

**SEGERSTROM CENTER FOR THE ARTS**  
RENÉE AND HENRY SEGERSTROM CONCERT HALL



presents

## 2015-16 HAL & JEANETTE SEGERSTROM FAMILY FOUNDATION CLASSICAL SERIES

Performance begins at 8 p.m. Preview talk with Alan Chapman begins at 7 p.m.

**CHO-LIANG LIN** • CONDUCTOR AND VIOLIN

Wolfgang Amadeus Mozart (1756-1791)

**Concerto No. 4 in D Major for Violin and  
Orchestra, K. 218**

Allegro  
Andante cantabile  
Rondeau (Andante grazioso - Allegro ma  
non troppo)  
*Cho-Liang Lin*

Richard Wagner (1813-1883)

**Siegfried Idyll, WWV 103**

INTERMISSION

Antonin Dvořák (1813-1883)

**Romance in F Minor for Violin and  
Orchestra, Op. 11**

*Cho-Liang Lin*

Wolfgang Amadeus Mozart

**Symphony No. 35 in D Major, K. 385, *Haffner***

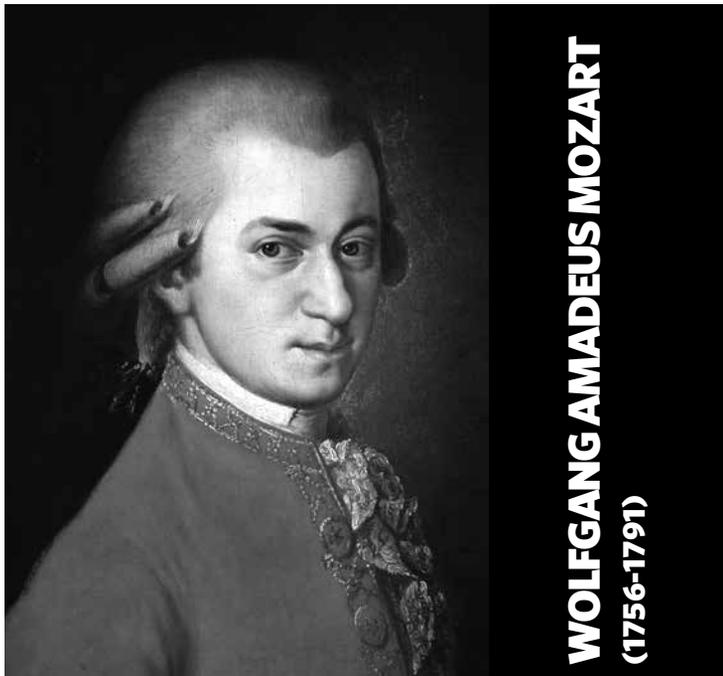
Allegro con spirito  
Andante  
Menuetto  
Presto

This weekend's appearance by Cho-Liang Lin and the Saturday, Jan. 9 concert  
are generously sponsored by **Dr. Stan and Dolores Sirott.**

PACIFIC SYMPHONY PROUDLY RECOGNIZES ITS OFFICIAL PARTNERS



The Saturday, Jan. 9, performance is being recorded for broadcast  
on Sunday, March 6, 2016, at 7 p.m. on Classical KUSC.



## Concerto No. 4 in D Major for Violin and Orchestra, K. 218

*Instrumentation: 2 oboes, 2 horns, strings, solo violin*

*Performance time: 25 minutes*

### Background

Mozart's brilliance on the piano is fixed in the popular imagination. We know that at age 4 he played the pianoforte with technical mastery and style that belied his age, and stories of his spectacular pranks at the keyboard have become part of his legend. Later in life, his superb piano concertos were written in part to showcase his skills as a piano virtuoso. Yet somehow we forget that he was also one of the greatest violin soloists of his era, a combination that has no parallel among the great composers. His five violin concertos are a cornerstone of the violin repertory.

Make no mistake: Mozart's early violin playing was equally prodigious as his keyboard skills, and is documented by one of the most famous letters in the Mozart bibliography. Written by family friend Johann Andreas Schachtner, it describes what happened when Mozart, probably age seven, received the gift of a violin.

