SEGERSTROM CENTER FOR THE ARTS
SAMUELI THEATER

2015-16 CAFÉ LUDWIG CHAMBER SERIES

The performance begins at 3 p.m.

ORLI SHAHAM • PIANO AND HOST | JESSICA PEARLMAN FIELDS • OBOE | TED SUGATA • OBOE
BEN SMOLEN • FLUTE | RAYMOND KOBLER • VIOLIN | PAUL MANASTER • VIOLIN | NANCY ELDRIDGE • VIOLIN
BRIDGET DOLKAS • VIOLIN | ROBERT BECKER • VIOLA | TIMOTHY LANDAUER • CELLO | STEVEN EDELMANN • DOUBLE BASS

Antonio Vivaldi (1678-1741)  
Concerto in A Minor for 2 Oboes and Strings, RV 536
Allegro
Largo
Allegro

Jessica Pearlman Fields, Ted Sugata

Johann Sebastian Bach (1685-1750)  
Concerto in D Minor for Two Violins and String Orchestra, BWV 1043
Vivace
Largo; ma non tanto
Allegro

Ray Kobler, Paul Manaster

Gustav Holst (1874-1934)  
A Fugal Concerto for Flute, Oboe and Strings, Op. 40 No. 2
Moderato
Adagio
Allegro

Ben Smolen, Jessica Pearlman Fields

Wolfgang Amadeus Mozart (1756-1791)  
Concerto No. 12 in A Major for Piano and Strings, K. 414
Allegro
Andante
Allegretto

Orli Shaham

INTERMISSION

This concert is generously sponsored by Dot and Rick Nelson.
Background: The Concerto Form Takes Rise

Music historians rarely miss an opportunity to take note of an anniversary. Birth dates are celebrated and the deaths are remembered in thoughtful contemplation. But exactly three hundred years ago, the great Baroque masters Antonio Vivaldi and Johann Sebastian Bach were making history in a way that, though worth celebrating, is rarely marked on a calendar: As young adults, they had reached full maturity as composers at a time when music was changing rapidly, and they were part of the reason it was changing.

In the early 18th century, musical knowledge was exploding in a way we could compare to digital technology today. Instruments were becoming more advanced, opening new possibilities in range, volume and texture; informal conventions of musical structure began to coalesce into forms that became the foundations of now-familiar musical classifications. In just a few more generations, in the Classical era, it would seem as if these developments had always been there.

Take, for example, the well-tempered system of tuning, which enabled composers to modulate freely and compose in any key. It was first defined around 1680, just a few years before Bach was born—and Bach, always an enthusiastic adopter of new musical technologies, demonstrated complete mastery of this new tuning system as well as advances in the construction of instruments in every choir of the orchestra. When suites of movements began to emerge as “concertos” that contrasted smaller versus larger numbers of instruments playing together, Bach embraced this idea even as it was taking shape. And Antonio Vivaldi, who was born in 1678—seven years earlier than Bach—was the Baroque era’s prolific master of the concerto, composing virtually hundreds of them.

Bach demonstrated a universe of musical possibilities in his Well-Tempered Clavier, showing that composers could now modulate freely within individual works—a freedom that gave rise to the sonata allegro form we hear in later concertos and symphonies. Even those of us without extensive musical training somehow know a key change when we hear it: on an intuitive level, we sense that a melody we’ve already heard is being repeated in a different scale. As the composer manipulates each movement’s elements—exposing more themes, developing them relationally through various key changes, and usually returning to the original key—we experience the architecture of the movement and the overall work.

While these kinds of structures are the mainstay of Classical and Romantic concertos and symphonies, they did not exist in the Baroque era, when the term “concerto” first became commonplace. The term was in use as early as the beginning of the 17th century, but in those days it had no very definite meaning—though from its etymology we know that it was applied to musical works with groups of instruments playing together, “in concert.” By the time Bach was writing music, a concerto could be almost any piece of music played by more than one instrument; among more than two hundred cantatas that he composed mostly for church performance, a number bear title pages that specify an introductory “concerto.” The word was employed by Ludovico Viadana in 1602 to denote “concerti ecclesiastici” for performance in sacred settings; they were also called “concerti da chiesa,” or church concertos, and were often written solely for organ; eventually, these works were expanded to include church singers, other instruments, or both. The musical innovator who carried this concept from the church to the concert salon may well have been Giuseppe Torelli, who published a “concerto da camera,” or chamber orchestra, in 1686, the year before Bach was born. It was scored for two violins and a bass. This was the foundation for work by Corelli, Geminiani and Vivaldi—the Red Priest—in developing the form.

