ORANGE COUNTY PERFORMING ARTS CENTER
RENÉE AND HENRY SEGERSTROM CONCERT HALL
Thursday–Saturday, December 9–11, 2010, at 8:00 p.m.
Preview talk with Alan Chapman at 7:00 p.m.

2010–2011 HAL AND JEANETTE SEGERSTROM
FAMILY FOUNDATION CLASSICAL SERIES

RACHMANINOFF’S SECOND

MEI-ANN CHEN, conductor
KIRILL GERSTEIN, piano

TORKE
(b. 1961)
Javelin

RACHMANINOFF
(1873–1943)
Concerto No. 2 in C Minor for Piano & Orchestra, Op.18
Moderato
Adagio sostenuto
Allegro scherzando
KIRILL GERSTEIN

— INTERMISSION —

DVOŘÁK
(1841–1904)
Symphony No. 9, Op. 95, E Minor (“From the New World”)
Adagio – Allegro molto
Largo
Molto vivace
Allegro con fuoco

The December 10 performance is sponsored by Pacific Symphony League celebrating its 20th anniversary.

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The Saturday, December 11, performance is broadcast live on KUSC, the official classical radio station of Pacific Symphony.
Javelin

MICHAEL TORKE
(BORN 1961)

Instrumentation: piccolo, 2 flutes, 2 oboes, English horn, 2 clarinets, Eb clarinet, bass clarinet, 4 horns, 3 trumpets, 3 trombones, tuba, timpani, percussion, strings, solo piano. Performance time: 9 minutes.

Relatively young for a classical composer (he was born in 1961), Michael Torke enjoys an enviable position in the music world, having achieved worldwide popularity, a distinctive voice, and uncompromised critical respect. He studied composition as a graduate student at Yale, but quit to begin his professional career in New York City, where he was soon signed by music publishers Boosey and Hawkes. He also began recording with Argo/Decca, but later created his own record label, Ecstatic Records.

Often described as post-Minimalism, Torke’s style shuns the stark repetitiveness of the generation of composers who came before him. Optimism, joy, and bounteous energy are characteristic of his work, along with an inventiveness capable of surprising and delighting even listeners without absolute pitch or a graduate degree in musicology. His sparkling freshness has made him a go-to composer for commissioned ceremonial works such as tonight’s “Javelin,” which was composed in 1994 as a “sonic Olympiad” for the Atlanta Committee for the Olympics. Sit back: you’re in for a surprise.

Concerto No. 2 in C minor for Piano & Orchestra, Op. 18

SERGEI RACHMANINOFF
(1873–1943)

Classically trained pianists suffer with what might be called tap-dancer’s syndrome. Some spectacular passages sound difficult to play, but really aren’t; others sound easy, but hide virtuosic demands beneath a calm surface, unnoticed by attentive listeners. Brahms’ two piano concertos are a case in point. Their sound is serene and cerebral, and only pianists, it is said, can understand all the technical demands that make them so difficult to play.

Not so with the piano concertos of Rachmaninoff. Listening to these romantic showpieces, it’s easy to surmise that only one of the greatest pianists who ever lived could have written them. The aural effects are spectacular, and they require spectacular gifts to play: power and speed in abundance, a huge note span, blinding dexterity, the ability to delineate multiple voices, and the control to delineate subtle gradations in tempo and dynamics. Through all of that, Rachmaninoff requires the pianist to spin a silken cocoon of sound that is volup-tuous and quintessentially romantic.

Rachmaninoff was essentially a figure of the 20th century, the last of the Russian romantics. But his sound was rooted in the 1800s and in the Russian nationalist composers dating back to Glinka and Tchaikovsky. Trained as a pianist as well as a composer in Moscow and St. Petersburg, Rachmaninoff focused on the piano in composition as well as performance; of his three concertos, the Concerto No. 2 is both the most popular and the most critically admired. This is the composition that made his reputation, and that pianists and fans often call “Rocky 2.” It certainly takes a heavyweight talent to go the distance with it.

The concerto’s success was hard-won. Composed between the autumn of 1900 and the spring of 1901, the Concerto No. 2 followed by three years the dismal reception of Rachmaninoff’s first symphony, which proved a setback to his career in New York City, where he was soon signed by music publishers Boosey and Hawkes. He also began recording with Argo/Decca, but later created his own record label, Ecstatic Records.

