MAR. 15–17
classical series

SEGERSTROM CENTER FOR THE ARTS
RENÉE AND HENRY SEGERSTROM CONCERT HALL

ORANGE COUNTY’S
Pacific Symphony
CARL ST. CLAIR | MUSIC DIRECTOR
presents

2017-18 HAL & JEANETTE SEGERSTROM
FAMILY FOUNDATION CLASSICAL SERIES

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

CARL ST. CLAIR • CONDUCTOR
PINCHAS ZUKERMAN • VIOLIN

Pinchas Zukerman

Maurice Ravel (1875–1937)
Daphnis et Chloé, Suite No. 2
Lever du jour (Sunrise)
Pantomime
Danse générale (General Dance)

Wolfgang Amadeus Mozart (1756–1791)
Violin Concerto No. 3, K. 216
Allegro
Adagio
Rondo: Allegro

INTERMISSION

Pinchas Zukerman

Modest Mussorgsky (1839–1881)
Arr. Maurice Ravel
Pictures at an Exhibition
Promenade
Gnomus
Promenade
The Old Castle
Promenade
Tuileries
Bydlo
Promenade
Ballet of the Chicks in Their Shells
Samuel Goldenberg and Schmuyle
Limoges
Catacombs
Cum mortuis in lingua mortua
The Hut on Fowl’s Legs
The Great Gate of Kiev

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The Saturday, March 17 concert will be broadcast live, and is being recorded for broadcast on Sunday, June 17, 2018, at 7 p.m. on Classical KUSC.
Daphnis et Chloé, Suite No. 2
MAURICE RAVEL (1875–1937)

Instrumentation: 2 C flutes (second doubling piccolo), piccolo, alto flute, 2 oboes, English horn, 2 Bb clarinets, Eb clarinet, bass clarinet, 3 bassoons, contrabassoon; 4 French horns, 4 trumpets, 3 trombones, tuba; timpani, percussion, 2 harps, celeste; strings
Performance time: 18 minutes

Background

Friends and family are often indispensable resources for the program annotator. When this author mentioned to a longtime concertgoer that he was writing a note on Ravel’s Daphnis et Chloé, she said “I find that music quite erotic.” She’s not the only one. With its huge orchestra and wordless chorus, this remarkable work—the largest-scaled that Ravel ever composed—captures the classical union of physical and spiritual love with vivid immediacy. Ravel worked on it for three years, completing it in April of 1912. It is one of the greatest ballet scores of the 20th century, and is considered by many to be Ravel’s greatest masterpiece.

Choreographer Michel Fokine created the scenario for the ballet based on a pastoral drama by the Greek poet Longus depicting the story of Daphnis and Chloé’s courtship and Chloé’s abduction and escape from a band of pirates. This exotic scenario, teeming with incident and passion, calls for music of color and intensity—a perfect opportunity for Ravel to explore the limits of musical Impressionism’s scintillating expressiveness.

The commission for Daphnis and Chloé came to Ravel in 1909 from Serge Diaghilev, impresario of the Ballets Russes. This legendary troupe was a virtual hothouse of creative talent, attracting the greatest composers and artists of the day. The ballet’s myth-based plotline, though unfamiliar here, was well known in France since Renaissance times. It combines elements of a pastoral romance, a heroic adventure and a fairy tale. The action takes place on the legendary Greek isle of Lesbos in a sylvan grove sacred to the god Pan and depicts how childhood companionship flares into passionate romance between two foundlings, Daphnis and Chloé, raised by shepherds.

What to Listen For

There is a sense of ancient and mythic breadth in the scope of Daphnis et Chloé, as in a great tapestry; Ravel described its music as “a choreographic symphony in three parts … a vast musical fresco, less scrupulous as to archaism than faithful to the Greece of my dreams …”. The music’s extraordinary quality and expressive power are immediately apparent to us and must surely have been apparent to contemporary audiences, though its peculiar performance history does not reflect this; its premiere performance at the Théâtre du Châtelet in Paris received only a tepid response. (Just a few days earlier, the dancer Vaslav Nijinsky’s erotically explicit performance in L’Après-midi d’un faune, also entailing the god Pan and sexual naïvete in the woods, had caused an uproar.) The full ballet is rarely performed today, in part because of the difficulty of assembling the full resources needed to perform it. But Ravel derived two suites from it, and these, along with the full score, have entered the standard concert repertory.