If Baroque concertos are missing some of the compositional elements we take for granted in Classical and Romantic concertos, that does not mean they are less sophisticated or less beautiful than those that came later; in fact, the more monumental concertos of the 19th century are lacking in some of the elements that Bach and Vivaldi put into theirs. Since the advent of the great Romantic concertos—a genre virtually invented, of course, by Beethoven—we have come to expect the concerto to showcase the skill of a single soloist with virtuosic playing that is thrilling, often conveying a sense of monumentality as it works its way through strenuous musical ideas. A sense of struggle is not out of place in many such concertos, conveying as they do the Romantic ideals of the soloist as an individual heroically countering the massed forces of the orchestra.

Baroque concertos, by contrast, are more focused on the idea of contrasting a large group with a smaller group. There is a dynamic aesthetic appeal here, far more complex than simply many versus few: Baroque composers knew that depending on how the musical materials are presented, either a large or a small group of players could be foregrounded in a composition or provide the foil for another group of players.

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As musical possibilities evolved, suites of music arrayed for sheer entertainment—generally in dance rhythms alternating in tempo and mood to provide a pleasing sense of variety—were, as often as not, called concertos. Though the aesthetic sensibility and buoyant energy of these suites remained indelibly Baroque, overall, they began to take on characteristics that would develop into the concerto forms that came later: a three-movement array that was known as the concerto grosso. Bach's Brandenburg Concertos are, with Handel's dozen concerti grossi, the prime exemplars of the concerto grosso form. This precursor of the solo concerto and the symphony arose in the late 17th century and has an appeal both visual and aural: two small groups of players, one larger and arrayed just behind the smaller group, play a suite typically comprised of three movements of alternating tempi, most often fast-slow-fast. The smaller group of players, or concertino, can range from two to five instrumentalists and corresponds to the modern concerto soloist, while the larger group, or ripieno—usually a dozen players or fewer—takes the ensemble role. Together they form what we might think of as an ideally sized chamber orchestra, with the concertino taking solo lines and the ripieno providing the benefits of a larger ensemble. But while their voices remain separate, their interplay is less oppositional than we hear in Romantic concertos.

Concerto for Two Oboes in A Minor
ANTONIO VIVALDI (1678-1741)

Genius and circumstance combined to make Vivaldi a staggeringly prolific composer of concertos. Though he actually considered himself primarily a composer of operas and claimed to have written 90 of them (about 40 have been lost), his popularity today rests mainly on his hundreds of concertos, most of which were composed during a period of remarkable productivity that began in 1703. That's when he was both ordained to the priesthood and appointed as Maestro di Violino (chief violin teacher) at the Ospedale della Pietà, a charitable school in Venice. It was one of four such institutions where he would remain with few interruptions for the better part of 40 years. His red hair was not the only reason why he came to be known as The Red Priest (il Prete Rosso); he was a dazzling violinist with a fiery playing style, as well as a demanding teacher who got results. Under his tutelage, the students who lived at the Ospedale—young women from good families that, for reasons usually left unsaid, wanted them raised elsewhere—became some of the best instrumental players in Europe. To hone and then showcase their skills, Vivaldi wrote literally hundreds of concertos. They heavily favored the violin, of course. But Vivaldi made sure that they could readily be transcribed for other solo instruments.

His compositions for woodwind instruments were inspired by his experiences in Venice, where he encountered players Johann Heinichen and G.H. Stoltzel, as well as travels elsewhere on the continent. The oboe, with its plangent, double-reeded tone, was extremely popular at that time, and it was one of the instruments he most favored for concertos (outside the violin, of course). Interestingly, modern musicologists conjecture that—based on the evidence of the concertos he wrote for oboe at the Ospedale della Pietà—Vivaldi's young women students were more accomplished players than the professional men of their era. He was well aware of the oboe's dazzling effect when played in pairs and wrote several concertos with that instrumentation.

