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

CARL ST.CLAIR • CONDUCTOR | SOPHIE SHAO • CELLO
RICHARD GUÉRIN • CURATOR

JOHN WILLIAMS
(b. 1932)
Tributes! For Seiji

HOWARD SHORE
(b. 1946)
Mythic Gardens for Cello and Orchestra
WEST COAST PREMIERE
Sophie Shao

INTERMISSION

JAMES HORNER
(b. 1953)
Flight — CONCERT PREMIERE

ELLIOt GOLDENTHAL
(b. 1954)
Symphony in G-sharp Minor — WORLD PREMIERE

The 2014 American Composers Festival is supported by

ART WORKS.

The Saturday, May 10, performance is being recorded for broadcast on Sunday, July 27, 2014, at 7 p.m. on KUSC, the official classical radio station of Pacific Symphony.
Tributes! For Seiji

Instrumentation: 3 flutes (second and third doubling on piccolo), 3 oboes (third doubling on English horn), 2 clarinets, E-flat clarinet doubling on bass clarinet, 3 bassoons (third doubling on contrabassoon), 5 horns, 3 trumpets, 3 trombones, bass trombone, tuba, timpani, 5 percussion, harp, piano, celesta, strings

Performance time: 10 minutes

Tributes! For Seiji is a collection of musical thoughts and jottings that form a kind of Festschrift for orchestra, written for Seiji Ozawa and the Boston Symphony Orchestra as they celebrated 25 years of artistic collaboration. These jottings also form little portraits of just a few of the great soloists in the orchestra’s ranks, and at other moments, sketches of entire sectional groups. I’ve attempted to “freeze-frame” some of the wonderful sonorities the orchestra produces that are among my personal favorites.

The piece is based on the interval of a major second, which, like its sister interval the seventh, has to be constantly tuned and retuned in performance, according to its modal and harmonic context. Musicians make adjustments intuitively, and the tuning of this small interval is one of the great secrets of good orchestral intonation, which is in turn a major prerequisite to making a beautiful sound.

The piece opens with a sonorous brass intoning a low D, which in my mind is a kind of signature pitch level of the Boston Symphony as its sound resonates with the empathetic and all-knowing walls of Symphony Hall. The strings then sound the secundal E and we proceed from there, as a five-note melodic idée fixe carries us along.

I’ve dedicated all of this to Seiji, who has not only led the orchestra but has tended and nourished it through these many years, thus preserving and invigorating a great tradition. These few notes are but a small tribute to Seiji and the great Boston heritage we all so rightly treasure.

— John Williams

About John Williams

In a career that spans five decades, John Williams has become one of America’s most accomplished composers for film and the concert stage. He has served as music director and laureate conductor of the Boston Pops Orchestra, and he maintains thriving artistic relationships with many of the world’s great orchestras, including the Boston Symphony Orchestra, the New York Philharmonic, the Chicago Symphony and the Los Angeles Philharmonic. He also holds the title of artist-in-residence at Tanglewood. Williams has received a variety of prestigious awards, including the National Medal of Arts, the Kennedy Center Honor, and the Olympic Order, as well as five Academy Awards and 48 Oscar nominations. He also has received seven British Academy Awards (BAFTA), 21 Grammys, four Golden Globes, five Emmys and numerous gold and platinum records.

Williams has composed the music and served as music director for more than 100 films. His 40-year artistic partnership with director Steven Spielberg has resulted in many of Hollywood’s most acclaimed and successful films, including Schindler’s List, E.T. The Extra-Terrestrial, Jaws, Jurassic Park, Close Encounters of the Third Kind, the Indiana Jones films, Saving Private Ryan, Amistad, Munich, Hook, Catch Me If You Can, A.I. Artificial Intelligence, Empire of the Sun, The Adventures of Tintin, War Horse and Lincoln. Williams composed the scores for all six Star Wars films, the first three Harry Potter films, Superman, JFK, Born on the Fourth of July, Memoirs of a Geisha, Far and Away, The Accidental Tourist, Home Alone, Nixon, The Patriot, Angela’s Ashes, Seven Years in Tibet, The Witches of Eastwick, Rosewood, Sleepers, Sabrina, Presumed Innocent, The Cowboys, The Reivers and Goodbye, Mr. Chips among many others.

