CIRQUE DE LA SYMPHONIE

MAXIM ESHKENAZY, conductor

CIRQUE DE LA SYMPHONIE

**July 17, 2010**

**Pacific Symphony**

**CARL ST. CLAIR | MUSIC DIRECTOR**

**SUMMER FESTIVAL 2010 AT VERIZON WIRELESS AMPHITHEATER**

Saturday, July 17, 2010, at 8:00 p.m.

**Carnival: Overture Op. 92**

**DVORÁK**

(1841–1904)

**Harry’s Wondrous World**

**WILLIAMS**

(b. 1932)

**Danse Boheme from Carmen, Suite No. 2**

**BIZET**

(1838–1875)

**Les Toreadors from Carmen, Suite No. 1**

**KHACHATURIAN**

(1903–1978)

**Suite from Masquerade**

**Waltz**

**CHABRIER**

(1841–1894)

**España**

**Rhapsody for Orchestra**

**SAINT-SAËNS**

(1835–1921)

**Bacchanale, from Samson et Dalila**

**— INTERMISSION —**

**Nutcracker Ballet: Mirlitons**

( Dance of the Reed Flutes)

**TCHAIKOVSKY**

(1840–1893)

**Overture to Colas Breugnon**

(Kola Bryun’yon), Op.24

**KABALEVSKY**

(1904–1987)

**Danse macabre, Op.40**

**SAINT-SAËNS**

(1835–1921)

**La boutique fantasque (The Fantastic Toy Shop) (after Rossini), P.120a**

**RESPIGHI**

(1879–1936)

**Can-can**

**RIMSKY-KORSAKOV**

(1844–1908)

**Danse des Bouffons**

**WILLIAMS**

(1875–1937)

**Star Wars: Episode II, Attack of the Clones: Across the Stars**

**RAVEL**

**Bolero**

**CHABRIER**

(1841–1894)

**España**

**Rhapsody for Orchestra**

**SAINT-SAËNS**

(1835–1921)

**Bacchanale, from Samson et Dalila**
A Kid’s Guide to the Orchestra: For Adults
What grown-ups should know before kids ask!
By Michael Clive

Welcome to Cirque de la Symphonie!
With fourteen exciting musical works in store, you’re in for quite a trip. Here are some tips to help you find your way around the program and the orchestra.

Curtain Up
Some overtures are written to introduce longer theatrical works, such as operas or musical plays; others are “concert overtures” written to stand on their own. Either way, all overtures have one quality in common: they make you want to hear more… by tantalizing you with melodies and dramatic elements that you’ll hear later on, or by whetting your musical appetite with their high energy and virtuosic playing. Today’s overtures include:

Carnival Overture by Antonin Dvořák. Did someone say “high energy?” This overture opens with emphatic chords and blazing percussion that seem to explode like fireworks. In composing it, Dvořák imagined a lonely traveler coming upon a festival in full swing, and the music sketches the joyful experience of a hectic day at the fair. But toward the middle of the overture, the mood changes. How do we know? What do you think is happening?

Overture to Colas Breugnon by Dimitri Kabalevsky. Colas Breugnon is like an operatic pizza with everything: romance, comedy, tragedy, satire, political intrigue, and revenge. Confusing? Not a bit. The overture tells audiences what to expect: high energy and boisterous good spirits conveyed in thumping tempos with offbeat accents and whimsical harmonies. Over the years, this overture has become more popular than the opera it introduces.

Gotta Dance!
What is it about some music that makes us want to clap our hands, tap our feet or jump up and dance? It’s the rhythm, of course. Dances energize the beat in a way that really moves us. More than half of the orchestral selections in today’s programs are dances, including these:

Danse Macabre by Camille Saint-Saëns. If Halloween had an official theme song, it would be this fabulously creepy dance, which evokes the bizarre spectacle of skeletons bouncing like marionettes. Saint-Saëns casts the spell immediately by pounding our ears with the “forbidden” tritone interval as soon as the music starts. These two notes are rarely played together, and you don’t have to be an expert to know they sound weird.