We were going to play trios, Papa [Amadeus' father Leopold] playing the bass with his viola, Wenzl the first violin, and I was to play the second violin. Wolfgang had asked to be allowed to play the second violin, but Papa refused him this foolish request, because he had not yet had [any] instruction in the violin, and Papa thought he could not possibly play anything. Wolfgang said, "You don't need to have studied in order to play second violin," and when Papa insisted that he should go away and not bother us any more, Wolfgang began to weep bitterly and stamped off with his little violin. I asked them to let him play with me. Papa eventually said, "Play [along] with Herr Schachtner, but so softly that we can't hear you [so as not to disturb the group], or you will have to go." And so it was. Wolfgang played [my part along] with me. I soon noticed with astonishment that I was quite superfluous. I quietly put my violin down, and looked at [Leopold]; tears of wonder and comfort ran down his cheeks at this scene.

Though Leopold was hardly one to question his son's incredible musical gifts—he was quite literally banking on them—in this case they seem to have taken him by surprise. Even today Mozart's early violin skills, confirmed by modern scholarship, defy the imagination. The physical challenges of producing accurate intonation and bowing expressively are completely different from skills required at the keyboard, yet Mozart seems to have been a prodigy at both.

Shortly after the incident with Johann Schachter and Herr Wenzl, young Wolfgang began playing publicly on the violin as well as the piano throughout Europe. He became Michael Haydn's second concertmaster in the court orchestra of the Archbishop of Salzburg at age 13, beginning a professional association about which he would later complain bitterly. He appeared throughout Austria and Germany as a violinist in his teens.

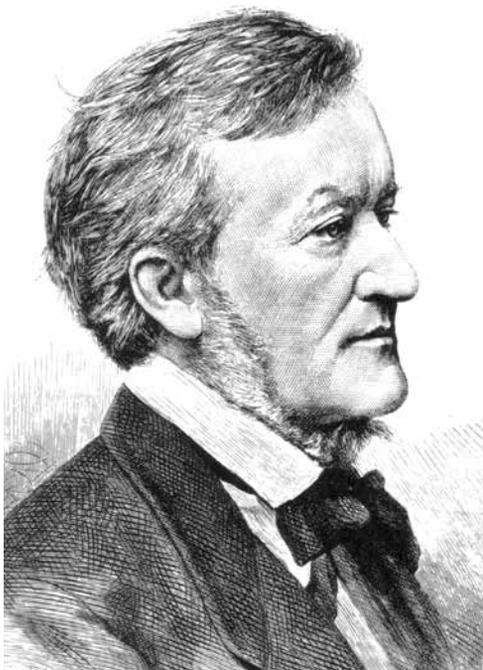
Despite these achievements, his reputation as a violinist seems to have been as much in eclipse in his own lifetime as it would be in ours. In a letter to his father describing a 1777 violin performance (he was by then 21), he averred that "I played as if I were the greatest fiddler in all of Europe." Leopold's response could serve equally well today: "...Many people do not even know that you play the violin, since you have been known from childhood as a keyboard player." Always the disciplinarian (and the artist's agent), Leopold advised his son to apply himself further so that he really could be known as Europe's leading violinist, and to play with "boldness, spirit and fire." Wolfgang's response was to resume his concentration on the pianoforte and leave the violin playing mainly to others. But his violin compositions, which he continued to produce through the end of his life, show a fluent sensitivity informed by his own skill on the instrument.

Mozart's great set of violin concertos were all originally thought to have been composed in the year 1775, and were thus "early" works, though that term does not have much meaning in Mozart's case. Further research has cast doubt on some of the dates, but it seems clear that the fourth concerto, perhaps the most beloved of all, was composed in that year.

### What to Listen For

To some listeners, the sunny lyricism of this concerto—and, indeed of all five of Mozart's violin concertos—shows the influence of Mozart's travels to Italy with his father (they made three such trips from 1769 to 1773). But while the earlier concertos seem to look back to the charms of Baroque concertos as well as ahead to the melodic riches of his piano concertos, the Violin Concerto No. 4 is more innovative—for example, creating a dramatic frame for the violin's entry with an orchestral tutti in the first movement. When the soloist does join the proceedings, it is in a startlingly high register, contrasting boldly with the orchestra.

