

PACIFIC SYMPHONY'S SUMMERFEST 2017
AT PACIFIC AMPHITHEATRE
OC FAIR & EVENT CENTER



presents

Kenny Loggins

The concert begins at 8 p.m.

ALBERT-GEORGE SCHRAM • CONDUCTOR
KENNY LOGGINS

Charles Albertine (1929–1986)	Bandstand Boogie
William Christopher Handy (1873–1958), arr. Robert Wendell	The St. Louis Blues
Bruce Healey (b. 1950)	Saints!!!
Louis Prima (1910–1978), arr. Robert D'Angelo	Sing, Sing, Sing with a Swing!
Various, arr. David Frost	Boomer's Free-for-All

INTERMISSION

Kenny Loggins

PACIFIC SYMPHONY PROUDLY RECOGNIZES ITS OFFICIAL PARTNERS



PacificSymphony.org • (714) 755-5799



KENNY LOGGINS
MUSICIAN

Kenny Loggins' remarkable four-decade-plus career has brought him from the top of the charts to the toast of the Grammys. He's had smash hits on Hollywood's favorite soundtracks, rocked worldwide stages and found his way into children's hearts while bringing his smooth, beautiful voice to platinum albums of a stunning variety of genres. His gift for crafting deeply emotional music is unparalleled, and it's been a part of his life as long as he can remember.

When Loggins was 7 years old, he watched his two older brothers struggle to write a song, "and I remember thinking, it just can't be that hard," he laughs. Around a year later, inspired by the film *Yankee Doodle Dandy*, he realized songwriting was his future. "It's a moment that sticks with you," he says, "I knew deep inside that this is something I should do."

Once he started doing it, he never stopped.

Loggins, who was born in Everett, Wash., and moved to the Los Angeles area as a young child, began singing and playing guitar in high school, and scored a job as a songwriter for ABC/Wingate out of college for \$100 a week after a brief, unlikely stint as a guitarist for psych-rock band the Electric Prunes. "I went in and sang a bunch of the songs I'd already written, and they signed me right there," he recalls. One of the first tunes he offered up was the beloved "House at Pooh Corner," which became one of several Loggins-penned hits the Nitty Gritty Dirt Band recorded for 1970's *Uncle Charlie and His Dog Teddy*. "I wrote it during finals as a senior in high school," he says. "We were coming on graduation, and it reminded me of the last chapter of the book *House at Pooh Corner*, where Christopher Robin is about to head out and leave the Hundred Acre Wood behind."

Halfway through his three-year gig as a Wingate staffer, Loggins met the man who would help shape the early part of his career: Jim Messina. "I knew that Jimmy had worked with Buffalo Springfield and that was one of my favorite acts," Loggins says of the producer and onetime Poco member. The two started to work on Loggins' solo debut with Messina behind the boards, and Kenny fell in love with a track his producer had penned called "Same Old Wine." Before he knew it, the pair of creative partners had morphed into a duo, and Loggins and Messina was born.

Their first album, *Kenny Loggins With Jim Messina Sittin' In*, came out in 1971, featuring Loggins' own version of "Pooh Corner" and the beautiful ballad "Danny's Song," which he'd written when his brother's wife gave birth to the couple's first child. "That was the beginning of his family," Loggins remembers, "and many of those lyrics were taken right from a letter he wrote me." The prolific recording and touring duo released a studio album every year from 1971 to 1976, wrapping with *Native Sons*. The time had come for Loggins to cast off on his own.

"When I recorded *Celebrate Me Home*, I was very excited, I was like an arrow pulled back in a bow," Loggins says. His 1977 Phil Ramone-produced solo debut went platinum and included "I Believe in Love," the song he'd written for Barbra Streisand to perform in the film *A Star Is Born*. The album came out just in time for Loggins to score a gig opening for Fleetwood Mac on the *Rumours* tour, and he went from playing large rooms to arenas overnight. He struck up a friendship with Stevie Nicks, who generously offered to sing one of his songs. Loggins found the right tune—"Whenever I Call You Friend" from his 1978 LP *Nightwatch*—which he credits as "the moment that launched my solo career."