Valse from incidental music to Masquerade by Aram Khachaturian. Step-two-three, sway-two-three… no other dance is quite as romantic as the waltz. But do you hear something a bit sad in this one? In the play for which it was written, the heroine describes hearing a new waltz with a feeling “between sorrow and joy.”

Dance of the Reed Pipes from The Nutcracker by Pyotr Ilich Tchaikovsky. In two of the dances in today’s program, toys magically come to life. This theme recurs in ballets like Coppélia and operas like The Tales of Hoffmann, but it is especially enchanting in The Nutcracker. Still, it’s worth noting that the sound of the reed pipes in this dance is evoked by flutes in the orchestra — and flutes are not reed instruments! (What are reed instruments? See our note on the following page.)

Can-Can from La boutique fantasque by Respighi/Rossini. Can you can-can? We wouldn’t suggest trying it at home. Characterized by high kicks and high energy, it scandalized the Paris nightclubs of the late 19th century, where can-can dancers did sensationally acrobatic dancing and yelled to punctuate their exertions. You can hear the exuberance of their steps in this arrangement by Ottorino Respighi of music by Giaocchino Rossini — a composer who was also a celebrity chef of his day. It is excerpted from La boutique fantasque, a ballet set in a shop where the toys come alive.
TAKE OUT YOUR ATLAS

Music can evoke a sense of place as distinctly as a photograph — maybe more so, when the music is by a great composer who engages our imagination. To create the works included in our Cérque de la Symphonie, a number of composers took out their staff paper and made highly atmospheric musical sketches of Spain, Bohemia, Russia, and even outer space.

Danse bohème from the Carmen Suite No. 2 by Georges Bizet. Why put a “Bohemian” dance in an opera set in Spain? Because in opera, music does more than just tell a story; it also reveals character. As a free-spirited gypsy girl, Carmen is right at home with the music of Bohemia, a region in today’s Czech Republic known for artistic and independent types (as in the opera La bohème). Though it begins softly with a light, lilting rhythm, the Danse bohème grows progressively faster and louder… and the melody falls each time it’s repeated. What do these changes suggest to you about the character of Carmen?

Les Toreadors from the Carmen Suite No. 1 by Georges Bizet. Set in the Spanish city of Seville and the mountains outside it, Carmen is as descriptive as a travelogue. In this excerpt, bullfighters are in triumphant procession outside Seville’s bullring. It’s a colorful spectacle, and the music shows every detail: the proud swagger of the bullfighters… their bright costumes and regal bearing… their military precision as they march in strict formation.

Rhapsody for Orchestra from España by Emmanuel Chabrier. Like Bizet, Chabrier was a French composer who looked south to Spain for inspiration. In this excitingly scored rhapsody, you can hear what fascinated him: the bright sunshine of the Iberian peninsula, the warmth and sensuality of Spanish living, and the emphatic, staccato rhythms of Flamenco dancing.

Danse des Bouffions from The Snow Maiden by Nikolai Rimsky-Korsakov. Even at their tenderest and most lyrical, like The Snow Maiden, operas based on Russian folk tales are tinged with the melancholy and suffused with wintry cold. Quick — send in the clowns! This dance provides a jolt of comic energy that contrasts with the poignance of an allegory rooted in Russia’s endless, frigid winters.

A WALK THROUGH THE REEDS

Woodwind instruments take a prominent role in the music on today’s program. Derived from wooden pipes, some woodwinds are called “reeds” for short. The reason: even though it took centuries for today’s versions to evolve, reed instruments are still basically pipes with vibrating reeds stuck into one end. They generate sound in the same way you’d whistle through a split blade of grass. Playing a reed is simple; it just takes long years of studying how to blow into it while moving your fingers along a pipe. Here’s your guide to the reeds:

Single reed: Clarinets and saxophones are constructed with single reeds carved from cane. The reed’s relatively large size helps produce a thick, full-bodied tone. Listen for sinuous clarinet and saxophone solos in Ravel’s Bolero. By boldly featuring these instruments in solo passages, Ravel makes the whole orchestra sound exotic and colorful.