We can hear the richness of Ravel’s huge tapestry in the Suite No. 2 he extracted from the full ballet. It opens with a highly pictorial rendition of sunrise over the sylvan landscape where the two lovers are reunited, orchestrated with Ravel’s inimitable deftness, and culminating in a dance of joyous celebration. Throughout the music we experience a sense of magic—an elusive sense that we have entered the world of our dreams, a sensual realm that extends into the furthest reaches of our imagination. Ravel achieves this in part through musical values that are beautiful and ambiguous in equal measure: strange, unfamiliar rhythms that never seem to settle down and resolve themselves; startling instrumental entrances; luminous textures and shimmering harmonies that, again, never seem to reach a clear resolution; and “stacked” intervals of interlocking fourths and fifths. But that accounts for only part of the ballet’s supernatural effect. The rest is sheer genius.

Violin Concerto No. 3, K. 216
WOLFGANG AMADEUS MOZART (1756–1791)

Instrumentation: 2 flutes, 2 oboes; 2 horns; strings; solo violin
Performance time: 24 minutes

Background

Mozart the violinist? The wunderkind’s earliest musical feats, which turned him into a one-boy road-show and a livelihood for his family, were performed at the piano, and his brilliance on that instrument is fixed in the popular imagination. 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. Mozart’s concertos were all originally thought to have been composed in the year 1775. Further research has cast doubt on some of the dates for those numbered one and two, which he may have begun earlier. But it seems clear that the third, fourth and fifth concertos were composed in that year, when he was 19.

Despite Mozart’s achievements as a violinist, his reputation as a soloist seems to have fallen into eclipse in his own lifetime. 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.” 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 continued to show a fluent sensitivity informed by his skill on the instrument.

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 his 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. 3 has the elegant lightness of sound we associate with Mozart’s mastery of Classical style. He adapted the principal melody of the concerto’s opening from his opera II re pastore, which had recently been mounted in his hometown of Salzburg. (Mozart’s move to Vienna was still two years in the offing.)

Despite this sourcing, the first movement and indeed the whole concerto have a quality that fiddlers praise as “violinistic”—perfectly suited to the instrument. The scoring is light and the ornamental lines perfectly judged to showcase the violin’s singing treble lines. In the second movement, Mozart’s restraint in the orchestral accompaniment takes us especially close to the instrument’s solo voice, which sings in poetic isolation until the dramatic moment when orchestra finally joins in. And in the energetic third movement, Mozart somehow manages to work his beloved country-dance tunes—in this case imported from Alsace, the province of the Strasbourg goose—into a confection of lilting elegance.

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.

# Pictures at an Exhibition in Sound and Animation

**MODEST MUSSORGSKY (1839-1881)**

_**Instrumentation:**_ 3 flutes (2nd and 3rd doubling piccolo), 3 oboes (3rd doubling English horn), 2 clarinets, bass clarinet, 2 bassoons, contrabassoon, alto saxophone; 4 French horns, 3 trumpets, 3 trombones, euphonium, tuba; timpani, percussion, 2 harps, celeste; strings

_**Performance time:**_ 35 minutes

**Background**

The use of one art form as a means of expression to enhance or comment upon another is a well-known phenomenon, particularly within the realms of art and music. Composers throughout history have responded to inspiration from the visual arts, _Pictures at an Exhibition_ by Modest Mussorgsky (1874) being but one of the most famous examples. The music was orchestrated by French composer Maurice Ravel in 1922. Ion Concert Media has taken matters a step further. Using Mussorgsky’s musical response to visual images—paintings, drawings and designs—by the composer’s friend Viktor Hartmann, a team of eleven students and graduates at the USC School of Cinematic Arts in Los Angeles, under the direction of Michael Patterson and Candace Reckinger, created animated interpretations of the music, thus absorbing three different art forms into a single creative entity of rich fantasy, whimsy, and adventure. The animators’ work was first seen in January of 2011 as part of the opening ceremonies of the New World Center in Miami Beach, Florida. The USC animators have remained remarkably faithful to the spirit of both Hartmann’s paintings and Mussorgsky’s music while letting their minds roam freely to create unique and imaginative responses. Patterson’s and Reckinger’s notes about the animated elements have been incorporated into the following descriptions.

**PROMENADE 1:** The opening theme accompanies an imaginary stroll through the picture gallery. In the animated sequence created by Emily Eckstein, we find ourselves in a spacious modern gallery with a stylish crowd milling about. Some of those in attendance stop before the first picture.