The hits just kept on coming. Loggins pulled up for a songwriting session at Michael McDonald's house and heard the opening melody of "What a Fool Believes" coming out of the door. "He stopped playing but my imagination kept going. So I like to say we were writing before we met." The pair won a Best Song Grammy—Loggins' first—for the tune in 1979. The following year, the pair picked up a second Grammy for "This Is It," off Loggins' third consecutive platinum solo album, *Keep the Fire*. As the decade progressed, Loggins kept expanding his musical range, impressively exploring new textures of jazz, rock and pop with ambitious production.

In the 1980s, Loggins also earned a new title: "king of the movie soundtrack." Film producer Jon Peters called him in to see a rough cut of *Caddyshack*, and Loggins provided the cult classic's smash "I'm Alright." When a pal asked Loggins to write a few songs for an as-yet-unmade picture called *Footloose*, he whipped up a No. 1 blockbuster: "I had a little up-tempo thing I'd been messing with that I probably wouldn't have written if it hadn't have been for the movie," Loggins says. He scored a track on Tom Cruise's *Top Gun* ("Playing With the Boys") and performed that movie's indelible hit "Danger Zone."



ALBERT-GEORGE SCHRAM
CONDUCTOR

While Loggins continued to record albums that were deeply personal and introspective (from 1985's *Vox Humana* to 1988's *Back to Avalon*), he also began looking outward, contributing to 1985's landmark charity single "We Are the World." "I was fortunate that Michael Jackson and I had become friends, so he invited me join in," Loggins says. "It was a long night, and there was a really good vibe in the room."

Several years later, Loggins—a deeply committed environmentalist with a long history of advocating for the planet and green parenting—wrote a passionate plea for change called "Conviction of the Heart" that appeared on his 1991 album *Leap of Faith*. The song was so powerful, it caught the ear of Al Gore, who later called it the "unofficial anthem of the environmental movement."

After a stunning run of solo discs, a Christmas album and two LPs for children (*Return to Pooh Corner* and *More Songs From Pooh Corner*), Loggins reunited with his former partner Jim Messina for the *Sittin' In Again Tour* in 2005 (the duo toured again in 2009). Playing live has always been—and remains—a key part of Loggins' life. "It's an experience I don't have anywhere else. It is time-travel," he explains. "I make a connection with the audience that is special to me and unique in my life."

Since 2010, Loggins has also been onstage with a country trio, Blue Sky Riders, which features Nashville powerhouse Gary Burr and gifted vocalist and singer/songwriter Georgia Middleman. "I figured the most logical place to write a heartbreak album was Nashville, so I took my journals there," Loggins says. "When Gary and I sang together, we sounded like brothers. The last time I experienced that kind of blend was with Jimmy Messina in 1971." They had such a great time writing and recording, Loggins proposed they start a band. "Then we laughed about it and went about our way." But after a few months Loggins called him back and suggested they find a female voice to form a trio. The group released its debut album, *Finally Home*, on its own record label, 3Dream Records, in January 2013 and is currently working on their second album, *Why Not*.

Though he's got 12 platinum albums, a pair of Grammys and hits on almost all the Billboard charts under his belt, Loggins is far from done. With a children's book in the works, he's still looking forward to what's next. "I feel very lucky that this is the way I make my living, and not a lot of people can say that," Loggins says. "I've been lucky that I love what I do and I get to keep doing it."

Equally adept at conducting classical and pops programs, Albert-George Schram has led a wide variety of repertoire for many orchestras in the U.S. and abroad. Schram is currently resident conductor of the Nashville Symphony and resident staff conductor of the Columbus (Ohio) and Charlotte symphonies. He has conducted classical, pops, holiday and educational concerts for all three orchestras. He has also served as music director of the Lubbock (Texas) Symphony and the Lynn (Fla.) Philharmonic, and has held titled positions with the Louisville and Florida philharmonic orchestras.