It is in the lyrical second movement that we hear the slow, poetic, singing qualities that look ahead to Mozart's great piano concertos, and in which some listeners hear hints of Mozart the opera composer. (But then, partisans of Mozart's operas, concertos and symphonies tend to hear the influence of one form in another—and love to argue about which is primary.) The third movement, joyful and melodic, is at the heart of another Mozartean controversy: In the final coda, does Mozart simply allow the music to end abruptly, finding the brilliance of its melodic glow sufficient? Or is this summation a witty, almost joking resolution of two seemingly rival themes?



**RICHARD WAGNER**  
(1813-1883)

## Siegfried Idyll, WWV 103

Instrumentation: flute, oboe, 2 clarinets, bassoon, 2 horns, trumpet, strings  
Performance time: 20 minutes

### Background

The *Siegfried Idyll* takes its name from Wagner's son by his second wife, Cosima. At the time they fell passionately in love, Cosima—who was Franz Liszt's illegitimate daughter by the glamorous Parisian socialite Marie d'Agoult—was married to the distinguished conductor Hans von Bülow, one of Wagner's strongest supporters. Beset by financial and artistic turmoil, Wagner accepted the Bülows' offer of refuge in their country house in Tribschen, near Lake Lucerne.

Wagner's affair with Cosima von Bülow was just one of many on his part, but it proved fateful, finally dooming his marriage to his first wife, Minna. Wagner felt that his genius and his passion were reasons enough for his host and former pupil to step aside; inflamed by love, he was inspired to begin work on his revolutionary opera *Tristan und Isolde*. For her part, Cosima became pregnant with their daughter Isolde. When Minna conveniently died in 1866, Cosima's husband granted her a divorce, and she and Wagner married. Two more children followed: Eva and Siegfried.

When Cosima entered Wagner's life, it was as if they were transfigured beings who entered the world of Wagner's creative imagination. Their shared passion crystallized for Wagner the premise of *Tristan und Isolde*—the transcendence of inner, spiritual love over external reality and human law—and their relationship unleashed his work on his most innovative music. Together, Wagner and Cosima embodied not only the creative fantasies of his music dramas, but also the principles of his writing on aesthetic philosophy, including his insistence on the purity of German art and myth, and his virulent anti-Semitism. Cosima furthered these ideas after Wagner's death, managing the opera house at Bayreuth as a shrine to her husband and his ideas.

Though it is relatively short (for Wagner) and scaled for a chamber ensemble rather than a huge "Wagner orchestra," the *Siegfried Idyll* is in a sense a token of this special moment in the life of one of music history's most remarkable and disturbing figures. Composed in appreciation of the marital joy that Wagner and Cosima enjoyed after his years of turmoil, it was conceived as a birthday gift for Cosima and specifically scored for an orchestra of 13 to 15 players to be positioned on the stairway leading to Cosima's bedroom. It was rehearsed in secret and played to awaken her on Christmas morning in 1870.

### What to Listen for

Originally titled the *Tribschen Idyll*, the *Siegfried Idyll* is ecstatic and flowing; like so much of Wagner's music, it seems to nullify the external sense of time with its own timeless pulse. It begins with a sunrise both literal and figurative, a beautiful dawn that also marks the beginning of a new kind of life. (The work's original subtitle indicates that the sunrise is orange, and that a bird, "Fidi," is singing; both the roseate tones of the morning sky and the poetic birdsong are evident in the music.)

As a kind of gift card to supplement the *Idyll*, Wagner provided a poetic dedication to Cosima in which he explained the work as follows:

The *Idyll* can be heard as an attempt to transmute infidelity into nobility, like lead into gold. The morality may be questionable, but it is difficult to argue with the beauty of the music.

## Romance in F Minor for Violin and Orchestra, Op. 11

ANTONIN DVOŘÁK (1841-1904)

Instrumentation: 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, strings, solo violin; Performance time: 18 minutes

### Background

In biographical sketches of the great composers, we often find either that they were born into musical families and showed their talents early, or that they had to fight against parental opposition to choose careers in music. For the great Czech nationalist composer Antonin Dvořák, it was a bit of both: His father, a village butcher, was an amateur musician who played the zither and had even composed music that was performed by the leading regional band. But a musician's life was never a consideration for the elder Dvořák, and he was determined that it would also be off-limits to his son.

