



presents

SUMMER FESTIVAL 2010 AT VERIZON WIRELESS AMPHITHEATER
SATURDAY, AUGUST 7, 2010, AT 8:00 P.M.



TCHAIKOVSKY SPECTACULAR

CARL ST. CLAIR, CONDUCTOR
BENJAMIN PASTERNAK, PIANO

GLINKA Overture to *Ruslan and Ludmilla*
(1804-1857)

RACHMANINOFF Concerto No. 3 in D Minor for Piano & Orchestra, Op. 30
(1873-1943) Allegro ma non tanto
Intermezzo
Finale
BENJAMIN PASTERNAK

— I N T E R M I S S I O N —

TCHAIKOVSKY Suite from *Swan Lake (Lebedinoye ozero; Le Lac des cygnes)*,
(1840-1893) Op. 20a
Scene
Waltz
Dance of the Swans
Scene
Hungarian Dance (Czardas)
Spanish Dance
Neapolitan Dance
Mazurka
Final Scene

Overture 1812 (Ouverture solennelle), Op. 49
DAVID HOROWITZ • JIM PETERSON, *guest percussionists*

This concert is generously sponsored by



THE ORANGE COUNTY
REGISTER
Supporting Series Sponsor

Official Airline
American Airlines
250 Cities. 40 Countries.

Official Hotel
THE WESTIN
SOUTH COAST PLAZA

Official Classical
Radio Station
KUSC
CLASSICAL | *fm 91.5*

Official Pops
Radio Station
SEARCH
101 FM

Official Television Station
koce

Official Media Partner
KSCB 89.3
KSCB 89.3 FM

ABOUT THE PROGRAM

Program Notes by Michael Clive



Overture to *Ruslan and Ludmilla*

MIKHAIL GLINKA

A Favorite, or a Rarity?

Actually, it's both.

Tonight's first overture is one of the most popular orchestral showpieces on either side of the Atlantic. But even the opera fanatic next door probably hasn't heard the full-length work it comes from: *Ruslan and Ludmilla*, a charming opera that sparkles with folk airs, high adventure, and exotic modalities evoking faraway lands. Composed in 1842 by Mikhail Glinka, a romantic composer who pioneered Russian nationalism in classical music, *Ruslan* is rarely performed outside Russia. It had to wait until 1977 for its American premiere. But its overture has long been with European and American audiences — which is one reason why its joyously exuberant melodies might well sound familiar to you.

Based on a story by Pushkin (who also wrote the story of Tchaikovsky's popular opera *Eugene Onegin*), the rollicking *Ruslan* swashes every buckle of a teeming fairytale romance: when the beautiful princess Ludmilla is abducted by an evil dwarf, the brave Ruslan is just one of three princes who race to her rescue. Add a sorcerer, a magic sword, a witch, a dragon, and... well, you get the idea.

For generations, the overture to *Ruslan and Ludmilla* has been recognized as a virtually perfect concert opener: a short work with high drama, high spirits and showy flourishes that seem to fling down the orchestral gauntlet. This is music that wows listeners with playing that is loud, fast and virtuosic.

From its thunderous opening chords underscored with booming timpani, this overture is off to the races with a signature run of fifteen notes that seem to fly off the violin strings and leap into the air. The question is not just whether the string players can articulate these fleet notes in unison, but whether our ears can hear that fast. Over successive decades, performance tradition has pushed the tempo far beyond Glinka's original pace (judging from the metronome marking in early editions). In the finale, with its chords that echo the opening bars, a traditional *accelerando* pushes the pace even faster.

How fast is too fast? After you've shown your appreciation for tonight's hard-working players, you might try comparing your memory of their performance with some of those available on YouTube. They range from dissonant, slow-motion car wrecks to blazing interpretations that only dogs can hear.

Concerto No. 3 in D minor for Piano and Orchestra

SERGEI RACHMANINOFF

The Ultimate Romantic's Ultimate Concerto

Don't just listen to Rachmaninoff's third piano concerto; relax, sit back and sink into it, letting the sensuous ebb and swell of the sound surround you. His music is voluptuously melodic, and it flows from lyrical delicacy to overwhelming power in a way that seems as natural as the California surf.