Schram's guest-conducting roster has included the symphonies of Dallas, Charlotte, Tucson, New Orleans (Louisiana Philharmonic), Oklahoma City, Spokane, Dayton and San Antonio, among others. His conducting engagements abroad have been with the Netherlands Radio Philharmonic, the Taegu Symphony in Korea, the Orquesta Sinfonica Nacional of Bolivia, the Orquesta Sinfonica Universidad Nacional de Cuyo (in Mendoza, Argentina), the National Symphony Orchestra of Uzbekistan and the Orchester der Allgemeinen Musikgesellschaft in Luzern, Switzerland.

Educated at The Hague Conservatory in his native Netherlands, Schram has also studied at the University of Calgary and the University of Washington. His teachers have included Rafael Kubelik, Franco Ferrara, Abraham Kaplan and Neeme Järvi.

On the classical side, Schram has worked with many distinguished artists, including pianists Lang Lang and Olga Kern and violinist Elmar Oliveira, among others. His vast performance repertoire has included the Requiems of Verdi and Berlioz, most of the standard symphonies (by Mozart, Beethoven, Tchaikovsky, Brahms, Mahler, et al.), the basic concerto repertoire, and music by such acclaimed contemporary composers as John Corigliano and Jennifer Higdon. As a pops conductor, Schram has worked with James Taylor, Art Garfunkel, Chris Botti, LeAnn Rimes, Boyz II Men, Kenny G, Olivia Newton-John, Chicago, Aretha Franklin and many others. He also has put together a variety of theme programs, including a Big Band show, a Ray Charles tribute, "Home for the Holidays" (a Christmas program) and a romantic evening called "That's Amore."

A SUMMER DREAM TEAM: PACIFIC SYMPHONY JOINS FORCES WITH OC FAIR & EVENT CENTER

Pacific Symphony's inaugural summer concert series at Pacific Amphitheatre marks the launch of a new partnership between the Symphony and OC Fair & Event Center. This is an exciting new chapter for Pacific Symphony and its patrons, as the orchestra settles into its new summer home in Costa Mesa where it will perform great music under the stars throughout the summer season, giving a new audience of fairgoers the chance to enjoy its unique lineup.

Pacific Amphitheatre has long been a favorite location for summer concerts. *OC Weekly* calls it the "best outdoor concert venue" while *The Orange County Register* describes it as "the people's amphitheatre."

OC Fair & Event Center CEO Kathy Kramer comments: "We welcome Pacific Symphony and its patrons to Pacific Amphitheatre and look forward to giving our fairgoers and concert attendees an amazing variety of music. This will be a season to remember."

While the location may be new, after nearly 30 years of performing at the now-closed Irvine Meadows Amphitheatre, the Symphony continues to offer the same high-quality experience, jam-packed with exhilarating and magical music. Patrons can expect a more comfortable and intimate experience at Pacific Amphitheatre, with remodeled seats, great sightlines and an inviting atmosphere. Picnics overflowing with goodies, pre-concert entertainment and the company of family and friends all remain part of the annual Symphony summer series experience.

"Wherever and whenever Pacific Symphony performs—winter, spring, summer or fall, we dedicate ourselves to ensuring that our Symphony family has an exciting and rewarding experience," says Music Director Carl St.Clair. "We are all so excited to begin our new SummerFest at the Pacific Amphitheatre at OC Fair & Event Center."

Pacific Symphony's inaugural SummerFest season at Pacific Amphitheatre features such popular favorites like the music of Bruce Springsteen (July 4), John Williams' unforgettable soundtrack for *Jurassic Park* performed live-to-picture (Aug. 19) and the annual Tchaikovsky Spectacular with the "1812" Overture with cannons and fireworks (Sept. 9). Two of the Symphony concerts are co-produced with, or produced by, the Pacific Amphitheatre—Kenny Loggins on July 12 and the B-52s on July 20. The 2017 OC Fair takes place July 14 - Aug. 13, Wednesday through Sunday. This year's OC Fair theme is "Farm Fresh Fun."