Concerto for Two Violins in D Minor BWV 1043
JOHANN SEBASTIAN BACH (1685-1750)

Bach’s most important job was, famously, his position as Kapellmeister at St. Thomas Church in Leipzig. But a secular appointment with the same title—as Kapellmeister to Prince Leopold of Anhalt-Cöthen—was also of pivotal importance. He was employed by this music-loving aristocrat when he was in his early- to mid-30s and during this period had command of one of the largest and finest of all European orchestras.

If imitation is the sincerest form of flattery, Bach deeply flattered Vivaldi. The German master’s unquenchable thirst for musical knowledge extended to Vivaldi’s concertos, which were written in an Italian style he learned through emulation—sometimes by literally copying Vivaldi’s scores. Bach’s D Minor concerto for two violins is a prime example of his refined, German version of Vivaldi’s Italian style, incorporating the characteristic alternation of fast-slow-fast pacing and the textural contrast between the ripieno and the concertino of duo-violins.

Though Bach was a keyboard player rather than a violinist—indeed, it’s likely that he was one of the greatest organists who ever lived—he seems to have penetrated to the heart of any instrument for which he composed, and this concerto is one that holds a special place in the violin repertory: No composition in all of music offers more sheer enjoyment for an accomplished violinist to play. It’s not just the concerto’s undeniable Italianate gorgeousness, but also the sheer flow of energy and the feel of the instrument when playing the notes of so masterful a composer.
NOTES

A Fugal Concerto No. 2, Op. 40 for Flute, Oboe and Strings
GUSTAV HOLST (1874-1934)

Most of us know Holst mainly from his enormously popular 1916 composition *The Planets*, which is big in every way: subject (astronomical!), scale (long, and for a very large orchestra) and fun. His wonderfully charming Fugal Concerto No. 2 is the opposite in almost every way: brief, intimately scaled and deft rather than dramatic.

The concerto hearkens to Baroque traditions through its use of fugal writing: the contrapuntal interplay of separate melodic voices. The rules of fuge-writing are strict and we sometimes think of the fugue as an academic enterprise—which, in some conservatory curricula, it is. But Holst’s concerto incorporates graceful, ingratiating melodies, twining them together in a manner that charms the ear. The first movement’s mercurial interplay between instruments gives way to a simple canon in the second movement. The third movement, built around a traditional English tune—“If All the World Were Paper”—dances in 6/8 rhythm. The concluding burst of energy, actually a double fugue, is especially exuberant.

Piano Concerto No. 12 in A Major, K. 414
WOLFGANG AMADEUS MOZART (1756-1791)

The mythology that has sprung up around Mozart’s life and work is everywhere, but especially in his native Austria, where the two cities he was most closely associated with—his hometown of Salzburg and his adopted city of Vienna, then the undisputed cultural capital of central Europe—have laid claim to Mozart as a favorite son, attaching his name and likeness to anything that a tourist might want to buy. During his lifetime, of course, the affection was not so unalloyed; Mozart was frustrated with his patronage in Salzburg, where he felt unappreciated and underpaid. He considered the town a cultural backwater. But even though he was well established as a composer and performer when he decided to try his luck in Vienna, the move was not without risk. He arrived in that city on March 16, 1781, when he was 25, and correspondence to his father reflects high ambitions and hard work. He knew that piano concertos would be a calling card for him—a way to affirm his mastery both as a composer and a soloist.

Mozart composed the Piano Concerto No. 12 in the fall of 1782, after he had been living in Vienna just over a year—one of three (nos. 11, 12 and 13) known as the “early Viennese” concertos. It is a versatile work: like all three of his early Viennese concertos, it can be performed a quattro, with just a string quartet supplementing the solo piano, though the full score calls for oboes, bassoons and horns in addition to strings. To some musicologists, these concertos seem to represent a retreat from the more adventurous concertos that preceded them—particularly No. 9, the “Jeunehomme.” But this may have been another way in which Mozart ensured their suitability for a wide variety of audiences and occasions. And despite No. 12’s economy of scale and instrumentation, it beguiles us with its beauty and grace.

The concerto’s second movement pays tribute to one of Mozart’s musical mentors, Johann Christian Bach, by quoting a theme from his opera *La calamita de cuori*. J.C. Bach had died earlier that year. “What a loss to the musical world,” Mozart remarked in a letter to his father.