Always subject to clinical depression, the well-born Rachmaninoff benefited from both assiduous medical care and rededication to piano composition in working to free himself from a creative stasis. In fact, the concerto was dedicated to his physician, Nikolai Dahl.

One can hear the brooding depressive as well as the ardent romantic throughout the concerto. In the first movement, marked moderato and written in C minor, an opening of intense foreboding builds through a series of powerful chiming chords in the piano. As the tension builds to a breaking point, the piano’s simulated chiming rolls into a sweeping main theme that is taken up in the violins but quickly engulfs the entire orchestra. From this moment on — indeed, from the very opening bars, with the piano’s lone voice — the concerto announces itself as a hugely scaled musical statement that balances sweeping, melancholy phrases with romantic melodies. Throughout the concerto we hear both the chilly breadth of Russia outdoors and a moody interior landscape. When a rolling theme emerges, its march tempo gives it the quality of an inexorable machine, with only the solo piano to challenge it.

Slow chords in the strings open the second movement, an adagio that moves from C minor into E major. While the
Allegro Scherzando. This movement delineates a theme through fleet, poetic arpeggios, the overall mood remains melancholy, with a short exchange between orchestra and piano developing the movement’s motifs. Yet this tinge of sadness does not overwhelm — perhaps because of the sense of romance and melodic richness that pervades the whole concerto. Its songful quality, which gave rise to two Frank Sinatra tunes based on just the first movement (“I Think of You” and “Ever and Forever”), takes full flight in the lush, gorgeous third movement, marked “I Go to Pieces!” in The Seven Year Itch.

The concerto ends in a flourish of virtuosity and optimism. The last movement, an allegro, opens with an introduction that moves away from the previous movement’s E major, where the music was lush but the emotions lingered in an atmosphere of twilit moodiness. To close, it moves from C minor to C major with ever-increasing tension and energy. The final thematic statements and coda are resolved in C major, in a loud and ecstatic finale.

Symphony No. 9, Op. 95
(From the New World)

ANTONIN DVÖRÁK
(1841–1904)

Instrumentation: piccolo, 2 flutes, 2 oboes, English horn, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, tuba, timpani, percussion, strings.
Performance time: 38 minutes.

The story of the Czech composer Antonín Dvořák’s stay in New York City from 1892 to 1895 and the composition of his Symphony No. 9, “From the New World,” represent both the triumph and tragedy in American music: a masterpiece of the symphonic literature, and an abortive struggle to cultivate a distinctively American classical style. Dvořák came to America at the invitation of Jeannette Thurber to serve as director of the National Conservatory of Music, and during his time here he responded with passionate advocacy of the richness of African American and Native American folk music traditions — as perhaps only a deeply nationalistic composer could do. Dvořák was, with Smetana and Janáček, one of the three principal composers of the Czech nationalist movement, and was the one who achieved the greatest international prominence. Steeped in the musical traditions of Europe, where composers struggled to strengthen the formal connections between academic compositions and folk roots, he was baffled by the American intelligentsia’s dismissal of folk music as primitive. In interviews he insisted that the future of American music should be founded on what were called “Negro melodies,” a classification that also included American Indian tunes. “These can be the foundation of a serious and original school of composition, to be developed in the United States,” he told an interviewer in the New York Herald. “These beautiful and varied themes are the product of the soil. They are the folk songs of America and your composers must turn to them.”

Dvořák’s Symphony No. 9 was like a manifesto demonstrating the potential of this rich folk heritage to provide the foundation for an American classical tradition that would take its rightful place in the Western classical tradition. Drawing upon Indian songs and African American spirituals, the symphony broadly captures the spirit of both traditions without specifically quoting individual melodies. Listeners everywhere recognize the distinctively American sound in “From the New World” as soon as they hear it. Yet in one of the most baffling conundrums in the history of classical music, the symphony achieved sensational popularity and acclaim while utterly failing to influence American music in the way Dvořák had hoped — a tragedy that is fascinatingly documented in Joseph Horowitz’s Classical Music in America. (Full disclosure: Joseph Horowitz is artistic advisor to the Pacific Symphony.)