This exciting new partnership ensures that the tradition of great symphonic under the stars will continue to delight Orange County audiences all summer long!



2017-18 Season Pacific Symphony Pops!



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Albert-George Schram, conductor



TRIBUTE TO ELLA
Nov. 3-4, 8 p.m.
Larry Blank, conductor
Vocalists Harolyn Blackwell,
Aisha de Haas and Capathia Jenkins



Celebrate the Holidays with
SETH MacFARLANE
Dec. 22-23, 8 p.m.
Richard Kaufman, conductor



Valentine's Day with
CHRISTOPHER CROSS
Feb. 16-17, 2018, 8 p.m.
Richard Kaufman, conductor



A NIGHT AT THE COPA
March 23-24, 2018, 8 p.m.
Richard Kaufman, conductor



CIRQUE DE LA
SYMPHONIE
April 6-7, 2018, 8 p.m.
Roger Kalia, conductor



Saturday Night Fever:
MUSIC OF THE
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Pacific Symphony, led by Music Director Carl St.Clair for the last 28 years, has been the resident orchestra of the Renée and Henry Segerstrom Concert Hall for over a decade. Currently in its 39th season, the Symphony is the largest orchestra formed in the U.S. in the last 50 years and 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. In April 2018, Pacific Symphony will make its debut at Carnegie Hall as one of two orchestras invited to perform for a yearlong celebration of composer Philip Glass' 80th birthday. Presenting more than 100 concerts and events a year and a rich array of education and community engagement programs, the Symphony reaches more than 300,000 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. Seven seasons ago, the Symphony launched the highly successful opera initiative, "Symphonic Voices," which continues in February 2018 with Mozart's *The Magic Flute*. It also offers a popular Pops season, enhanced by state-of-the-art video and sound, led by Principal Pops Conductor Richard Kaufman. Each Symphony season also includes Café Ludwig, a chamber music series; an educational Family Musical Mornings series; and Sunday Casual Connections, an orchestral matinee series offering rich explorations of selected works led by St.Clair.

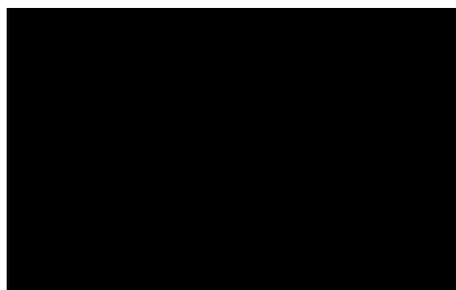
Founded in 1978 as a collaboration between California State University, Fullerton (CSUF), and North Orange County community leaders led by Marcy Mulville, the Symphony performed its first concerts at Fullerton's Plummer Auditorium as the Pacific Chamber Orchestra, under the baton of then-CSUF orchestra 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, and from 1987-2016, the orchestra additionally presented a Summer Festival at Irvine Meadows Amphitheatre. In 2006, 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 2016-17 season continued St.Clair's commitment to new music with commissions by pianist/composer Conrad Tao and composer-in-residence Narong Prangcharoen. Recordings commissioned and performed by the Symphony include the release of William Bolcom's *Songs of Lorca* and *Prometheus* in 2015-16, Richard Danielpour's *Toward a Season of Peace* and Philip Glass' *The Passion of Ramakrishna* in 2013-14; and Michael Daugherty's *Mount Rushmore* and *The Gospel According to Sister Aimee* in 2012-13. In 2014-15, Elliot Goldenthal released a recording of his *Symphony in G-sharp Minor*, written for 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, James Newton Howard, 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 and community engagement 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. The Symphony also spreads the joy of music through *arts-X-press*, Class Act, Heartstrings, OC Can You Play With Us?, Santa Ana Strings, Strings for Generations and Symphony in the Cities.

