ORANGE COUNTY PERFORMING ARTS CENTER
RENNÉ AND HENRY SEGERSTROM CONCERT HALL
Thursday–Saturday, November 18–20, 2010, at 8:00 p.m.
Preview talk with Alan Chapman at 7:00 p.m.

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

2010–2011 HAL AND JEANETTE SEGERSTROM FAMILY FOUNDATION CLASSICAL SERIES

MOZART & BEETHOVEN

CARL ST. CLAIR, conductor

JEFFREY BIEGEL, piano • MARIA CRISTINA NAVARRO, soprano

LORRAINE JOY WELLING, soprano • I–CHIN FEINBLATT, alto

NICHOLAS PRESTON, tenor • JASON FRANCISCO, tenor • RALPH CATO, bass

PACIFIC CHORALE — JOHN ALEXANDER, ARTISTIC DIRECTOR

MOZART
Symphony No. 34 in C Major,
K.338

Allegro vivace
Andante di molto
Allegro vivace

MOZART
Symphony No. 35 in D Major,
K.385 (Haffner)

Allegro con spirito
Andante
Menuetto
Presto

BOLCOM
Prometheus for Piano, Chorus and Orchestra (WORLD PREMIERE)

JEFFREY BIEGEL
PACIFIC CHORALE

BEETHOVEN
Fantasia in C Minor for Piano, Chorus, and Orchestra, Op. 80,
Choral fantasy

JEFFREY BIEGEL, MARIA CRISTINA NAVARRO
LORRAINE JOY WELLING, I–CHIN FEINBLATT
NICHOLAS PRESTON, JASON FRANCISCO,
RALPH CATO, PACIFIC CHORALE

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P.8 Pacific Symphony

SEGERSTROM CENTER FOR THE ARTS
Symphony No. 34 in C Major
WOLFGANG AMADEUS MOZART
(1756–1791)

Many of us who grow up loving classical music as children come to an unexpected turning point with Mozart as adults: a moment when we realize that his music is not merely beautiful entertainment, but transcendent, complex, challenging art. In musicologists’ analyses of Mozart’s symphonies — especially those deemed his “great” symphonies, with numbers higher than 25 — I’ve long suspected that this turning point is embedded in the musicologists’ writing and often results in fascinating musical insights. Some music historians have stated flatly that the great symphonies spring from the operas; others, that the piano concertos are the key to the symphonies. It might well depend upon where their musical awakening occurred.

In the case of the Symphony No. 35, the surface connections to the landmark “Haffner Serenade” are too strong to ignore. But the esthetic foundations of the Symphony No. 34 are more debatable, and are worth looking at. Mozart wrote it during a stay of about two and a half years in Salzburg, his hometown, to which he’d returned after his release from a less-than-congenial job. For the fantastically prolific Mozart, this was a relatively unproductive period, but it did produce another serenade and several symphonies including this one, which was written after spending some time away from the form.

The Symphony No. 34 is a festive, energetic work in three brisk movements, written in C major and with a prominent role for the trumpets — both factors contributing to its jovial mood. But the freely composed first movement has given rise to differing takes in musical circles: it is written in sonata form, but without an expositional repeat of the main theme and, arguably, without a traditional development, since the developmental section is built with new musical material. And since it ends with a coda that returns to the original theme, many critics compare it to the form of Italian overture of the day, which does much the same thing. The operatic Mozart?

Not entirely, according to Jens Peter Larsen writing in The Mozart Companion, edited by the great H.C. Robbins Landon and Donald Mitchell (1965); for this symphony, he brings the concerto into play. “Anyone measuring it by the ‘sonata-form’ concept…would find it almost entirely inexplicable. But if we consider it as an intermediary form, between symphony and concerto, everything falls into place.” He calls the development section, with its suppressed repetition, a “concerto episode,” and cites the repetition of the original theme in the coda as another concerto element.

You may find yourself leaning forward in your seat, or perhaps contentedly settling back, for the central andante movement. It is lovely and intimate, written in the related key of F major with elegantly sparse orchestration; only bassoons supplement the strings. “Yet it is not in the least a string quartet movement,” writes Larsen. “This movement,” he says, “…makes us think of opera…” It was a declaration that must have pleased Robby Landon.