Antonin heeded the call nonetheless, leaving his apprentice position in meat-cutting at age 13. Like Sibelius, the younger Dvořák was drawn not just to music but especially to the violin. Having turned his back on the butcher's trade, he added piano, organ and viola lessons to his childhood study of the violin, quickly developing the skills needed to qualify for an orchestral position as violist. By 1857, when he was only 16, he was named principal violist in the orchestra for the principal national theater in Prague. By 1871, when Dvořák resigned his position so he would have more time to compose, it appeared that his father's worst fears might be justified. Who in his right mind would trade the security of a successful butcher's shop for the insecurities of life as a composer?

Within a couple of years, however, Dvořák's extraordinary gifts as a composer began to attract attention in the music world. First came a successful patriotic cantata, *Heirs of the White Mountain*, in 1873; then, later that year, he composed a string quartet in F minor.

# NOTES

Transcribed from that quartet, the slow movement became the Romance in F minor for violin and orchestra. The following year, Dvořák was awarded the prestigious Austrian State Music Prize, judged by what was surely one of the most rigorous juries in the annals of music. It included the famously crotchety critic Eduard Hanslick and the composer Johannes Brahms, who became one of Dvořák's staunchest supporters. Dvořák swept the award in the following three years as well.

## What to Listen For

That word “transcription” is sometimes misleading. When we encounter it in reference to, say a Baroque concerto by Bach or Vivaldi, it may indicate a bar-for-bar adaptation that substitutes one instrument for another. But when Dvořák rescored the lovely slow movement of his neglected F minor quartet—first for violin and piano, then for violin and orchestra—he changed its fundamentals.

The Romance begins with an appealing formal introduction that would have been out of place in the midst of a string quartet. And while the solo violin part reveals Dvořák's special affection for that instrument, his skillful addition of horns and winds expands the work's palette beyond the strings' voices. The result is brief and draws us in with its melodic intimacy, yet the result is resplendent on its own, like a richly set gem.

## Symphony No. 35 in D Major, K. 385, Haffner

WOLFGANG AMADEUS MOZART (1756-1791)

*Instrumentation: 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, timpani, strings; Performance time: 18 minutes*

## Background

Are they trying to confuse us? Mozart's Symphony No. 35, referenced by critics and musicologists as the “Haffner,” was originally composed as a serenade—but is not to be confused with the “Haffner Serenade,” which Mozart composed six years earlier. Both works began life as ceremonial pieces, though they quickly transcended that intended usage.

The Haffner family, prominent among the citizenry of Salzburg, had commissioned the original eight-movement serenade in 1776 to celebrate the marriage of Marie Elizabeth Haffner. The commission was so successful that in 1782 the family called upon Mozart once again, this time to provide background music for the ceremony raising Sigmund Haffner to the nobility. Their patronage was welcome, but came at a time when even the phenomenally prolific Mozart was frantically overcommitted; newly relocated in Vienna, he was taking on projects of all sorts to make his reputation while also teaching, attending to problems in dealing with his fiancée's family, and setting up a new household.

Whether the second Haffner serenade was performed at Sigmund's ennoblement is not clear. But at year's end, when the score was in his father's hands, Mozart asked for its return so he could present selections from it at a concert. Reacquaintance with the work proved a pleasant surprise for Mozart, who realized that it had the makings of a good symphony. Some cuts here and rescoring there resulted in one of Mozart's great symphonic achievements.

## What to Listen For

Hearing the Haffner Symphony, it is hard to mistake it for ceremonial

music; it has a grandeur and seriousness that seem more majestic than celebratory. The opening movement has sparkle and flash, enlivened by bold, octave-wide leaps. The development is sophisticated and polished, like nothing we would expect to hear in a divertimento or serenade. And though the pace is calmer as the symphony progresses into its second movement, the lapidary perfection of its development remains consistent throughout, leading to a finale that Mozart marked “as fast as possible.” This is a symphony that combines crackling energy with consummate refinement.