The artful melding of folk melodies and classical techniques can be heard throughout the Symphony No. 9. The symphony opens with a portentous adagio that gives way to a quick allegro, with a minor key that seems to communicate the excitement of discovery and unknown frontiers. The emphasis on brasses and woodwinds, as opposed to strings, gives the movement a fresh sound that separates it from European idioms. The Czech nationalist propensity for sketching landscape in music is evident in this movement, but the landscape itself — with its rocks, crags and rushing
know that in gaining knowledge of the African American legacy of folk song in America — including the deeply moving “sorrow songs” combining the themes of death, loss, and physical return to the Creator — Dvořák worked with a remarkable African American named Harry Burleigh, who knew this music firsthand and whose blind grandfather was a former slave. “Goin’ Home” certainly has all the characteristics of these songs. It is likely (but not certain) that while working on the symphony, Dvořák demonstrated the melody for Burleigh, who later executed it as a song with the lyricist William Arms Fisher.

The sadness and the transcendent quality of “Goin’ Home” was perfectly suited to another of Dvořák’s primary sources for the Symphony No. 9, Longfellow’s “Song of Hiawatha.” In the symphony’s second movement, a quiet largo, this sad theme provides context for the dramatically poignant death of Minnehaha as it unfolds within her father Nokomis’ wig-wam with Nokomis on watch and Hiawatha separated from her in the forest. Is the symphony specifically programmatic, a musical retelling of Longfellow’s poem? While the idea of the sorrow song supports this idea in a general way, the frenzied scherzo that follows the second movement largo seems much more specific. Horowitz relates it to the dance of Pau-Puk-Keewis at Hiawatha’s wedding, and Hiawatha’s pursuit through the forest; wild and percussive, its whirling rhythms match both the American Indian sources Dvořák studied in the U.S. and the driving metrics of Longfellow’s poem, underlined by re-emergent timpani. It can also suggest Hiawatha’s own feelings of grief and expiation. But when Horowitz matches specific lines of Hiawatha’s dance to the music of the scherzo, and hearing their juxtaposition is irresistible, one cannot escape the conclusion that Dvořák wrote the movement as a literal dance for Pau-Puk-Keewis. Even more convincing is Horowitz’s matching of scherzo passages to Hiawatha’s chase through the woods and climactic battle with Pau-Puk-Keewis, though this music — like the rest of the symphony — can be fully enjoyed as abstract expression for its own sake.

The final movement is an allegro that moves from the scherzo’s E-minor into a triumphant E-major, the first sustained major section in the symphony. Here Dvořák seems to shift his gaze upward from a single, poignant tale to a distant horizon, presenting us with a nation’s destiny. There is a fateful quality to the clarion brasses and thundering percussion as the symphony draws to a close; in it, contemporary listeners heard a musical portrait of a young country that was youthful but vigorous and bold, ready for a place of leadership in the community of nations. The response was overwhelming. The premiere took place before Christmas of 1893 at Carnegie Hall, and contemporary newspaper accounts of the premiere evoke a scene of clamorous tribute that night and at every performance that followed. “There was no getting out of it,” Dvořák said in describing the ovation to his publisher, “and I had to show myself willy-nilly.” It was a triumph for Dvořák but not for his audiences. Two and three generations later, America’s most promising classical composers were still floundering in their attempts to create a truly American style, confounded by the richness of their folk legacy.

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

MEI-ANN CHEN
CONDUCTOR

Newly appointed music director of the Memphis Symphony Orchestra and of the Chicago Sinfonietta, Mei-Ann Chen is one of America’s most exciting and promising young conductors. The first woman to win the Malko International Conductors Competition (2005), she recently concluded a highly successful tenure as assistant conductor of the Atlanta Symphony and is currently serving a one-year appointment as assistant conductor of the Baltimore Symphony.

Chen’s guest conducting engagements include all the principal Danish orchestras, the Norwegian Radio Orchestra, Taiwan National Symphony, Chicago Sinfonietta, Rochester Philharmonic, and the symphonies of Atlanta, Bournemouth, Fort Worth, Honolulu, Memphis, Oregon, Princeton, Seattle, Toledo, Toronto and Trondheim. Awarded the 2007 Taki Concordia Fellowship, she has appeared jointly with Marin Alsop and Stefan Sanderling in highly acclaimed subscription concerts with the Baltimore Symphony, Colorado Symphony and Florida Orchestra.

Along with Pacific Symphony, Chen has upcoming debuts with the Alabama Symphony, BBC Scottish Symphony, Columbus Symphony, Edmonton Symphony, Phoenix Symphony and the Houston, Grand Teton and Wintergreen festivals.