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.
A consummate musician recognized for her grace, subtlety and vitality, Orli Shaham has established an impressive international reputation as one of today’s most gifted pianists. Hailed by critics on four continents, Shaham is in demand for her prodigious skills and admired for her interpretations of both standard and modern repertoire. The New York Times called her a “brilliant pianist,” The Chicago Tribune referred to her as “a first-rate Mozartean,” and The Guardian of London said Shaham’s playing at the Proms was “perfection.”

In 2015, Shaham released a new solo CD, Brahms Inspired, which includes music by Brahms and his compositional forefathers along with new works by Brett Dean, Avner Dorman and Bruce Adolphe. Also released in 2015 is Shaham’s recording of John Adams’ Grand Pianola Music with the pianist Marc-André Hamelin and the San Francisco Symphony. Highlights of the 2015-16 season include appearances with the St. Louis, Richmond, Milwaukee and Victoria (BC) symphonies and recitals in New York, Washington and Omaha. In addition, Shaham serves as the artistic director for Pacific Symphony’s chamber music series, Café Ludwig, in a position she has held since 2007. She also serves as the artistic director for the interactive children’s concert series, Baby Got Bach, which she founded in 2010.

Recent concert highlights include Shaham’s recital at Chicago Symphony Hall and concerto performances with Orchestre National de France and Sydney Symphony. In 2014, Shaham released the CD American Grace, featuring the world premiere recording of Steven Mackey’s Stumble to Grace with the Los Angeles Philharmonic.

Jessica Pearlman Fields currently holds the position of principal oboe for Pacific Symphony. Pearlman moved to Southern California after completing her master of music degree in 2009 at The Juilliard School. While in New York, she performed and toured with some of the city’s most esteemed ensembles, including the Orpheus Chamber Orchestra, the New York City Ballet and the Metropolitan Opera. As a soloist Pearlman has been featured with the San Jose Chamber Symphony, the Colorado College Summer Music Festival and the Mansfield Symphony Orchestra (Ohio) where she also served as principal oboe during the 2005-06 season. An avid chamber musician, Pearlman tours regularly with her innovative New York-based chamber group “Shuffle Concert.” Intrigued by both science and music, Pearlman earned bachelor’s degrees in oboe performance and neuroscience from Oberlin College as a pre-med student. Her summer research in brain tumor models was presented at the 2006 conference of the American Association of Neurological Surgeons. Pearlman is an adjunct faculty member at Long Beach City College in addition to maintaining a private teaching studio.

A native of Southern California, Ted Sugata has been a member of the Sarasota Orchestra in Florida and principal oboist with the Lyrique en Mer Opera Festival in Belle Île, France. He has played in orchestras throughout the U.S. with ensembles such as the Los Angeles Philharmonic, Los Angeles Opera, San Diego Symphony, Buffalo Philharmonic, Long Beach Symphony and the Pasadena Symphony. Also active as a chamber musician, he is a member of the Calico Winds, a resident woodwind quintet with the Glendale Noon Concerts.

Sugata was born and raised in Northridge, Calif. and started playing the oboe at age 13. He continued his studies with Joseph Robinson at the Manhattan School of Music and with John Mack at the Cleveland Institute of Music, where he received a master of music degree in 2002. Sugata recently completed a doctorate of musical arts degree in oboe performance at USC under Joel Timm. During the summer, he has performed as a fellow with the Tanglewood Music Center, National Repertory Orchestra and at the Music Academy of the West.

In addition to performing, Sugata is a dedicated teacher, maintains a private oboe studio and is on the faculty at the Idyllwild Arts summer session and Chamberfest. He and his wife also have a son.
Benjamin Smolen was appointed principal flute of Pacific Symphony in September 2011, where he occupies the Valerie and Hans Imhof Chair. He has won top prizes at the Haynes International Flute Competition, James Pappoutsakis Memorial Flute Competition, National Flute Association Young Artist Competition and New York Flute Club Young Artist Competition. He has given solo performances in Russia, Japan, Belgium, France and as concerto soloist with Pacific Symphony, Princeton University Orchestra, Charlotte Civic and Youth orchestras, and Gardner Webb Symphony Orchestra. Smolen’s performances have been featured on NPR (Performance Today and From the Top), WGBH in Boston, WDAV in Charlotte, French National Radio, and the Naxos and Mode record labels. Additionally, he can be heard on the soundtracks for movies such as *Monsters University*, *Planes*, *A Million Ways to Die in the West*, *Night at the Museum* and the 2015 blockbuster *Star Wars: The Force Awakens*. He recently released his debut album, *Bach to Beaser*, with guitarist Jerome Mouffe. Smolen studied at Princeton University, the Moscow Conservatory, the New England Conservatory and the University of Michigan. His primary teachers include Paula Robison, Michael Parloff and Aleksandr Golyshev. He is a William S. Haynes Artist and performs on a handmade, custom-crafted Haynes 14-karat gold flute.