PACIFIC SYMPHONY



**CARL ST. CLAIR**

WILLIAM J. GILLESPIE
MUSIC DIRECTOR CHAIR

The 2017-18 season marks Music Director Carl St. Clair's 28th year leading 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. In April 2018, St. Clair will lead Pacific Symphony in its Carnegie Hall debut, as the finale to a yearlong celebration of pre-eminent composer Philip Glass' 80th birthday. Among St. Clair's many creative endeavors are the highly acclaimed American Composers Festival, which began in 2010; and the opera initiative, "Symphonic Voices," which continues for the seventh season in 2017-18 with Mozart's *The Magic Flute*, following the concert-opera productions of *Aida*, *Turandot*, *Carmen*, *La Traviata*, *Tosca* and *La Bohème* in previous seasons.

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 2016-17 season featured commissions by pianist/composer Conrad Tao and composer-in-residence Narong Prangcharoen, a follow-up to the recent slate of recordings of works commissioned and performed by the Symphony in recent years. These include William Bolcom's *Songs of Lorca* and *Prometheus* (2015-16), Elliot Goldenthal's *Symphony in G-sharp Minor* (2014-15), Richard Danielpour's *Toward a Season of Peace* (2013-14), Philip Glass' *The Passion of Ramakrishna* (2012-13), and Michael Daugherty's *Mount Rushmore* and *The Gospel According to Sister Aimee* (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 James Newton Howard, Zhou Long, Tobias Picker, Frank Ticheli, 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*.

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

Vacant
*Concertmaster,
 Eleanor and Michael Gordon
 Chair*
 Paul Manaster
Associate Concertmaster
 Jeanne Skrocki
Assistant Concertmaster
 Nancy Coade Eldridge
 Christine Frank
 Kimiyo Takeya
 Ayako Sugaya ²⁰
 Ann Shiau Tenney
 Robert Schumitzky
 Agnes Gottschewski ³⁰
 Dana Freeman
 Angel Liu ³⁰
 Marisa Sorajja

SECOND VIOLIN

Bridget Dolkas*
Elizabeth and John Stahr Chair
 Yen-Ping Lai
 Yu-Tong Sharp
 Ako Kojian
 Ovsep Ketendjian
 Linda Owen ³⁰
 MarlaJoy Weisshaar
 Alice Miller-Wrate
 Shelly Shi
 Chloe Chiu

VIOLA

Vacant*
*Catherine and James Emmi
 Chair*
 Meredith Crawford**
 Carolyn Riley ²⁰
 John Acevedo ³⁰
 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
 Waldemar de Almeida
 Jennifer Goss
 Rudolph Stein

BASS

Steven Edelman*
 Douglas Basye**
 Christian Kollgaard ³⁰
 David Parmeter
 Paul Zibits ³⁰
 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

Joseph Morris*
*The Hanson Family
 Foundation Chair*
 David Chang

BASS CLARINET

Joshua Ranz

BASSOON

Rose Corrigan*
 Elliott Moreau
 Andrew Klein
 Allen Savedoff ³⁰

CONTRABASSOON

Allen Savedoff ³⁰

FRENCH HORN

Keith Popejoy*
 Mark Adams
 Joshua Paulus**

TRUMPET

Barry Perkins*
Susie and Steve Perry Chair
 Tony Ellis
 David Wailes

TROMBONE

Michael Hoffman*
 David Stetson

BASS TROMBONE

Kyle Mendiguchia

TUBA

James Self*

TIMPANI

Todd Miller*

PERCUSSION

Robert A. Slack*

HARP

Mindy Ball*
 Michelle Temple

PIANO • CELESTE

Sandra Matthews*

PERSONNEL MANAGER

Paul Zibits ³⁰

LIBRARIANS

Russell Dicey
 Brent Anderson

**PRODUCTION
 STAGE MANAGER**

Will Hunter

**STAGE MANAGER &
 CONCERT VIDEO TECHNICIAN**

William Pruettt

* Principal

** Assistant Principal

† On Leave

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

Celebrating ³⁰ or ²⁰ years
 with Pacific Symphony this season.