Double reed: Bassoons, oboes and English horns employ a thinner, double reed that produces a narrow, focused sound even on low notes. The oboe and its longer, deeper-sounding cousin the English horn are often described as having a tone that is lonely or “plangent.” In fact, the English horn is sometimes called “duck-like” — but not when our soloist, Lelie Resnick, plays the beautiful English horn solo in Dvořák’s Carnival Overture.

Lou Reed: Famous rock guitarist who is not on today’s program.

A BOLERÓ LEXICON

Maurice Ravel’s Bolero is not only one of the most popular orchestral works ever written; it is also one of the most influential. Here are some Bolero-related terms you should know:

Bolero Curse. The phenomenal global success of Bolero bedeviled Ravel — or so he claimed, sometimes referring to it as “non-music.” The problem? He felt it detracted from the reputation of his more complex works. After all, Bolero is based upon a single theme repeated over and over again, rather than the subtler and more intricate structure of compositions such as his Daphnis et Chloé.

Bolero Jacket. Do you have the broad shoulders, narrow waist and perfect posture of a flamenco dancer or a bullfighter? Then you might look good in a bolero jacket, which is typically short-waisted and worn open — sometimes while dancing a bolero.

Crescendo. You probably already know that the term “crescendo” denotes music that gets louder in a controlled way, marked with a symbol that looks like a long, sideways “v”. But you may not have known that Ravel’s Bolero contains the most famous single crescendo in all of music, sustained gradually over a period of approximately seventeen minutes.

Snare Drum. Every musical element in Bolero gradually evolves — except for the snare drum part. The snare drum is the beating heart of Bolero, and its beat remains unvarying from beginning to end. Its consistency and simplicity pose a challenge for any percussionist.

Michael Clive is a cultural reporter and critic who lives in the Litchfield hills of Connecticut.
ABOUT THE ARTISTS

MAXIM ESHKENAZY
ASSISTANT CONDUCTOR,
PACIFIC SYMPHONY

Considered a rising star among today's generation of young conductors, Bulgarian native Maxim Eshkenazy has been described as a musician of “vigor and intelligence,” who conducts with “complete assuredness and insight.” Called “charismatic and exciting,” by the Los Angeles Times, Eshkenazy marks his third season with Pacific Symphony in 2010-11, where he serves as assistant conductor, leading the Family Musical Mornings series and Class Act youth concerts. He also conducts and serves as the music director of Pacific Symphony Youth Orchestra (PSYO); in 2011, Eshkenazy will lead the PSYO's first European tour through Bulgaria, where they will perform concerts in the cities of Varna, Plovdiv and Sofia.

Last year, with Bakersfield Youth Symphony Orchestra, Eshkenazy completed a successful tour to South Korea, which was received with overwhelming enthusiasm by audience and press alike.

Eshkenazy returns to Pacific Symphony's Summer Festival to conduct Cirque de la Symphonie — which fuses cirque artists performing amazing feats against the backdrop of classical masterpieces and much-loved film music; last season, his summer debut with the Symphony in collaboration with the Orange County affiliate of Susan G. Komen for the Cure saw record-breaking attendance.

The 2010-11 season also marks the inception of Fortissimo Fest, where Eshkenazy will serve as music director. The newly-founded festival, underwritten entirely by the America for Bulgaria Foundation, will take place in his hometown of Sofia, and will include most of the major Bulgarian orchestras as well as orchestras and soloists from the United States. The Fortissimo Fest will be a cultural bridge builder and Eshkenazy is excited to be an ambassador for the arts and integral link between the two nations.