**THE GNOME:** Hartmann designed a nutcracker, a child’s toy made of wood and styled after a small, grotesque gnome with gnarled legs and erratic hopping movements; nuts were meant to be cracked in its jaws. Andy Lyon’s animation envisions the character instead as a grotesque circus performer, a misanthropic and malevolent creature.

**PROMENADE 2:** For the second promenade, Emily Eckstein blends motion graphics with live-action photography to create a stylized mix of figurative imagery and design. Groups of people stroll off into adjacent galleries, and the mood turns somber as several museum-goers stop to look at the next painting.

**THE OLD CASTLE:** Inspired by his travels in Italy, Hartmann created a watercolor of a troubadour singing in the moonlight in front of a medieval castle. His melancholic song is “sung” by the alto saxophone. In the animation by Ryan Kravetz and Elizabeth Willy, doors open and beckon us enter. We travel through ghostly rooms, then out into a phosphorescent garden where we find the troubadour.

**PROMENADE 3:** We are roused from the enchantment of the Old Castle to discover that we have traveled back in time to a majestic 19th century art gallery with sunlight streaming in from overhead windows. A crowd is strolling through grand halls. This and the remaining promenade, animated by Michael Patterson, are set in the same time period, and combine hand-drawn animation with live actors and photographs.
THE MARKETPLACE AT LIMOGES: Here Hartmann portrays not children but rather housewives chattering, babbling, and arguing away. Steven Day offers a more generalized and frantic vision of marketplace activity. Using scenes shot in Europe and Japan, his animated collage combines stop-motion with time-lapse and long-exposure photography. At the height of the feverish commotion the music suddenly plunges into the next scene.

CATACOMBS: Hartmann himself, lantern in hand, explores the subterranean passages of Paris. Animator Candace Reckinger admirably captures the grim, oppressive character and dark colors of Mussorgsky’s music in her sequence, created from both still and moving imagery.

WITH THE DEAD IN A DEAD LANGUAGE: Eerie, ominous sounds from the orchestra accompany the grisly sight of skulls glowing faintly from within as the visitors stroll around in the catacombs to the promenade theme. Reckinger’s and Patterson’s depiction of this ghostly scene leaves nothing to the imagination.

BABA YAGA’S HUT ON CHICKEN LEGS: Baba Yaga is the fabled witch of Russian folklore. Hartmann drew her abode as a fantastic bronze clock-face mounted on chicken legs. Alessandro Ceglia, using a bold, illustrative style and hand-drawn animation, takes us back to Hartmann’s vision but expands it into a supernatural nightmare deep in the forest.

THE GREAT GATE AT KIEV: Hartmann’s design shows an ancient Russian gate with a cupola shaped like a Slavonic helmet. It all looks rather modest compared to what Mussorgsky created. In its original piano manifestation it is grand enough, but Ravel made it into something truly magnificent in his version for full orchestra. Ria Ama goes a step further. Using Hartmann’s design as a point of departure, she adds a sunrise, a candlelit view of the imagined interior, icons, kaleidoscopic projections, floodlights, giant bells (vividly depicted in the orchestra), and, as the music rises to massive proportions, a spectacular fireworks display.

“Pictures at an Exhibition” program notes written by Robert Markow.

MODEST MUSSORGSKY (1839–1881)
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 the Hall’s yearlong celebration of pre-eminent composer Philip Glass’ 80th birthday. The following month, he will lead Pacific Symphony on its first tour to China, the orchestra’s first international tour since 2006 touring Europe in 2006. 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.
Pinchas Zukerman has remained a phenomenon in the world of classical music for over four decades. His musical genius, prodigious technique and unwavering artistic standards are a marvel to audiences and critics. Devoted to the next generation of musicians, he has inspired younger artists with his magnetism and passion. His enthusiasm for teaching has resulted in innovative programs in London, New York, China, Israel and Ottawa. The name Pinchas Zukerman is equally respected as violinist, violist, conductor, pedagogue and chamber musician.