In April 2014, Decca issued a 13-CD Collector’s Edition of the “Complete Tone Poems and Concertos of Richard Strauss,” in celebration of the 150th anniversary of his birth. Raymond Kobler, as concertmaster of the San Francisco Symphony (1980-1998), is featured as solo violin in *Ein Heldenleben* and *Zarathustra*, which were chosen for this honor along with four other tone poems conducted by Herbert Blomstedt (*Don Juan*, *Alpine Symphony*, *Death and Transfiguration*, *Metamorphosen*). This collection includes the Vienna Philharmonic, Berlin Philharmonic, the Cleveland Orchestra and many more. It is available on Arkivmusic and Amazon.

In *Stereo Review* (Aug. 1994), David Hall wrote of this recording of *Ein Heldenleben*: “The closing ‘Escape from the world and fulfillment’ is as movingly played as I have ever heard it: Compliments not only to Kobler but also to the horn soloist… I haven’t heard the final bars so gloriously executed… since the Mengelberg/New York Philharmonic reading of hallowed memory.”

Important premieres in which Kobler has been featured include the United States premiere of Sir Michael Tippett’s Triple Concerto in 1981, the North American premiere of the Violin Concerto by Janáček in 1989, and the United States premiere of the orchestral version of Lutoslawski’s *Partita* in 1991 with the composer conducting.

Kobler has been concertmaster of Pacific Symphony since 1999 and currently occupies the Eleanor and Michael Gordon Chair.

Paul Manaster has been the associate concertmaster of Pacific Symphony since 1998. He is almost a native Californian, having grown up in San Diego from a young age. Manaster has performed with a variety of groups in the Southern California area, including the San Diego Symphony and the Los Angeles Philharmonic. He has performed as concertmaster of the Riverside Philharmonic and the San Diego Chamber Orchestra.

Prior to his move to Orange County, Manaster lived in Texas for eight years, playing with the San Antonio Symphony. He received a bachelor of music degree from Northwestern University. In addition to performing, Manaster teaches violin privately and has served on the faculty of Trinity University and other institutions. Manaster lives in Irvine with his actress/oboeist wife Dianne, their daughter Stephanie and three cats.
Nancy Coade Eldridge has been a member of the first violin section of Pacific Symphony since 1996. She has performed with the San Diego Symphony, the San Diego Opera and Opera Pacific, as well as recorded for the motion picture industry in Los Angeles. Summers have been spent at various summer music festivals including the Oregon Coast Music Festival and the Cascade Festival in Oregon, and the Utah Festival Opera Company.

Teaching is an important facet of Eldridge’s career. She maintains a private violin and viola studio in addition to teaching in the Symphony’s elementary school music outreach programs called Class Act and Santa Ana Strings. She also coaches sectionals for Pacific Symphony Santiago Strings and Pacific Symphony Youth Orchestra.

Eldridge grew up in San Diego, Calif., the third of three musical sisters who began playing violin in the local Suzuki program. She is a graduate of Interlochen Arts Academy, Oberlin Conservatory and The Juilliard School of Music, and her principal teachers include Renata Knific, Marilyn McDonald, Sally Thomas and Joyce Robbins.

Bridget Dolkas is the principal second violin of Pacific Symphony and holds the Elizabeth and John Stahr Chair. She is a passionate and vibrant member of the Southern California musical community. As first violinist and founding member of the California Quartet, she co-founded the Connections Chamber Music Series (connectionsmusic.com), of which Tim Mangan of The Orange County Register wrote, “a worthy series.” Since the year 2000, the California Quartet has performed in Europe and the United States to great acclaim.

Dolkas has performed worldwide since the age of 10. In recent years, she has performed as soloist with South Coast Chamber Orchestra and Poway Symphony. She performed for eight years in the San Diego Symphony and the San Diego Opera Orchestra. Studying chamber music under such masters as Joseph Silverstein, Kim Kashkashian, Fred Sherry, Toby Appel, as well as the Juilliard, Alexander and Miro Quartets, has made a tremendous musical impact on Dolkas.