At the Colburn School of Performing Arts in Los Angeles, Eshkenazy is the interim music director and conductor for the Colburn Chamber Orchestra, in addition to his duties as an assistant conductor of the Colburn Orchestra.

Members of the Colburn Orchestra will be traveling with Eshkenazy to Fortissimo Fest in September 2010.

Eshkenazy received his early musical training at the Sofia Conservatory before moving to the United States to pursue a double masters of music degree in conducting and violin performance at the University of Southern California.

He is an alumnus of several world-class conducting schools and workshops including the Pierre Monteux School in Maine, and he was awarded a coveted Conductor's Fellowship to the newly established American Academy of Conducting at the Aspen Music Festival in the summer of 2000.

Eshkenazy lives in a small bungalow not far from the Pacific Ocean in Orange County, Calif., with his dog Bella. He is an airplane pilot and is currently working on his helicopter license.

CIRQUE DE LA SYMPHONIE

Alexander Streltsov is a Russian aerial artist who started working with future Cirque du Soleil choreographer Pavel Brun and famed producer Valentin Gneushev when he was only 12, performing on Broadway at the Gershwin Theater. That same year, he won the gold medal in the competition among international cirque artists at the prestigious Festival Mondial Du Cirque De L’Avenir in Paris. His combination of natural strength, artistic expression, and grace sets his performance apart from other aerialists. Also known as “Sasha,” he has performed for three Russian presidents and the Bolshoi Ballet, numerous symphonies in the U.S. and Europe, and elaborate theater and stage productions worldwide. He has made many television appearances, such as the star-studded ABC-TV special Christopher Reeve — A Celebration of Hope and the PBS nationwide broadcast of the Cincinnati Symphony Orchestra’s fourth of July celebration.

The mind-boggling strength and agility of Jarek and Darek’s “Duo Design” provides one of the most powerful acts to be included in Cirque de la Symphonie’s captivating program. This dynamic and exciting balancing act consists of Jaroslaw Marciniak and...
Dariusz Wronski, former Polish national hand-balancing champions. They have competed and performed throughout Europe and the United States, winning championships in Evian, France and Sarasota, Florida. Over the past few years, these prolific performers have thrilled audiences at several NBA halftimes, Cirque du Soleil, Circus Circus, Busch Gardens, and the national tour of Cirque Ingenieux.

Aloisia Gavre is another incredible aerial performer from the Ecole National de Cirque, Montreal, with early training from Master Lu-Yi and the Pickle Family Circus School. Her aerial acrobatics and graceful maneuvers on the aerial hoop, suspended high above the stage, add three-dimensional excitement to the symphony and the music hall. Gavre was the special prize winner at the International Circus Festival in Monte Carlo. A veteran of stage and theater performances worldwide, Gavre is best known as a veteran of Cirque du Soleil’s Quidam and O. Her five years with Quidam established her as one of the best aerial artists in the world, and today she shares that experience with others as choreographer for Cirque Mechanics and Troupe Vertigo and as director of Cirque School in Los Angeles.

Christine Van Loo is a 7-time consecutive national champion, female Olympic athlete of the year, and athlete of the decade in acrobatic gymnastics. She was inducted into the USSA (acro-gymnastics) hall of fame and the World Acrobatics Society gallery of honor. As a professional aerialist and acrobat, she has performed in the 2002 Winter Olympics, at two Grammy Awards (with No Doubt and Ricky Martin), at the American Music Awards (with Aerosmith), the Miss Universe pageant, and Paul McCartney’s European tour. She choreographed the aerials for Britney Spears’ world tour and the Stars on Ice U.S. tour. Van Loo provides spellbinding performances of static silks, aerial hoop, and duo trapeze with Cirque de la Symphonie.

Vladimir Tsarikov provides a spellbinding performance with combinations of mime and juggling feats. A favorite of the younger members of the audience, Vladimir’s Red Harlequin act features rings, balls, and batons, and he’s even been known to teach the maestro a trick or two! He is a veteran of Circus Circus, Cirque Ingenieux, and various Cirque de la Symphonie performances. Tsarikov graduated from Russia’s prestigious State College of Circus and Theater Arts and won the gold medal at the Cirque de Demain International Festival in France.