The final movement, on the other hand, is an energetic gigue written in a lively, rhythmic Allegro Vivace. It is “again in concerto style,” according to Larsen, who cites the “well-known six-four chord, plus a trill on the dominant” toward the end of the movement. This musical construction is strongly reminiscent of a climactic moment in almost any classical concerto, when that six-four-dominant sequence signals a dramatic pause in the orchestra so the soloist can play an unaccompanied cadenza. Does it mean that this symphony falls into place as “an intermediary form, between symphony and concerto”? That’s between you and the musicologists.

Symphony No. 35 in D Major, “Haffner”
WOLFGANG AMADEUS MOZART

By 1782, when Mozart wrote his Symphony No. 35, the “Haffner,” he was living in Vienna. Like the great “Haffner” Serenade written six years earlier, it seems to have been a miracle of haste — written without interruption, sent to the copyists straightaway, and virtually forgotten in the interim. “My new Haffner Symphony has positively amazed me;” he wrote to his father after receiving a copy six months later, “for I had forgotten every single note of it. It must surely produce a good effect.” Right again, Wolfgang.

“The Haffner Symphony is midway between symphony and serenade,” writes Larsen, but here the categorization is well justified: the original score included an introductory march and a second minuet, like a typical serenade of six or eight movements, while a traditional symphony included just four or even three. But when Mozart deleted the extra sections for initial performances in Vienna, he was left with a traditional
four-movement symphony, and the “Haffner” Symphony has remained in that form.

It is suffused with the same glowing optimism that pervades the “Haffner” Serenade, and is also extraordinarily rich in melody; tunes that are not just numerous, but intense, arresting our attention and staying in our memory. In any symphony of the classical or romantic era, the composer balances the listener’s interest between the thematic subjects in each movement and what’s done to develop those subjects — inversion, variations, developmental tricks. In this symphony, Mozart has placed a great deal of emphasis on the melodies themselves: Larsen refers to its “extraordinary motivic concentration.”

From the opening of the first movement, motifs and musical gestures engross not just with their beauty, but with their drama — as in the opening melody, with its wide leaps and strong rhythmic accents. This theme dominates the entire movement, though it later combines with other motifs in a substantial, highly modulated development. The lyrical flow of the slower Andante movement that follows, with its interplay of themes one against the other, is more reminiscent of a serenade movement.

A sprightly and somewhat more pointed mood in the third movement, a minuet, continues the warmth of the serenade mood while quickening the senses for a brilliant finale: a fast-paced (Presto) movement that includes elements of the rondo — a form that piles on new themes while continually returning to the original — but fuses it with elements of sonata-style development.

But while Larsen hears a continuation of the hybrid serenade-symphony in this glittering last movement, others hear intimations of Mozart’s operas: the mood of itchy, gleeful impatience in the overture of The Marriage of Figaro, or echoes of a comical baritone aria from The Abduction from the Seraglio. If this symphony puts you in the mood for a Mozart opera, I’m right there with you.

Choral Fantasy
LUDWIG VAN BEETHOVEN (1770–1827)

It is a rarely performed pièce d’occasion that requires a novel array of musical forces including piano, full orchestra and mixed chorus. It was written to honor a little-remembered monarch, King Maximilian-Joseph of Bavaria. Yet even if you’ve never heard it before, Beethoven’s Choral Fantasy is likely to sound very familiar, because you have heard the melody that is its keystone: Beethoven reworked it in the monumental choral movement of his Symphony No. 9, the “Ode to Joy.”

For those of us who are not musical geniuses, it can be odd to hear music scholars describe Beethoven as a lesser melodist who had difficulty with this aspect of composition. Really? Are we talking about the same Ludwig van Beethoven who left the world a musical legacy that is not only profoundly great, but profoundly melodic? While hummable tunes did not flow from Beethoven with seeming effortless as they did from, say, Mozart or Saint-Saëns, he still managed to compose masterpieces and chose to fill many of them with evocative melodies developed with artistry that gives us some of the most transcendent moments in music.

Like a jazz musician who “knows the chart” of an old standard and transforms it into highly individual expression, Beethoven could start with a deceptively simple subject; put it through an expansive, often astonishing development; and make of it something intensely moving. But finding the right “deceptively simple subject” might require repeated experimentation and correction, then reworking the development before releasing an opus for publication. Even then, he was not always done: Beethoven returned to some of his own signature melodies in later works, connecting recurrent philosophical ideas with recurrent musical themes. If you can readily hear the do-re-mi scale in your mind’s ear, you can test how this creative history is manifest in the Choral Fantasy and the “Ode to Joy.”