Williams has also composed numerous works for the concert stage, among them two symphonies, and concertos for flute, violin, clarinet, viola, oboe and tuba. Williams also has filled commissions by several of the world’s leading orchestras, including the New York Philharmonic, the Boston Symphony, the Cleveland Orchestra, and the Chicago Symphony Orchestra.

Williams has composed music for many important cultural and commemorative events. Liberty Fanfare was composed for the rededication of the Statue of Liberty in 1986. His orchestral work Soundings was performed at the celebratory opening of Walt Disney Concert Hall in Los Angeles. In the world of sport, he has contributed musical themes for the 1984, 1988 and 1996 Summer Olympic Games, the 2002 Winter Olympic Games, and the 1987 International Summer Games of the Special Olympics. In 2006, Williams composed the theme for NBC’s presentation of NFL Football.

Williams holds honorary degrees from 21 American universities, including The Juilliard School, Boston College, Northeastern University, Tufts University, Boston University, the New England Conservatory of Music, the University of Massachusetts at Boston, The Eastman School of Music, the Oberlin Conservatory of Music and the University of Southern California.
Mythic Gardens for Cello and Orchestra
WEST COAST PREMIERE
Instrumentation: 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 3 horns, harp, strings, solo cello
Performance time: 20 minutes

This work, written for Sophie Shao, was inspired by the architecture of three classic Italian Gardens: Cimbrone, Medici and Visconti Borromeo Litta. Mythic Gardens is a companion piece for the piano concerto I wrote for Lang Lang, Ruin and Memory.

Growing up in Canada, I spent many summers in Northern Ontario. The surrounding natural beauty of the area was and remains a great inspiration. I believe that it is through this love of nature that I was able to connect so well to Tolkien's work. The natural world influences the form of my compositions when writing for the concert stage as well. However, it is the incredible musicians themselves, such as Sophie Shao, whose artistry is always at the center of my creativity when composing.

I first met Sophie when she recorded several cello solos and duets that I composed for the score to the documentary The Betrayal (Nerakhoon). Mythic Gardens was composed specifically for Sophie through a generous gift from Linda and Stuart Nelson and was commissioned by the American Symphony Orchestra. The concerto was conceived for Sophie’s masterful playing and the depth and beauty expressed through her 1860 Honore Derazey cello.

— Howard Shore

About Howard Shore

Howard Shore is among today’s most respected, honored and active composers and music conductors. His work with Peter Jackson on The Lord of the Rings trilogy stands as his most towering achievement to date, earning him three Academy Awards. He has also been honored with four Grammy and three Golden Globe awards. Shore was one of the original creators of Saturday Night Live. He served as the music director on the show from 1975 to 1980. At the same time, he began collaborating with David Cronenberg and has scored 15 of the director’s films, including the forthcoming Maps to the Stars, The Fly, Crash and Naked Lunch. His original scores to A Dangerous Method, Eastern Promises and Dead Ringers were each honored with a Genie Award, and Cosmopolis was awarded for score and song “Long to Live” with Canadian Screen Awards. Shore continues to distinguish himself with a wide range of projects, from Martin Scorsese’s Hugo, The Departed, The Aviator and Gangs of New York to Ed Wood, The Silence of the Lambs, Philadelphia and Mrs. Doubtfire.

Shore’s music has been performed in concerts throughout the world. In 2003, Shore conducted the New Zealand Symphony Orchestra and Chorus in the world premiere of The Lord of the Rings Symphony in Wellington. Since then, the Symphony and The Lord of the Rings – Live to Projection concerts have had over 335 performances by the world’s most prestigious orchestras.