Elena Tsarikova, the “Lady in White,” is a graduate of the famed Moscow Circus School and first-place winner of the prestigious National Russian Circus Festival. From her “Master of Sports” in gymnastics, Elena developed into a unique and graceful performer with the Big Apple Circus, Switzerland’s Circus Knie, and Germany’s Circus Roncalli. Her combination of contortion, balance, and graceful dance moves has made her a major star with Cirque de la Mur in Florida and Circus Circus in Las Vegas.

Larissa Sherman graduated from the Circus School of Ukraine, specializing in the art of acrobatics with hoops. She was also trained in the aerial disciplines of web, fabric and static trapeze. Voted “Best New Performer,” Sherman won first place in the Russian Circus Festival, and then traveled the world with the Moscow State Circus and Circo Americano in Europe. She rose to international fame as a member of Cirque du Soleil’s Balagan and with other productions such as Circus America, Dreamcast Productions’ Fire and Ice show, and Cirque Le Masque. She has been in great demand for specialty performances, such as the opening of Broadway’s The Lion King, the Latin Music Awards show, the Victoria’s Secret fashion show, Good Morning Berlin in Germany, and other events around the world.
The lighter side of Pacific Symphony:
Hear the magic of Pacific Symphony in the talented hands of Principal Pops Conductor Richard Kaufman. Big names. Great shows. And some of the most treasured songs and genres of our time.

THE THREE PHANTOMS
Thursday–Saturday, October 28-30, 8 p.m. Richard Kaufman • Craig Schulman • Kevin Gray • Brad Little

Just in time for Halloween, an evening of Broadway magic that combines the cachet of “The Phantom of the Opera” with three extraordinary performers who have played that title role. In addition to soaring melodies from Andrew Lloyd Webber’s phenomenon (now the longest-running musical on Broadway), the concert includes blockbusters from “Les Misérables,” “Miss Saigon,” “Guys and Dolls,” “Nine” and much more!

CHRISTMAS WITH ANDY WILLIAMS
Thursday–Saturday, December 16-18, 8 p.m. Richard Kaufman, conductor

Still thrilling audiences more than 40 years after his debut, Andy Williams has crooned his way into the hearts of multiple generations. His quintessential interpretation of “It’s the Most Wonderful Time of the Year” highlights our Pops Christmas special, which also features other Williams’ hits including “Moon River,” “Music to Watch Girls By,” “Can’t Get Used to Losing You” and “Days of Wine and Roses.”

VALENTINE’S DAY with NATALIE COLE
Thursday–Saturday, February 10-12, 2011, 8 p.m. Richard Kaufman, conductor

Just in time for Valentine’s Day, an “Unforgettable” concert featuring the incredible Natalie Cole, backed by a full symphony orchestra. Warm, tender and heartfelt, her singing preserves the treasured standards made famous by her father, while adding her own touches of jazz, swing, soul and pop.

KATHARINE McPHEE
Thursday–Saturday, March 17-19, 2011, 8 p.m. Richard Kaufman, conductor

The “American Idol!” runner up who amazed audiences with her heart-stirring rendition of “Over the Rainbow,” Katharine McPhee continues her evolution into a pop music superstar! Fans cheer as she effortlessly crosses boundaries to deliver songbook standards, catchy pop tunes, musical theater favorites, powerful ballads and soulful blues. For these Orange County shows, she is backed by the lush melodies of a full symphony orchestra for the first time.

WITH FULL-LENGTH FEATURE FILM
THE WIZARD OF OZ
Thursday–Saturday, April 7-9, 2011, 8 p.m. Richard Kaufman, conductor

A symphonic night at the movies! One of the most beloved films of all time comes to our big screen, lovingly restored. On stage, the gifted musicians of Pacific Symphony perform the timeless soundtrack live.