The Choral Fantasy builds to a grand choral tribute that celebrates peace, enlightenment and nobility through art, as does the “Ode to Joy.” But while both themes begin on the third note of the scale, or “mi,” and hew to the same basic template, the “Ode to Joy” literally elevates the notes to embrace freedom and brotherhood, rising to the fifth and dominant note, or “sol.” The Choral Fantasy remains more earthbound, as if tugged downward by the tonic note “do.”

The Fantasy opens with a stately but highly virtuosic piano introduction which Beethoven himself played at the premiere in December of 1808. And it is easy to imagine the piano as the voice of the composer, first establishing the tone...
of homage to King Maximilian-Joseph, then introducing the choral theme in a highly ornamented version that is eventually taken up by the orchestra and the chorus. The conclusion unites all three elements — piano, orchestra and chorus — in a joyful apotheosis of God’s grace bestowed upon Man.

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

It is undeniable that our century and millennium have not gotten off to an auspicious start, with Sept. 11, 2001, our worldwide economic crisis, and all the ills the 20th century has foisted on the 21st. The ancient legend of Prometheus is a perfect metaphor for our time; in it the god is chained to a rock with a huge bird gnawing at his vitals, which are eternally renewed and eternally destroyed each day.

To much of the rest of the world the West is Prometheus, whose fire has fueled the technological expansion of the last 500 years — electricity, steam, oil, the atom, and the computer. The sense of power we’ve all gained thereby has simultaneously pulled us away from religion, and freed of its restraint we in the West have brought ourselves to a level of technical sophistication unknown to any other era. We’ve wedged our way into almost-divine capability, unlike Prometheus who as a god was born with it — but at a price. We are now all Prometheus, chained to our rock of technological dependency; there is no question that our unprecedented advance has given the world enormous benefits we have no desire of relinquishing — nor should we — but we are enjoined to see the dark side of this bounty.

George Gordon, Lord Byron (1788-1824) is, with Percy Bysshe Shelley and William Blake, among the first poets to speak of the new interest in science of his era. His poem Prometheus, coming as it does from the early industrial revolution, examines the antipodes we are haplessly hurled between constantly as well as the West’s altruism that has fueled so much of the modern world’s predicament. When I was requested to write the present work for the same forces as Beethoven’s Choral Fantasy, I felt the piano part would be ideal in portraying Prometheus’ eternal agony; my Prometheus is perhaps the antithesis of the joyous mood of the Beethoven you will hear tonight but is not devoid of hope, particularly if it points us to begin to understand our situation. This piece is dedicated to that hope.

The opening piano solo evoking Prometheus’s eternal struggle against his chains precedes the first stanza of Byron’s poem, in a contoured, unpitched recitation by the chorus with the piano. This is followed by an apocalyptic fanfare from the orchestra and the first statement, in falling brass triads, of the central motive of the piece; the piano returns, gently this time, with the rest of the orchestra, moving toward a climax. The subsequent solo piano passage depicting the giant bird’s attacks points toward the first movement’s quiet closing.

Movement II, marked in the score “lively; like sparks,” involves for the first time the entire ensemble of piano, chorus, and orchestra; in it Prometheus’s inescapable fate is shown. A short piano interlude derived from the work’s opening ensues, followed by the chorus and orchestra lamenting both Prometheus’s fate and Zeus’s regretful meting of his dire punishment by lightning bolts, portrayed by the piano. The movement ends on a tragic note, employing the earlier triadic motive in a quiet ending, which flows attacca into the final section.

The chorus, alone for the first time, intones “Thy Godlike crime was to be kind,” in antiphony with the brass. Here, again with piano and the rest of the orchestra, follows the meditation at the core of the poem: “Like thee, Man is in part divine, / A troubled stream from a pure source.” After the strife of the rest of Prometheus comes a peace derived from a greater understanding that I feel we will someday acquire and for which I pray fervently.