In 2008, Howard Shore’s opera The Fly premiered at the Théâtre du Châtelet in Paris and at Los Angeles Opera and just completed a successful run at Theatre Trier in Germany. Other recent works include the piano concerto Ruin and Memory for Lang Lang which premiered with the China Philharmonic Orchestra on October 11, 2010, the cello concerto Mythic Gardens for Sophie Shao which premiered with the American Symphony Orchestra on April 27, 2012 and Fanfare for the Wanamaker Organ in Philadelphia. He is currently working the score for the third film of The Hobbit trilogy.

Shore received the Career Achievement for Music Composition Award from the National Board of Review of Motion Pictures, New York Chapter’s Recording Academy Honors, ASCAP’s Henry Mancini Award, the Frederick Loewe Award and the Max Steiner Award from the city of Vienna. He holds honorary doctorates from Berklee College of Music and York University, he is an Officier de l’ordre des Arts et des Lettres de la France and the recipient of the Governor General’s Performing Arts Award in Canada.

Flight

Instrumentation: 2 flutes, piccolo, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 3 trumpets, 2 trombones, bass trombone, tuba, timpani, 3 percussion, 2 harp, 2 pianos, strings
Performance time: 12 minutes

Flight was originally conceived and written as an orchestral piece to be used as the background music for a live aerobatic display of precision flying. I’ve been involved with planes and pilots most of my life. In 2010, I was part of an aerobatic display team whose members asked me to compose and record an orchestral piece that would epitomize the beauty of flight, to which the team could choreograph and perform a thrilling aerial “dance” of precision loops and rolls at 800 feet for an audience often numbering close to 160,000 people! The concept was to give the impression of a live symphony orchestra performing outdoors against the backdrop of a vast airplane-filled sky ... something that had never been done before. Unlike music composed for a traditional ballet which must be very precise, the shape and tempo of this piece needed to be somewhat loose and flexible, due to the fact that prevailing weather conditions could make it impossible to perform parts of the piece at the scheduled time.
and variable wind conditions on any given day would affect the speed with which the planes were able to perform their aerobatic maneuvers. When all the elements coalesced, the result was, in a way, the ultimate film score, combining the power of a full symphony orchestra with a thrilling display of formation aerobatics. To this day, whether they’re flying P-51 Mustangs, Spitfires, or F-86 Sabre jets, the team uses this music whenever they perform. So when listening to this piece, close your eyes and imagine these magnificent airplanes soaring into the skies to demonstrate the poetry, power and the enthralling beauty of flight.

— James Horner

About James Horner

One of Hollywood’s most prolific and celebrated composers, James Horner has scored more than 130 film and television productions, including dozens of the most memorable and successful films of the past three decades. He earned two Academy Awards and two Golden Globe Awards for his music for James Cameron’s Titanic (one for Best Original Score and one for the Best Original Song “My Heart Will Go On”), eight additional Academy Award nominations, five additional Golden Globe nominations, and has won six Grammy awards, including Song of the Year in both 1987 (for “Somewhere Out There”) and 1998 (for “My Heart Will Go On”). In April of 1998, Horner’s Titanic soundtrack album on Sony Classical completed an unprecedented run of 16 weeks at number one on the Billboard Top 200 Album Chart, setting a new record for the most consecutive weeks at number one for a film score album. It remains the largest selling instrumental score album in history, having sold nearly 10 million copies in the U.S. and more than 27 million copies worldwide. Sony Classical’s multi-platinum sequel soundtrack album Back to Titanic featured additional music from the film as well as several new compositions by Horner based upon themes from his original score.