*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.*

## ABOUT THE COVER AND OUR MUSICIANS

*In the spirit of Wolfgang Amadeus Mozart and the European countries that championed his music, this month's program cover features two Pacific Symphony string musicians posed among the murals and cobblestone walkways of Old World Village in Huntington Beach.*



Straight out of graduate school, **Cheryl Gates** won the blind audition to join Pacific Symphony's viola section in 2002. She studied at the Eastman School of Music in Rochester, N.Y., but was a Southern California girl at heart. Gates grew up in Santa Monica, where she split her time between practicing music and developing her skills at volleyball, two talents that are more similar than they appear. “Orchestra musicians are athletes in a different way,” says Gates. “Volleyball is more of a large-muscle activity, whereas playing the viola requires fine-motor skills, but those muscles still need to be cared for by warming up, building endurance and balancing practice with rest. Honestly, I think I have had more injuries over the years from playing my viola than from playing volleyball!” Now a mother of three, Gates brings music to the next generation through her work in Class Act's elementary schools, presenting music workshops at Girls Inc. through Heartstrings and teaching private lessons.

**Ayako Sugaya** grew up in Tokyo, Japan, and came directly to Pacific Symphony in 1997 after completing her undergraduate and graduate degrees at the New England Conservatory in Boston. She began playing the violin at age 3 at the suggestion of her parents, who were drawn to the instrument on their dates to the symphony. She loves performing ballet music, and some of her favorite classical pieces to play are Prokofiev's Violin Concerto No. 1, Brahms' Violin Sonata No. 2 and Tchaikovsky's Serenade for Strings. Among the orchestra members, she is known for her excellent taste in fashion. She enjoys shopping at Zara and dining at Marche Moderne, both across from the concert hall at South Coast Plaza. Throughout the year, she works as a teaching artist for Santa Ana Strings, the Symphony's outreach program that introduces the violin to 2nd-6th grade students at the Boys and Girls Club.



**CARL ST. CLAIR**  
WILLIAM J. GILLESPIE  
MUSIC DIRECTOR CHAIR

In 2015-16, Music Director Carl St. Clair celebrates his 26th season with Pacific Symphony. He is one of the longest tenured conductors of the major American orchestras. St. Clair's lengthy history 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 50 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," which continues for the fifth season in 2015-16 with Puccini's *Turandot*, following the concert-opera productions of *La Bohème*, *Tosca*, *La Traviata* and *Carmen* in previous seasons; the creation six years ago of a series of multimedia concerts featuring inventive formats called "Music Unwound"; and the highly acclaimed American Composers Festival, which highlights the splendor of the William J. Gillespie Concert Organ in 2015-16 with music by Stephen Paulus, Wayne Oquin and Morten Lauridsen.

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 2015-16 season continues a slate of recordings of works commissioned and performed by the Symphony in recent years, including William Bolcom's *Songs of Lorca* and *Prometheus* and James Newton Howard's *I Would Plant a Tree*, plus his Violin Concerto featuring James Ehnes. These join Elliot Goldenthal's *Symphony in G-sharp Minor*, released in 2014-15; Richard Danielpour's *Toward a Season of Peace*, released in 2013-14; Philip Glass' *The Passion of Ramakrishna*, and Michael Daugherty's *Mount Rushmore* and *The Gospel According to Sister Aimee*, both released in 2012-13. St. Clair has led the orchestra in other critically acclaimed albums including two piano concertos of Lukas Foss; Danielpour's *An American Requiem* and Goldenthal's *Fire Water Paper: A Vietnam Oratorio* with cellist Yo-Yo Ma. Other commissioned composers include 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 2008-10, 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 became the 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 1998-2004, 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 and community engagement programs including Pacific Symphony Youth Ensembles, Heartstrings, Sunday Casual Connections, OC Can You Play With Us?, *arts-X-press* and *Class Act*.

Violinist Cho-Liang Lin is lauded the world over for the eloquence of his playing and for the superb musicianship that marks his performances. In a concert career spanning the globe for more than 30 years, he is equally at home with orchestra, in recital, playing chamber music and in a teaching studio.

Lin's concert engagements reflect his wide-ranging musical activities. Performing on several continents, he appears as soloist with orchestras of Detroit, Toronto, Dallas, Houston, Nashville, San Diego and Los Angeles Chamber Orchestra; in Europe with the Bergen Philharmonic, Stockholm Philharmonic, Munich Philharmonic and the English Chamber Orchestra; and in Asia with the Hong Kong Philharmonic, Singapore Symphony, Malaysia Philharmonic and Bangkok Symphony.