—William Bolcom

Prometheus for Piano, Chorus and Orchestra (WORLD PREMIERE)

Instrumentation: two flutes (second takes piccolo), two oboes (second takes English horn), two B-flat clarinets and bass clarinet, two bassoons and contrabassoon, four horns in F; three trumpets in C, two trombones and bass trombone, tuba, celesta, timpani, four percussionists, SATB chorus, solo piano and strings.
But baffled as thou wert from high,
Still in thy patient energy,
In the endurance, and repulse
Of thine impenetrable Sprirt,
Which Earth and Heaven could not convulse,
A mighty lesson we inherit:
Thou art a symbol and a sign
To Mortals of their fate and force;
Like thee, Man is in part divine,
A troubled stream from a pure source;
And man in portions can foresee
His ow n funereal destiny;
His wretchedness, and his resistance,
To which his Spirit may oppose
Itself— and equal to all woes,
And a firm will, and a deep sense,
Which even in torture can descry
Its ow n concenter'd recom pense,
Triumphant where it dares defy,
And making Death a Victory.

And the inexorable Heaven,
And the deaf tyranny of Fate,
The ruling principle of Hate,
Which for its pleasure doth create
The things it may annihilate
Refus'd thee even the boon to die:
The wretched gift Eternity
Was thine— and thou hast borne it well.
All that the Thunderer wrung from thee
Was but the menace which flung back
On him the torments of thy rack:
The fate thou didst so well foresee,
But would not to appease him tell;
And in they Silence was his Sentence,
And in his Soul a vain repentance,
And evil dread so ill dissem bled
That in his hand the lightnings trem bled.

Thy Godlike crime was to be kind,
To render with thy precepts less
The sum of hum an wretchedness,
And strengthen Man with his ow n mind;

But baffled as thou wert from high,
Still in thy patient energy,
In the endurance, and repulse
Of thine impenetrable Sprirt,
Which Earth and Heaven could not convulse,
A mighty lesson we inherit:
Thou art a symbol and a sign
To Mortals of their fate and force;
Like thee, Man is in part divine,
A troubled stream from a pure source;
And man in portions can foresee
His own funereal destiny;
His wretchedness, and his resistance,
To which his Spirit may oppose
Itself— and equal to all woes,
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And in his Soul a vain repentance,
And evil dread so ill dissem bled
That in his hand the lightnings trem bled.

Charming, fair and lovely, sound
The harmonies of our earthly life,
From the sense of beauty spring
Blossoms that forever bloom.

Peace and joy glide clasped in
love
Like waves in their interplay,
All that is rough and hostile
Is elevated to sublimity.

When the sound of magic rules
And sacred words are spoken,
Glorious things must then take
shape,
Night and storms resolve into
light.

Calm without, ecstasy within
Reign for all the blessed ones,
And the arts' spring sunshine
Lets light emerge from suffering.

Great thought that has pierced
the heart
Blooms forth new and fair;
The spirit that has soared on high
Hears a welcoming spirit choir.

Take then gaily, noble souls,
All the gifts of noble art,
For when love and strength are
united,
God's favor will be humankind's
reward.
In 2010–11, Music Director Carl St.Clair celebrates 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 conductor 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, Curtis Cacioppo, Stephen Scott, Jim Self (the Symphony’s principal tubist), Christopher Theofanidis 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 ARTISTS

JEFFREY BIEGEL
PIANO

Jeffrey Biegel is one of today’s most revered artists, having created a multi-faceted career as a pianist, recording artist, composer and arranger. His electrifying technique and mesmerizing touch have received critical acclaim worldwide.

Biegel’s performances set the standard in traditional repertoire. His recent recordings for Naxos, the world’s leading classical music label, include Leroy Anderson’s Concerto in C, conducted by the University Orchestra, Ellen Taaffe Zwilich’s Millennium Fantasy and the Florida State Orchestra, and a solo CD of Vivaldi’s Four Seasons. He also recorded Classical Carols on the Koch label, as well as the Complete Sonatas by Mozart on the E1 label. Most recently he recorded an all-Bach CD with Grammy-winning producer Steven Epstein newly released on the new Steinway and Sons label.

Biegel performed with Pacific Symphony earlier this year at the world premiere of Richard Danielpour’s Mirrors for Piano and Orchestra. He is currently assembling a global commissioning project for Ellen Taaffe Zwilich’s next work for piano and orchestra. Biegel’s newly created Trio21, with violinist Judy Kang and cellist Robert deMaine, will begin its inaugural season in 2011-2012 with performances of a new work commissioned by the celebrated composer Kenneth Fuchs.