If Tchaikovsky was the central and best known of the Russian romantic composers, and if Glinka was the first and the father figure, then Rachmaninoff embodied their artistic culmination. Despite his latter-day moodiness and a bit of harmonic adventur-

ism, you can hear that his style was rooted in the 1800s and in Russia as deeply as his predecessors'. But Glinka and Tchaikovsky remained in the motherland and died there in 1857 and 1893, respectively. Listening to Rachmaninoff's long, brooding lines — their sweetness tinged with melancholy — it is surprising to learn that he died just down the road from us at his home in sunny Beverly Hills as recently as 1943. Another Russian expatriate composer, Igor Stravinsky, had come to the United States in 1939, became a naturalized U.S. citizen, and spent time living in Los Angeles. But as a composer, Stravinsky already inhabited a very different, more modern era.

As a conservatory student in Moscow and St. Petersburg, Rachmaninoff focused intensively on both piano technique and composition, and he was recognized as a great pianist throughout his career; just before his death, he was touring the U.S. as a piano soloist. Even so, the quality of Rachmaninoff's playing has lately prompted re-evaluation by scholars including the eminent American music historian and critic Joseph Horowitz, placing him among a handful of the very greatest pianists who ever lived. Perhaps only so great a soloist could have written music that ranks him with Chopin in coaxing whole universes of multilayered expressiveness from his instrument. (Our soloist for this concert, Benjamin Pasternack, has also favorably caught the ear of the discerning Mr. Horowitz.)





Tonight's concerto is known to many pianists as *Rocky III* because it is so formidable a heavyweight. The difficulties lie in Rachmaninoff's unique combination of power, poetry and speed. Those huge, complex chords, thundering octaves, cascading phrases and purling legatos might be nearly impossible to play, but should sound effortless as they hold you in their thrall. It's only afterwards, when you are released from their spell, that you might wonder how in the world the pianist played them with only two hands.



Suite from *Swan Lake*

PYOTR ILYICH TCHAIKOVSKY

Enchantment by the Numbers

Some things seem never to change. Take, for example, the tribulations of earning a living as a composer. In Tchaikovsky's day, as now, receiving a commission could be the best news that a composer could possibly receive — but executing it could be the worst possible headache. Today, it might be writing for the movies; in 19th-century Russia, it was writing for the ballet.

In receiving the commission for *Swan Lake* in 1875, Tchaikovsky was hemmed in by numbers. He was expected to cue a dramatic leap or precisely time a mimed sequence to fit the dancers' needs and lim-

its. His rhythms and tempos had to conform to the demands of choreographic convention, and his seemingly inexhaustible gift for melodic invention was tailored to fit dance steps. But in listening to the movements of the Suite from *Swan Lake*, you won't detect any of these constraints. It is all pure music and pure Tchaikovsky, endlessly tuneful and thrillingly danceable. It took him about a year and a half to complete the score, and dance rehearsals — which began before he was finished — took eleven months.

Like many 19th-century story ballets, *Swan Lake* takes place in a world of enchanted forests and palaces; it is populated by nobly born humans, half-human spirits and villains with magical powers, all caught between two worlds that are far removed from everyday reality. For Tchaikovsky, the challenge was to create music that combines with the actions of wordless dancer-actors and stage designers to transform this realm of airy fantasy into a theatrical experience of authentic human emotion and conflict. Most of all, he had to frame these actions with music that would be dramatically compelling as stage accompaniment, yet worthy of performance on its own. His ballet scores met this challenge as none had before them, deepening the possibilities of dance as theater and achieving a popularity that endures to this day. Without dancers and sets, the Suite from *Swan Lake* suggests not a suite of dance movements, but a deeply atmospheric musical narrative depicting magic, menace, sacrifice and transfiguration.

Overture 1812

PYOTR ILYICH TCHAIKOVSKY

Power to the People

Aural spectacle gets no more spectacular than Tchaikovsky's "1812" Overture — one of the most beloved of all orchestral narratives, and surely the most popular piece of music ever scored for full orchestra with optional tubular bells, pipe organ and cannonade.

As musical storytelling, "1812" is so vivid that we can smell the gunpowder.

This is a work of contending forces, building tension with long crescendos. Melodic themes entwine and shift balance as if battling for control. New elements introduce themselves softly as if they were distant, then grow louder as if drawing near.