Born in Los Angeles in 1953, Horner spent his formative years living in London where he attended the prestigious Royal Academy of Music. His initial interest was to become a composer of serious, avant-garde classical music. Returning to his native California, Horner earned degrees in composition from USC and UCLA. In 1980, he was approached by the American Film Institute and asked to score a short film entitled The Drought. It was then that he discovered his passion for composing music for film. He’s since collaborated with many of Hollywood’s most successful filmmakers, including Ron Howard, James Cameron, Ed Zwick, Joe Johnston, Phil Alden Robinson, Steven Spielberg, William Friedkin, Mel Gibson, Oliver Stone, Philip Noyce, Michael Apted, Lasse Hallstrom, Norman Jewison and Francis Ford Coppola.

Equally comfortable with lush orchestral scoring and contemporary electronic techniques, Horner has likened his approach to composing to that of a painter, where the film serves as the canvas and where musical color is used to describe and support the film’s emotional dynamics. He is also noted for his integration of unusual ethnic instruments into the traditional orchestral palette in order to achieve exotic colors and textures. An accomplished conductor, Horner prefers to conduct his orchestral film scores directly to picture and without the use of click tracks or other mechanical timing devices.

Symphony in G-sharp Minor

Instrumentation: 3 flutes (second doubling on alto flute, third doubling on piccolo), 3 oboes (third doubling on English horn), 2 clarinets (second doubling on tenor saxophone), bass clarinet, 2 bassoons, contrabassoon, 4 horns, 3 trumpets, 2 trombones, bass trombone, tuba, timpani, 4 percussion, harp, 2 keyboards, strings

Performance time: 22 minutes

This is my second occasion to compose a work for Pacific Symphony and its conductor Carl St. Clair. The first time was in 1995 with my oratorio Fire Water Paper. Maestro St. Clair imagined a work commemorating the end of military conflict in Vietnam. It was an expansive three-movement work, over an hour long, with a full SATB chorus and soloists, plus a cello obbligato. That work was a full evening of music.

This time, according to the design of tonight’s program, I was asked to write a symphony no more than 22 minutes in length. This was more of a challenge for me as I tend to be expansive in my writing when I get rolling. To offset this challenge, I needed to compose a first movement, “Moderato con Moto,” with the intent to “feel” more expansive than its 13 or 14-minute duration. I did this by opening up the vistas by featuring the sections of the orchestra rather than presenting the orchestra as a block—with its composites melding as one.
As to the key signature G-sharp Minor: A-flat was always a key I was attracted to, even as a 10-year-old. The note G-sharp on my family spinet had a particular timbre that has stayed with me since then. On a theoretical note, G-sharp Minor only represents the place where the Symphony sits; it is not obliged to follow chromatic harmonic tradition. This key also creates tension for the string ensemble, with no opened strings and it demands great concentration on intonation. The collective strings must listen to the other players to arrive at that goal of strong intonation; that goal itself is then intensified in the middle of the movement where the string section is played divisi (divided) from its normal state of four parts into nine. In one of the most exposed and expressive entrances in the first movement, the five-note ascending motive, with its “reaching” aspirations, tries to climb to the height of the violin section. The motive is also sliced into nine, to state the motive with tension and pull against the dissonant invading other strings.

In general, the four-note and five-note motives show up as augmentation and diminution. This kind of motivic stinginess presents itself in the two movements of this work: the bassoon states the first motive in the first movement in a four-note descending passage followed by a five-note motive in the oboe section. This all happens against a rocking gentle percolation on the harp and violas. The four-note motive is boldly stated at the end of the first movement and in the second movement in diminution form: playing faster in duration from the original. This four-note and five-note “Codex” appears throughout both movements.

The second movement possesses more density in its construction. It features the brass and percussion sections of the orchestra. This shear force and harmonic density provide a true contrast to the ‘expansive vistas’ of the first movement. The percussion, without giving away too much, has a moment in which the percussionists have a ‘conversation’ that attempts to bridge the gap of human long-distance communication... the first ‘wireless’ conversation that existed millennia ago, with hands and drum, warnings, war songs and love songs across tree tops, mountains and time...

—Elliot Goldenthal

About Elliot Goldenthal

Composer Elliot Goldenthal creates works for orchestra, theater, opera, ballet and film.