In recent seasons, Lin has expanded his orchestral engagements to include performances as both soloist and conductor. He completed season-long residencies with the Shanghai Symphony and with the Singapore Symphony, which included engagements as soloist and conductor, participating in chamber music and giving master classes.

As an advocate for music of our time, Lin has enjoyed collaborations and premieres with composers such as Tan Dun, Joel Hoffman, John Harbison, Christopher Rouse, Esa-Pekka Salonen, Lalo Schifrin, Paul Schoenfield, Bright Sheng and Joan Tower. An avid chamber musician, Lin appears at the Beijing Music Festival, as well as his perennial appearances performing at the Chamber Music Society of Lincoln Center, the Aspen Music Festival and Santa Fe Chamber Music Festival.

As music director of La Jolla Music Society's SummerFest since 2001, Lin has helped develop a festival that once focused primarily on chamber music into a multidisciplinary festival featuring dance, jazz and a burgeoning new music program commissioning composers as diverse as Chick Corea, Stewart Copeland, Leon Kirchner, Christopher Rouse, Wayne Shorter, Kaija Saariaho and Gunther Schuller. In Asia, Lin serves as artistic director of Hong Kong International Chamber Music Festival, and he was recently appointed artistic director of the National Taiwan Symphony Orchestra's Youth Music Summer Camp, where he also conducts performances and serves as a member of the string faculty.

Lin's extensive discography includes recordings for Sony Classical, Decca, Ondine, Naxos and BIS. His albums have won such awards as Gramophone's Record of the Year, as well as two Grammy Award nominations. His recordings reflect the breadth of his distinctive career including the standard violin concertos from Mozart to Stravinsky, chamber music from Brahms to Ravel and contemporary music from Chen Yi to Christopher Rouse. His most recent discs include Vivaldi's *Four Seasons* with Sejong and Anthony Newman, violin works of Bright Sheng and Gordon Chin on Naxos, and the First Violin Concerto by George Tsontakis on Koch. Upcoming plans include recording a violin concerto by Joan Tower with the Nashville Symphony.

Born in Taiwan in 1960, Lin began his violin lessons when he was 5 years old with Sylvia Lee. At the age of 12, he went to Sydney to continue his musical studies with Robert Pikler. Inspired by an encounter with Itzhak Perlman while in Sydney, he traveled to New York in 1975 to audition for Perlman's teacher, the late Dorothy DeLay, at The Juilliard School. He studied with Miss DeLay for six years. At the age of 19, Lin made his New York debut at the Mostly Mozart Festival and soon thereafter with the New York Philharmonic and his concert career was launched. In 2000 Musical America named Lin its Instrumentalist of the Year. He was invited to join the faculty of The Juilliard School in 1991. More recently he was appointed professor of violin at Rice University's Shepherd School of Music. He plays the 1715 "Titian" Stradivarius.



**CHO-LIANG LIN**  
CONDUCTOR AND VIOLIN

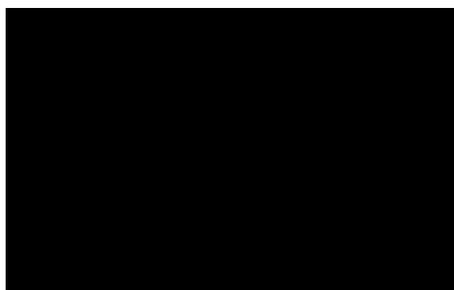
## THANK YOU TO OUR SPONSORS

### STAN AND DOLORES SIROTT

We are delighted to acknowledge Dr. Stan and Dolores Sirott as the sponsors of our Saturday evening concert and for underwriting the appearance of guest conductor and violinist Cho-Liang Lin this weekend. The Sirotts, residents of Laguna Niguel, are faithful supporters of Pacific Symphony and our Classical Series. They are also avid art collectors and boast one of the world's great collections of Tiffany art glass. 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!