It all sounds so natural that we don't notice how Tchaikovsky does it, especially since his gift of melody can eclipse his craftsmanship. But his works tend to be watertight and formally sophisticated. In contrast with his traditionally structured symphonies and chamber pieces, his "1812" Overture and story-based symphonic poems such as *Romeo and Juliet* and *Francesco da Rimini* make deft use of leitmotifs — melodies or phrases that represent recurrent dramatic elements. In pioneering their use, the German composer Richard Wagner, a contemporary of Tchaikovsky's, set the entire world of classical music on its ear. But Wagner's operas seemed to inspire a cult of insiders while baffling outsiders, while Tchaikovsky seemed easy and intuitive to just about everyone.

The musical narrative traces Napoleon's catastrophic march toward Moscow and Russia's successful defense at the Battle of Borodino. As the overture opens, a plaintive choir of cellos and violas represents the people of Russia in their homes and churches as the invasion and their suffering escalate. Those brass-borne strains of the French national anthem, "La Marseillaise"? Those are the bad guys. They are countered by louder strains of the Russian anthem "God Save the Czar." And, of course, by the Imperial Army and its cannons — sixteen shots in all.

After the battling and the cannon fire, the initial hymn tune returns to the whole orchestra and triumphant church bells ring out. They remind us that it is not the army or the czar but the Russian people who are the hero of the "1812" Overture — as they are in Shostakovich's Symphony No. 5 depicting the siege of Leningrad, and in Mussorgsky's populist opera of czars and political intrigue, *Boris Godunov*. The common people as hero: now, there's a democratic value that any patriotic American music lover can appreciate.

ABOUT THE MUSIC DIRECTOR

CARL ST. CLAIR

In 2010–11, Music Director Carl St. Clair begins his 21st season with Pacific Symphony. 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. St. Clair's lengthy history with the Symphony 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 40 years—due in large part to St. Clair's leadership.

The 2010–11 season, the “Year of the Piano,” features numerous masterworks for keyboard performed by a slate of internationally renowned artists. The season also features three “Music Unwound” concerts highlighted by multimedia elements and innovative formats, two world premieres, and the 11th annual American Composers Festival, featuring the music of Philip Glass.

In 2008–2009, St. Clair celebrated the milestone 30th anniversary of Pacific Symphony. In 2006–07, he led the orchestra's historic move into its home in the Renée and Henry Segerstrom Concert Hall at the Orange County Performing Arts Center. 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. The Symphony received rave reviews from Europe's classical music critics—22 reviews in total.

He recently concluded his tenure as general music director and chief conduc-



tor of the German National Theater and Staatskapelle (GNTS) in Weimar, Germany, where he recently led Wagner's “Ring Cycle” to great critical acclaim. St. Clair 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 orchestras in Europe. He has also served as the general music director of the Komische Oper Berlin.

St. Clair's international career has him conducting abroad numerous 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 successfully 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.

St. Clair's commitment to the development and performance of new works

by American composers is evident in the wealth of commissions and recordings by Pacific Symphony. St. Clair has led the orchestra in numerous critically acclaimed albums including two piano concertos of Lukas Foss on the harmonia mundi label. Under his guidance, the orchestra has commissioned works which later became recordings, including Richard Danielpour's *An American Requiem* on Reference Recordings and Elliot Goldenthal's *Fire Water Paper: A Vietnam Oratorio* on Sony Classical with cellist Yo-Yo Ma. Other composers commissioned by St. Clair and Pacific Symphony include William Bolcom, Philip Glass, Zhou Long, Tobias Picker, Frank Ticheli and Chen Yi, Curt Cacioppo, Stephen Scott, Jim Self (the Symphony's principal tubist), Christopher Theofandis and James Newton Howard.

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.

Under St. Clair's dynamic leadership, the Symphony has built a relationship with the Southern California community by understanding and responding to its cultural needs. A strong advocate of music education for all ages, St. Clair has been essential to the creation and implementation of the symphony education programs including Classical Connections, *arts-X-press* and Class Act.