Biegel’s career as a pianist has been marked by bold, creative achievements and highlighted by a series of firsts. In the late 1990s, he initiated the first live internet recitals in New York and Amsterdam, and assembled a consortium of more than 25 orchestras to celebrate the millennium with the premiere of Ellen Taaffe Zwilich’s Millennium Fantasy for Piano and Orchestra. In 2006, Biegel joined 18 co-commissioning orchestras to perform Lowell Liebermann’s Concerto No. 3 for Piano and Orchestra, which was composed exclusively for him. He has played premieres of new works and arrangements with the Boston Pops, New York Pops, the American Symphony Orchestra, the Eastern Music Festival Orchestra, as well as the symphony orchestras of Minnesota, Indianapolis, and Harrisburg, among others.

Until the age of 3, Biegel could neither hear nor speak until corrected by surgery. The “reverse Beethoven” phenomenon can explain his life in music, having heard only vibrations in his formative years. Born a second-generation American, Biegel’s roots stem from Russia and Austria. His Russian cousin, pianist Herman Koff, studied with the great Leopold Godowsky in Austria before immigrating to the United States.

Biegel currently serves on the piano faculty at the Brooklyn Conservatory of Music at Brooklyn College, a City University of New York (CUNY), and the Graduate Center of the City University of New York (CUNY). He resides outside New York City with his wife, Sharon, and his sons, Craig and Evan.

JOHN ALEXANDER
ARTISTIC DIRECTOR,
PACIFIC CHORALE

Artistic Director of Pacific Chorale since 1972, John Alexander is one of America’s most respected choral conductors. His inspired leadership both on the podium and as an advocate for the advancement of the choral art has garnered national and international admiration and acclaim.

Alexander’s long and distinguished career has encompassed conducting hundreds of choral and orchestral performances nationally and in 27 countries around the globe. He has conducted his singers with orchestras throughout Europe, Asia, the former Soviet Union and South America and, closer to home, with Pacific Symphony, Pasadena Symphony, Musica Angelica and the Los Angeles Chamber Orchestra. Equally versatile whether on the podium or behind the scenes, Alexander has prepared choruses for many of the world’s most outstanding orchestral con-
Founded in 1968, Pacific Chorale is internationally recognized for exceptional artistic expression, stimulating American-focused programming, and influential education programs. Pacific Chorale presents a substantial performance season of its own at the Orange County Performing Arts Center and is sought regularly to perform with the nation’s leading symphonies. Under the inspired guidance of Artistic Director John Alexander, Pacific Chorale has infused an Old World art form with California’s hallmark innovation and cultural independence.

Pacific Chorale is comprised of 140 professional and volunteer singers. In addition to its long-standing partnership with Pacific Symphony, the Chorale has performed with the Los Angeles Philharmonic in Disney Hall on numerous occasions. Other noted collaborations include the Hollywood Bowl Orchestra, the Boston Symphony, the National Symphony, and the Long Beach, Pasadena, Riverside and San Diego symphonies. John Alexander and the Chorale have toured extensively in Europe, South America and Asia, performing in London, Paris, Belgium, Germany, Estonia, Russia, Spain, Brazil, Argentina, Shanghai, Guangzhou, Beijing and Hong Kong, and collaborating with the London Symphony, L’Orchestre Lamoureux of Paris, the National Orchestra of Belgium, the China National Symphony, the Hong Kong Sinfonietta, the Estonian National Symphony, and the Orquesta Sinfónica Nacional of Argentina.

The Chorale’s outstanding performances can be heard on seven CDs, including Musica and Nocturne, collections of American a cappella works conducted by John Alexander; Songs of Eternity by James F. Hopkins and Voices by Stephen Paulus, conducted by John Alexander and featuring Pacific Symphony; Pacific Symphony’s Fire, Water, Paper: A Vietnam Oratorio by Elliot Goldenthal, and An American Requiem by Richard Danielpour (both recordings conducted by Carl St.Clair); and a holiday recording, Christmas Time Is Here, released on the Gothic Records label.
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.Claire. And rising star Assistant Conductor Maxim Shkeenayz 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. 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.Claire, 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, 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.Claire 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

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<td>Robert Becker,*</td>
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* Principal
** Assistant Principal
+ On Leave

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