## PACIFIC SYMPHONY



**P**acific Symphony, currently in its 37th season, is led by Music Director Carl St.Clair, who celebrates his 26th season with the orchestra in 2015-16. The largest orchestra formed in the U.S. in the last 50 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 and events each 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 multimedia concerts called "Music Unwound." Five seasons ago, the Symphony launched the highly successful opera and vocal initiative, "Symphonic Voices." It also offers a Pops season, enhanced by state-of-the-art video and sound, led by Principal Pops Conductor Richard Kaufman, who celebrates 25 years with the orchestra in 2015-16. Each Symphony season also includes Café Ludwig, a chamber music series; an educational Family Musical Mornings series; Pedals and Pipes, a concert series that spotlights the William J. Gillespie Concert Organ; and Sunday Casual Connections, an orchestral matinee series offering rich explorations of selected works led by St.Clair.

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 Meadows Amphitheatre (formerly 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 2015-16 season sees the continuation of a recent slate of recordings of works commissioned and performed by the Symphony, including William Bolcom's *Songs of Lorca* and *Prometheus* and James Newton Howard's *I Would Plant a Tree*, plus his Violin Concerto featuring James Ehnes. In 2014-15, Elliot Goldenthal released a recording of his *Symphony in G# Minor*, written for and performed by the Symphony. In 2013-14, the Symphony released Richard Danielpour's *Toward a Season of Peace* and Philip Glass' *The Passion of Ramakrishna*; in 2012-13, Michael Daugherty's *Mount Rushmore*—all three commissioned and performed by the Symphony. The Symphony has also commissioned and recorded *An American Requiem* by Danielpour and *Fire Water Paper: A Vietnam Oratorio* by Goldenthal featuring Yo-Yo Ma. Other recordings have included collaborations with such composers as Lukas Foss and Toru Takemitsu. Other leading composers commissioned by the Symphony include Paul Chihara, Daniel Catán, Laura Karpman, 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.

**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***ROGER KALIA • 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 20

Christine Frank

Kimiyo Takeya

Ayako Sugaya

Ann Shiau Tenney

Maia Jasper 10

Robert Schumitzky

Agnes Gottschewski 20

Dana Freeman

Grace Oh

Jean Kim†

Angel Liu

Marisa Sorajja

**SECOND VIOLIN**Bridget Dolkas\*  
*Elizabeth and John Stahr Chair*

Yen-Ping Lai

Yu-Tong Sharp

Ako Kojian

Ovsep Ketendjian

Linda Owen

Phil Luna

MarlaJoy Weisshaar

Alice Miller-Wrate 20

Shelly Shi

Chloe Chiu

**VIOLA**Robert Becker\*  
*Catherine and James Emmi  
Chair*

Meredith Crawford\*\*

Carolyn Riley

John Acevedo

Erik Rynearson

Victor de Almeida

Julia Staudhammer

Joseph Wen-Xiang Zhang

Pamela Jacobson

Adam Neeley

Cheryl Gates

Margaret Henken

**CELLO**Timothy Landauer\*  
*Catherine and James Emmi  
Chair*

Kevin Plunkett\*\*

John Acosta

Robert Vos

László Mezö

Ian McKinnell

M. Andrew Honea 30

Waldemar de Almeida

Jennifer Goss 30

Rudolph Stein

**BASS**

Steven Edelman\*

Douglas Basye\*\*

Christian Kollgaard

David Parmeter

Paul Zibits

David Black

Andrew Bumatay

Constance Deeter

**FLUTE**Benjamin Smolen\*  
*Valerie and Hans Imhof Chair*

Sharon O'Connor

Cynthia Ellis

**PICCOLO**

Cynthia Ellis

**OBOE**Jessica Pearlman Fields\*  
*Suzanne R. Chonette Chair*

Ted Sugata

**ENGLISH HORN**

Lelie Resnick

**CLARINET**Vacant\*  
*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\*

*Susie and Steve Perry Chair*

Tony Ellis

David Wailes 30

**TROMBONE**

Michael Hoffman\*

David Stetson

**BASS TROMBONE**

Kyle Mendiguchia

**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

**STAGE MANAGER &  
CONCERT VIDEO TECHNICIAN**

William Pruett

\* Principal

\*\* Assistant Principal

† On Leave

*The musicians of Pacific Symphony are members of the American Federation of Musicians, Local 7.*Celebrating 30, 20 or 10 years  
with Pacific Symphony this season.