ABOUT THE GUEST ARTIST

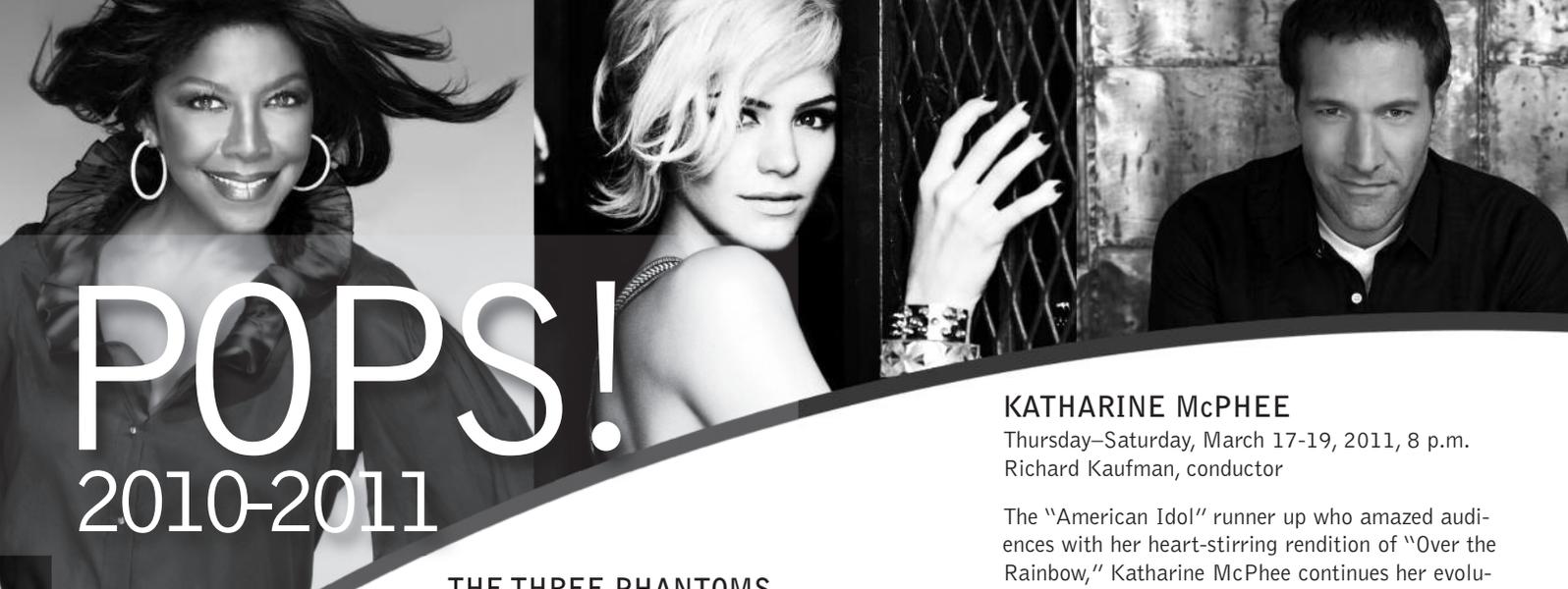


BENJAMIN PASTERNAK PIANO

Among the most experienced and versatile musicians today, the American pianist Benjamin Pasternack has performed as soloist, recitalist and chamber musician on four continents. His orchestral engagements have included appearances as soloist with the Boston Symphony Orchestra, the Philadelphia Orchestra, the Orchestre Symphonique de Québec, the Tonhalle Orchestra of Zurich, the New Japan Philharmonic, Pacific Symphony, the New Jersey Symphony, the Orchestre National de France, the SWR Orchestra of Stuttgart, the Bamberg Symphony, and the Dusseldorf Symphony Orchestra. Among the many illustrious conductors with whom he has collaborated are Seiji Ozawa, Erich Leinsdorf, David Zinman, Gunther Schuller, Leon Fleisher, and Carl St.Clair. He has performed as soloist with the Boston Symphony on more than a score of occasions, at concerts in Carnegie Hall, the Kennedy Center, in Athens, Salzburg, and Paris on their European tour of 1991, and in Sao Paulo, Buenos Aires, and Caracas on their South American tour of 1992. He has been guest artist at the Tanglewood Music Center, the Festival of Two Worlds in Spoleto, Italy, the Seattle Chamber Music Festival, the Minnesota Orchestra Sommerfest, the Festival de Capuchos in Portugal, and the Festival de Menton in France, and has been featured as soloist twice on National Public Radio's nationally syndicated show SymphonyCast.