JIM BRICKMAN
Thursday–Saturday, May 12-14, 2011, 8 p.m. Richard Kaufman, conductor

“America’s romantic piano sensation,” Jim Brickman has become the best-selling solo piano artist of our time with his catchy, heart-tugging love songs. His signature style of playing and songwriting has brought him two Grammy nods, six Gold and Platinum albums, and 28 charted adult radio hits. Program includes “After All These Years” and “The Gift.”

THE MUSIC OF BOND. JAMES BOND.
Thursday–Saturday, June 16-18, 2011, 8 p.m. Carl Davis, conductor

A night of intrigue, espionage and glamour. Come dressed as your favorite Bond character while Pacific Symphony explores the cool soundtracks that accompany the cool gadgets in the iconic “007” films. Enjoy hits from “Goldfinger,” “From Russia with Love,” “Thunderball,” “Casino Royale,” “Diamonds Are Forever,” “Live and Let Die” and other films.
Pacific Symphony, which celebrated its 30th anniversary in the 2008–09 season, is led by Music Director Carl St. Clair, who marked his 20th anniversary with the orchestra during 2009–2010. The largest orchestra formed in the United States in the last 40 years, Pacific Symphony is recognized as an outstanding ensemble making strides on both the national and international scene as well as in its own burgeoning cultural community of Orange County. The orchestra paid tribute to St. Clair’s milestone in 2009–10 with a significant and celebratory season featuring inventive, forward-thinking projects. These included the launch of a new series of multi-media concerts called “Music Unwound,” featuring new visual elements, varied formats and more to highlight great masterworks.

In addition to classical music, Principal Pops Conductor Richard Kaufman leads a spectacular Pops season in 2010–11—one of the most elaborate ever, starring some of the world’s leading entertainers and enhanced by a state-of-the-art high-definition video and sound system. Each season also includes a three-concert chamber music series and “Classical Connections,” which offers an intimate exploration of selected works hosted by St. Clair. And rising star Assistant Conductor Maxim Shihkenazy brings a new energy to the highly popular Family series—featuring holiday favorites and a number of new concert programs designed for families—as well as the Pacific Symphony Youth Orchestra.

It was at the start of the 2006–07 season that the orchestra first moved into the Renée and Henry Segerstrom Concert Hall, an acoustical gem designed by architect Cesar Pelli with acoustics by the late Russell Johnson. “Pacific Symphony is rising to meet the ambitions of its new home”—The New York Times. In September 2008, the Symphony debuted the hall’s stunning new 4,322-pipe William J. Gillespie Concert Organ.

In 2005–06, the Symphony not only made its debut appearance in Walt Disney Concert Hall in Los Angeles by special invitation from the League of American Orchestra’s 2006 National Conference, but also embarked on its first European tour. Performing in nine cities in three countries, the Symphony received rave reviews—22 in all—expanding its reach to an international level.

The Symphony offers moving musical experiences with repertoire ranging from the great orchestral masterworks to music from today’s most prominent composers, highlighted by the annual American Composers Festival. The Wall Street Journal said, “Carl St. Clair, the Pacific Symphony’s dynamic music director, has devoted 19 years to building not only the orchestra’s skills but also the audience’s trust and musical sophistication—so successfully that that they can now present some of the most innovative programming in American classical music to its fast-growing, rapidly diversifying community.”

