
Associate Concertmaster
Jeanne Skrocki
Assistant Concertmaster
William J. Gillespie Music Director Chair

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 Ryneeran
Luke Maurer
Julia Staudhammer
Joseph Wen-Xiang Zhang
Pamela Jacobson
Adam Neely
Cheryl Gates
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CELLO
Timothy Landauer*
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Ian McNell
M. Andrew Honea
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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, 20, 10 or 5 years with Pacific Symphony this season.

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