A native of Philadelphia, Pasternack entered the Curtis Institute of Music at the age of 13, studying with Mieczyslaw Horszowski and Rudolf Serkin. He was the Grand Prize winner of the inaugural World Music Masters Piano Competition held in Paris and Nice in July 1989. Bestowed by the unanimous vote of a distinguished panel of judges, the honor

carried with it a \$30,000 award and engagements in Portugal, France, Canada, Switzerland and the United States. An earlier competition victory came in August 1988 when he won the highest prize awarded at the 40th Busoni International Piano Competition. After 14 years on the piano faculty of Boston University, he joined the piano faculty of the Peabody Conservatory of Music in September 1997.



POPS!

2010-2011

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, conductor
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.”

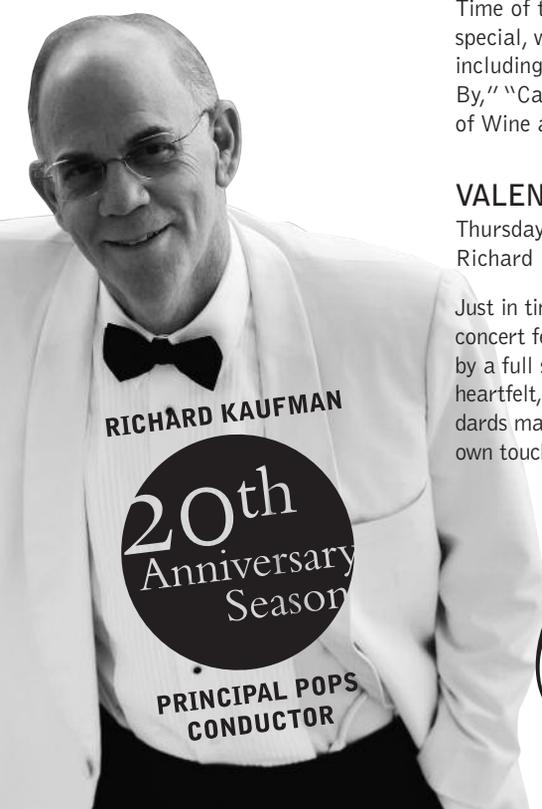
THE MUSIC OF BOND. JAMES BOND.

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.

Season-ticket packages on sale now!
(714) 755-5799

www.pacificsymphony.org



RICHARD KAUFMAN

20th
Anniversary
Season

PRINCIPAL POPS
CONDUCTOR



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



ABOUT PACIFIC SYMPHONY

Pacific Symphony is the largest orchestra formed in the United States in the last 40 years. 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 launches a significant and celebratory season in 2010–2011. The season celebrates the art of the piano, and features the continuation of the successful and acclaimed “Music Unwound” series, highlighted by visual elements, varied formats and more.

In addition, Principal Pops Conductor Richard Kaufman celebrates his 20th anniversary with the Symphony in 2010–11. The Pops season stars some of the world’s leading entertainers and is 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 Eshkenazy 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 Orchestras’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. Timothy Mangan, classical music critic for *The Orange County Register*, who accompanied the orchestra on



tour, said at the conclusion, “The tour has ended in something very close, or maybe even right on the nose, to triumph. All that happened on tour...showed that this band can really impress.”

“Pacific Symphony clearly wanted to be measured against Europe’s greatest. And they can be!”—*Neue Rhein Zeitung*, Dusseldorf, Germany.

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 Adventuresome 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, as well as 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 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

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
Kimiyo Takeya
Ayako Sugaya
Ann Shiao Tenney
Maia Jasper
Robert Schumitzky
Agnes Gottschewski
Dana Freeman
Grace Oh
Jean Kim
Angel Liu
Shalini Vijayan

SECOND VIOLIN

Bridget Dolkas*
Jessica Guideri**
Yen-Ping Lai
Yu-Tong Sharp
Ako Kojian
Ovsep Ketendjian
Linda Owen
Phil Luna
MarlaJoy Weisshaar
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

CELLO

Timothy Landauer*
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
David Parmeter
Paul Zibits
David Black
Andrew Bumatay
Constance Deeter

FLUTE

Sharon O'Connor
Cynthia Ellis

PICCOLO

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

CONTRABASSOON

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.*