In 2006, Goldenthal’s original two-act opera Grendel, directed by Julie Taymor, premiered at the Los Angeles Opera and had its East Coast debut as the centerpiece of the Lincoln Center Festival in New York. Goldenthal was named one of the two finalists for the 2006 Pulitzer Prize in music for his work on Grendel.

Goldenthal was commissioned by the American Ballet Theatre to compose a three-act ballet of Othello, which debuted at the Metropolitan Opera in May 1997. Othello was choreographed by Lar Lubovitch. In October 2009, the Joffrey Ballet showcased Othello in nine performances in Chicago and revived it again in spring 2013.

Goldenthal’s large-scale symphonic piece, Fire Water Paper: A Vietnam Oratorio, was commissioned by Pacific Symphony to commemorate the 20th anniversary of the end of the Vietnam War. It was released in 1996 on Sony Classical Records and featured soloist Yo-Yo Ma. It debuted with Pacific Symphony and was later performed at Carnegie Hall and at The Kennedy Center, with Seiji Ozawa conducting the Boston Symphony Orchestra.

Goldenthal has composed music for more than a dozen theatrical productions including Juan Darién: A Carnival Mass, which was directed by Taymor. It received five Tony nominations including Best Musical and Original Musical Score for Goldenthal when it was produced at Lincoln Center, an Obie Award Off-Broadway for Goldenthal, as well as four Drama Desk nominations. His other theatrical credits include The Transposed Heads, The Green Bird and The King Stag directed by Andrei Serban.

Goldenthal received an Academy Award® and Golden Globe Award for his score for Frida directed by Taymor, having also received Oscar nominations for the film’s original song “Burn It Blue” with lyrics by Taymor, and Oscar nominations for his music for Neil Jordan’s Interview with the Vampire and Michael Collins. Also notable among his more than 30 film scores are Michael Mann’s Public Enemies and Heat, Neil Jordan’s The Butcher Boy and Julie Taymor’s The Tempest, Across the Universe and Titus. Additionally, he has received two Golden Globe nominations and three Grammy Award nominations. Goldenthal was inducted into the New York Foundation for the Arts (NYFA) Hall of Fame in Spring 2013.

Goldenthal most recently composed the original music for a production of William Shakespeare’s A Midsummer Night’s Dream directed by Julie Taymor for Theatre for a New Audience in fall 2013.
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. This season featured the release of Richard Danielpour’s Toward a Season of Peace. Two more are due for release over the next few years, including William Bolcom’s Songs of Lorca and Prometheus and James Newton Howard’s I Would Plant a Tree. 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 assumed 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.
At the age of 19, cellist Sophie Shao received the prestigious Avery Fisher Career Grant, and has since performed throughout the United States, Europe and Asia. Winner of top prizes at the Rostropovich and Tchaikovsky competitions, The New York Times has applauded her “eloquent, powerful” interpretations of repertoire ranging from Bach and Beethoven to Crumb.

Shao recently collaborated with film composer Howard Shore resulting in a commission of Mythic Gardens—a concerto written for her and premiered with the American Symphony Orchestra in April 2012. In 2012-13, she appeared as soloist with the BBC Concert Orchestra and Keith Lockhart in performances of the Elgar and Shostakovich concertos.

Recent performances include Beethoven’s Triple Concerto with Hans Graf and the Houston Symphony, Tan Dun’s Ghost Opera with Cho-Liang Lin in Indianapolis, the world-premiere of Richard Wilson’s Concerto for cello and mezzo-soprano with the American Symphony Orchestra, and recital and chamber music appearances at the Chamber Music Society of Lincoln Center, Chamber Music Northwest and Music Mountain (with the Shanghai Quartet), among many other presenters across the country. She is also a frequent guest at many festivals including Chamber Music Northwest, Bravo! Vail Valley Music Festival, Music from Angel Fire, the Bard Festival and Santa Fe Chamber Music Festival. Shao can be heard on EMI Classics, Bridge Records (for the Marlboro Music Festival’s 50th Anniversary recording) and on Albany Records. Her recording releases in 2009 include Richard Wilson’s Brash Attacks on Albany Records and Howard Shore’s original score for the movie The Betrayal on Howe Records.