As a student of Alice Schoenfeld, she earned her bachelor of music degree at the University of Southern California, continuing her studies with Isaac Malkin and completing a master of music degree from UCLA, where she studied with Mark Kaplan. Dolkas resides in the beautiful town of Carlsbad with her husband Sean (a trombonist) and two wonderful children, Miles and Ruby.

Principal viola of Pacific Symphony since 1982, Robert Becker holds the Catherine and James Emmi Chair. He was recently appointed to the position of full-time director of string studies at Chapman University’s Conservatory of Music. Internationally known as a pedagogue of the viola and chamber music and founder of the Viola Workout in Crested Butte, Colo., he is dedicated to the training of young violists and string players for a future career in performing, teaching, chamber music and orchestral playing. He served as principal and solo viola for American Ballet Theatre’s West Coast performances at Dorothy Chandler Pavilion and at Segerstrom Center for the Arts in 2009-10.

Becker received both his bachelor and master of music degrees from New York’s Juilliard School. During his time there, he served as the assistant to Robert Mann (founder of the Juilliard String Quartet) for an unprecedented three years and received the Werter Award for “outstanding contribution to the field of chamber music” upon graduation. A Naumberg Award winner and a founding member of the American String Quartet, he was also awarded the Vera Barstow First Prize in the Coleman Chamber Music Competition, and served as violist in the New York String Quartet. A former coordinator of student chamber music for the Aspen Music Festival, his chamber music career has included performances at Carnegie Hall, the 92nd Street Y series in New York, Festival Dei Due Monde in Spoleto, Italy and other European locations.
Timothy Landauer was hailed “a cellist of extraordinary gifts” by *The New York Times* when he won the coveted Concert Artists Guild International Award in 1983, New York. Landauer is the winner of numerous prestigious prizes and awards, among them the Young Musicians Foundation’s National Gregor Piatigorsky Memorial Cello Award, the Samuel Applebaum Grand Prize of the National Solo Competition of the American String Teacher’s Association and the 1984 Hammer-Rostropovich Scholarship Award.

Landauer’s extensive engagements include his highly acclaimed recitals at Carnegie Recital Hall, the Ambassador Auditorium in Los Angeles, the Orford Arts Center in Montreal, the City Hall Theatre in Hong Kong and in Hannover, Germany. He has performed as a soloist with orchestras across three continents: they include the Russian Philharmonic Orchestra, the Gulbenkian Orchestra in Lisbon, the Hong Kong Philharmonic, the Taiwan National Symphony, the Beijing Symphony, and the Shanghai Symphony Orchestra. In the United States, Landauer has also appeared with the Maryland Symphony, the Grand Teton Festival Orchestra and Pacific Symphony.

Landauer was the recipient of “The Outstanding Individual Artist Award 2004” presented by Arts Orange County. He is also an avid radio control modeler in the areas of fast electric race boats and air crafts.

Steven Edelman has served as principal bass for Pacific Symphony since 1983. Born in Hollywood, his first significant musical opportunity came when he joined the American Youth Symphony led by conductor Mehli Mehta. At 18, he joined the Pasadena Symphony under the esteemed maestro Hans Werner Lert.

At 19 he began a trilogy as assistant principal with the Phoenix Symphony under Maestro Eduardo Mata, section performer with the Kansas City Symphony under Jorge Mester and section performer with San Diego Symphony.

Back in Los Angeles, at 23, he worked for Los Angeles Master Chorale with Roger Wagner, Valley Symphony with Elmer Bernstein, San Gabriel Symphony with Giora Bernstein, Glendale Symphony with Carmen Dragon, American Ballet Theater, Joffrey and Bolshoi Ballets to name a few, and too many Broadway shows to mention.

Elmer Bernstein gave him an opportunity in the studios by seating him with a bassist who was a member of Arturo Toscanini’s famous NBC Symphony Orchestra. Edelman speaks of this as “trial by fire.” Edelman is fortunate to have a long track record working on hundreds of movies, records and all sorts of commercial recordings. In addition to the recordings, he was an original member of the Hollywood Bowl Orchestra under John Mauceri, and he spent 20 years with Opera Pacific’s acclaimed John DeMain.

Edelman is most proud of his work on more than a dozen movies with John Williams, who was instrumental in bringing us our own Carl St.Clair.