With a vision for the future, the Symphony is dedicated to developing and promoting today’s young and established composers and expanding the orchestral repertoire. This commitment to new works is illustrated through the Symphony’s commissions and recordings, in-depth explorations of American artists and themes at the American Composers Festival. The Symphony’s innovative approaches to introducing new works to audiences received the prestigious ASCAP Award for Adventurous Programming in 2005. In 2009, the League of American Orchestras named the Symphony as one of five innovative orchestras to be profiled in an in-depth study. The orchestra has commissioned such leading composers as Michael Daugherty, James Newton Howard, Paul Chihara, Philip Glass, William Bolcom, Daniel Catán, William Kraft, Tobias Picker, Frank Ticheli, and Chen Yi, who composed a cello concerto in 2004 for Yo-Yo Ma. The Symphony has also commissioned and recorded An American Requiem, by Richard Danielpour, on the Reference Recordings label in 2002, and Elliot Goldenthal’s Fire Water Paper: A Vietnam Oratorio with Yo-Yo Ma for SONY Classical.

The Symphony’s award-winning education programs are designed to integrate the Symphony and its music into the community in ways that stimulate all ages and form meaningful connections between students and the organization. St. Clair actively participates in the development and execution of these programs. The orchestra’s Class Act residency program has been honored as one of nine exemplary orchestra education programs in the nation by the National Endowment for the Arts and the League of American Orchestras. Added to Pacific Symphony Youth Orchestra on the list of programs in 2007–08 were Pacific Symphony Youth Wind Ensemble and Pacific Symphony Santiago Strings.

The Symphony has played a central role in the phenomenal growth of the performing arts in Orange County. Presenting more than 100 concerts a year and a rich array of education and community programs, the Symphony touches more than 275,000 Orange County residents—from school children to senior citizens. In addition to its winter home, the Symphony presents a summer outdoor series at Irvine’s Verizon Wireless Amphitheater, the organization’s summer residence since 1987.
CARL STCLAIR, MUSIC DIRECTOR
William J. Gillespie Music Director Chair

RICHARD KAUFFMAN, PRINCIPAL POPS CONDUCTOR
Hal and Jeanette Segerstrom Family Foundation Principal Pops Conductor Chair

MAXIM ESHKENAZY, ASSISTANT CONDUCTOR
Mary E. Moore Family Assistant Conductor Chair

FIRST VIOLIN
Raymond Kobler
Concertmaster,
Eleanor and Michael Gordon Chair
Paul Manaster
Associate Concertmaster
Jeanne Skrocki
Assistant Concertmaster
Nancy Coade Eldridge
Christine Frank
Kimiyto Takeya
Ayako Sugaya
Ann Shiu Tenney
Maia Jasper
Robert Schumitzky
Agnes Gottschewski
Dana Freeman
Grace Oh
Jean Kim
Angel Liu
Shalini Vijayan

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Bridget Dolkas*
Jessica Guideri**
Yen-Ping Lai
Yu-Tong Sharp
Ako Yamaguchi
Ovsep Kettendjian
Linda Owen
Phil Luna
MarlaJoy Weishaar
Robin Sandusky
Alice Miller-Wrate
Xiaowei Shi

VIOLA
Robert Becker,*
*Catherine and James Emmi Chair
Carolyn Riley
John Acevedo
Luke Maurer
Meredith Crawford
Julia Staudhammer
Joseph Wen-Xiang Zhang
Pamela Jacobson
Cheryl Gates
Margaret Henken

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

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

FLUTE
Sharon O’Connor
Cynthia Ellis

PIGCOLO
Cynthia Ellis

OBOE
Jessica Pearlman,*
*Sue Radford Chair
Deborah Shidler

ENGLISH HORN
Lelie Resnick

CLARINET
Benjamin Lulich,*
The Hanson Family Foundation Chair
David Chang

BASS CLARINET
Joshua Ranz

BASSOON
Rose Corrigan*
Elliott Moreau
Andrew Klein
Allen Savedoff

CONTRABASSON
Allen Savedoff

FRENCH HORN
Keith Popejoy*
Mark Adams
James Taylor**
Russell Dicey

TRUMPET
Barry Perkins*
Tony Ellis
David Wailes

TROMBONE
Michael Hoffman*
David Stetson

BASS TROMBONE
Robert Sanders

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
Libby Farley

ASSISTANT STAGE MANAGER
Will Hunter

* Principal
** Assistant Principal

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