A native of Houston, Shao began playing the cello at age 6, and was a student of Shirley Trepel, former principal cellist of the Houston Symphony. At age 13 she enrolled at the Curtis Institute of Music in Philadelphia, studying cello with David Soyer. She continued her cello studies with Aldo Parisot at Yale University, receiving a B.A. in Religious Studies from Yale College and a M.M. from the Yale School of Music, where she was enrolled as a Paul and Daisy Soros Fellow. She is on the faculty of Vassar College and the Bard Conservatory of Music and plays on a cello made by Honore Derazey from 1860 once owned by Pablo Casals.

Richard Guérin’s first visit to Pacific Symphony was in 2010 when he produced the recording of Philip Glass’ Passion of Ramakrishna, released in 2012. This was produced in conjunction with the Symphony and Orange Mountain Music (OMM), a label dedicated to establishing and expanding Philip Glass’ recording legacy, for which Guérin has worked since 2006. Guérin is also director of Zarathustra Music, a company that represents the recording and publishing interests for Academy Award-winning composer Elliot Goldenthal.

Guérin believes that artists on all levels of accomplishment deserve thoughtful advocacy. While the majority of his projects are recordings, he also arranges and produces live events such as Philip Glass—Live from Soho (iTunes), Dracula—Live to Film with pianist Michael Riesman, and chamber concerts at the Metropolitan Museum and the Morgan Library in New York, among others. For OMM, Guérin recently produced recordings of Glass’ opera Galileo Galilei with Portland Opera, Cello Concerto No. 2 “Naqoyqatsi” with the Cincinnati Symphony, and the forthcoming Koyaanisqatsi Live—With Orchestra with the New York Philharmonic. For Zarathustra, recent releases include the world premiere recording of Goldenthal’s String Quartet No. 1 “The Stone Cutters” and Goldenthal’s Othello Symphony.

In 2012, in celebration of Glass’ 75th birthday, Guérin coordinated a campaign with iTunes around the U.S. premiere of Glass’ Ninth Symphony premiering at Carnegie Hall. The release work remained on the top of the iTunes Classical charts for weeks, peaking at No. 15 on the Pop charts. Apart from music, in 2014 Guérin produced a show of landscape paintings by artist John McConnell in Boston. In addition to his work for Glass, Guérin also represents composers Evan Ziporyn and Giancarlo Vulcano and conductor-producer Michael Riesman. He also books ensembles from Dublin’s Fidelio Trio to the piano duo of Maki Namekawa and Dennis Russell-Davies.

A native of the Boston area, he interned for the Boston Pops Orchestra, worked for Columbia Artists Management and acted as general manager for Howard Shore’s Lord of the Rings Symphony in 2004-05. He has been published by the American Music Center’s New Music Box and spoken about concert hall architecture at New York Institute of Technology and Arts Administration at Northeastern University.
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.

In 2013-14, Pacific Symphony releases a new CD of Richard Danielpour’s Toward a Season of Peace, which continues the 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 two 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, and James Newton Howard’s I Would Plant a Tree. 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
Nancy Coade Eldridge
Christine Frank
Kimiko Takeya
Ayako Sugaya
Ann Shiau 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 Ryne
Luke Maurer
Julia Staudhammer
Joseph Wen-Xiang Zhang
Pamela Jacobson
Adam Neeley
Cheryl Gates
Margaret Henken

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

BASS
Steven Edelman*
Douglas Basye**
Christian Koligaard
David Parmeter
Paul Zibits
David Black
Andrew Bumatay
Constance Deeter

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

PIECES
Cynthia Ellis

OBOE
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 Waines

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

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