Zukerman is equally lauded as a conductor as he is an instrumentalist, leading many of the world’s top ensembles in a wide variety of the orchestral repertoire’s most demanding works. 2017-2018 marks his ninth season as principal guest conductor of the Royal Philharmonic Orchestra in London and his third as artist-in-association with the Adelaide Symphony Orchestra. As soloist and conductor, Zukerman leads the National Arts Centre Orchestra, Baltimore, San Diego, Vancouver, Nashville and New West symphonies, and tours with Camerata Salzburg in Romania, Turkey, Hungary, Germany and Italy; and with the Royal Philharmonic Orchestra in the United States, United Kingdom and Italy. As a soloist, he appears with the San Francisco Symphony, Manchester Camerata, Prague Symphony Orchestra and Pacific Symphony in California and on tour in China. He joins long-time friend Itzhak Perlman for a gala performance of Mozart’s Sinfonia Concertante for Violin and Viola with the Israel Philharmonic Orchestra at Carnegie Hall. The duo also appears in recitals with pianist Rohan De Silva in Boston, Newark, Miami and West Palm Beach. As the founding member of the Zukerman Trio, he travels with the ensemble to Savannah, Detroit, Chicago, Sedona and Germany. He frequently tours with cellist Amanda Forsyth in performances of the Brahms Double Concerto and other duo repertoire.

A devoted and innovative pedagogue, Zukerman chairs the Pinchas Zukerman Performance Program at the Manhattan School of Music, where he pioneered the use of distance-learning technology in the arts over two decades ago. In Canada, where he served as music director of the National Arts Centre Orchestra from 1999-2015, he established the NAC Institute for Orchestra Studies and the Summer Music Institute encompassing the young artists, conductors and composers programs. He currently serves as conductor emeritus of the National Arts Centre Orchestra, as well as artistic director of its Young Artist Program.

Born in Tel Aviv in 1948, Zukerman came to America in 1962 where he studied at The Juilliard School with Ivan Galamian as a recipient of the American Israel Cultural Federation scholarship. An alumnus of the Young Concert Artists program, Zukerman has also received honorary doctorates from Brown University, Queen’s University in Kingston, Ontario, and University of Calgary. He has been awarded the Medal of Arts, the Isaac Stern Award for Artistic Excellence and was appointed as the Rolex Mentor and Protégé Arts Initiative’s first instrumentalist mentor in the music discipline. Zukerman’s extensive discography contains over 100 titles, and has earned him two Grammy awards and 21 nominations. His complete recordings for Deutsche Grammophon and Philips were released in July 2016, in a 22-disc set spanning Baroque, Classical and Romantic concertos and chamber music. Recent releases include Baroque Treasury on Analekta with the National Arts Centre Orchestra, cellist Amanda Forsyth and oboist Charles Hamann in works by Handel, Bach, Vivaldi, Telemann and Tartini; Brahms’ Symphony No. 4 and Double Concerto with the National Arts Centre Orchestra and Forsyth, recorded in live performances at Ottawa’s Southam Hall; and a critically acclaimed album of works by Elgar and Vaughan Williams with the Royal Philharmonic Orchestra.
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 during a yearlong celebration of composer Philip Glass’ 80th birthday, and the following month the orchestra will tour China. 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. 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.
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

ROGER KALIA • ASSISTANT CONDUCTOR
Mary E. Moore Family Assistant Conductor Chair

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
Ann Shiau Tenney
Robert Schumitzky
Agnes Gottschewski
Dana Freeman
Angel Liu
Marisa Sorajja

SECOND VIOLIN
Bridget Dolkas*
 Elizabeth and John Stahr Chair
Jennise Hwang**
Yen Ping Lai
Yu-Tong Sharp
Ako Kojian
Ovsep Ketendjian
Linda Owen
Sooah Kim
MarlaJoy Weisshaar
Alice Miller-Wrate
Shelly Shi

VIOLIN
Meredith Crawford*
 Catherine and James Emmi Chair
Carolyn Riley†
John Acevedo
Adam Neely
Joshua Newburger
Julia Staudhammer
Joseph Wen-Xiang Zhang
Pamela Jacobson†
Cheryl Gates
Margaret Henken

CELLO
Timothy Landauer*
 Catherine and James Emmi Chair
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 Kolgaard
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
Joseph Morris*
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*
Kaylet Torrez**

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

LIBRARIANS
Russell Dicey
Brent Anderson

PRODUCTION STAGE MANAGER
Will Hunter

STAGE MANAGER & CONCERT VIDEO TECHNICIAN
William Pruett

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

* Principal
** Assistant Principal
† On Leave

Celebrating or years with Pacific Symphony this season.