In 2002, Chen was unanimously selected as music director of the Portland Youth Philharmonic in Oregon, the oldest of its kind and the model for many of the youth orchestras in the United States. During her five-year tenure with the orchestra, she led its sold-out debut in Carnegie Hall, received an ASCAP award for innovative programming, and developed new and unique musicianship programs for the orchestra’s members.

Born in Taiwan, Chen has lived in the United States since 1989. She holds a doctor of musical arts degree in conducting from the University of Michigan, where she was a student of Kenneth Kiesler. Prior to that, she was the first student in New England Conservatory’s history to receive double master’s degrees simultaneously in violin and conducting.

Kirill Gerstein
PIANO

Russian pianist Kirill Gerstein has quickly proven to be one of today’s most intriguing young musicians. His masterful technique, musical curiosity and probing interpretations have led to explorations of classical music and jazz, advanced degrees by the age of 20, a professorship in piano by the age of 27, and a full performance schedule at the world’s major music centers and festivals.

In January 2010, Gerstein was named the recipient of the 2010 Gilmore Artist Award. Only the sixth pianist to have been so honored, the Gilmore Award is made to an exceptional pianist who, regardless of age or nationality, possesses broad and profound musicianship and charisma and who desires and can sustain a career as a major international concert artist. He was also honored with the Avery Fisher Career Grant in April 2010.

Highlights of Gerstein’s 2010-11 season include debuts with the Boston Symphony at Tanglewood, the Cleveland Orchestra on subscription, the St. Louis, Milwaukee, Columbus, and Nashville symphonies, Stockholm Philharmonic and London’s Philharmonia. He has re-engagements with San Francisco and Baltimore symphonies and the Philadelphia Orchestra at Saratoga; recitals at New York’s 92nd St. Y and in Portland, Maine; along with a tour to Germany and Israel with the Hagen Quartet. His first recording for Myrios Classics of recital works by Schumann, Liszt and Oliver Knussen was released in October 2010, and will be followed by a duo recital disc with Tabea Zimmermann.

Gerstein’s recent engagements in North America include performances with the Los Angeles Philharmonic, the Chicago, San Francisco, Atlanta, Detroit, Houston, Dallas, Indianapolis and Vancouver Symphonies and the St. Paul Chamber Orchestra among others; festival appearances at Chicago’s Grant Park, the Mann Music Center and Saratoga with the Philadelphia Orchestra and Blossom with the Cleveland Orchestra; and recitals in Boston, New York’s Town Hall, Cincinnati, Detroit, Vancouver and Washington’s Kennedy Center.

Internationally, Gerstein has worked with such prominent European orchestras as the Munich, Rotterdam and Royal Philharmonics, the City of Birmingham Symphony Orchestra, Dresden Staatskapelle, Zurich Tonhalle, the Finnish and Swedish Radio Orchestras, WDR Symphony Orchestra Cologne and the Deustches Symphonie Orchester Berlin, as well as with the NHK Symphony Orchestra in Tokyo and the Simon Bolivar Youth Orchestra in Caracas with Gustavo Dudamel. He has also performed recitals in Paris, Prague, Hamburg, London’s Wigmore and Queen Elizabeth Halls and at the Liszt Academy in Budapest.

Born in 1979 in Voronezh, Russia, Kirill Gerstein came to the U.S. at age 14 as the youngest student ever to attend Boston’s Berklee College of Music. He then moved to New York City to attend the Manhattan School of Music. Here he studied with Solomon Mikowsky and earned Bachelor and Master of Music degrees.

Gerstein was awarded First Prize at the 2001 Arthur Rubinstein Piano Competition in Tel Aviv, received a 2002 Gilmore Young Artist Award and was chosen as Carnegie Hall’s “Rising Star” for the 2005-06 season. He became an American citizen in 2003 and is currently a professor of piano at the Musikhochschule in Stuttgart.
Director Carl St. Clair, who marked his 20th anniversary with the orchestra during 2009-2010. The largest orchestra formed in the U.S. in the last 40 years, the Symphony is recognized as an outstanding ensemble making strides on both the national and international scene, as well as in its own burgeoning community of Orange County.

Presenting more than 100 concerts a year and a rich array of education and community programs, the Symphony reaches more than 275,000 residents—from school children to senior citizens.

The orchestra paid tribute to St. Clair’s milestone in 2009–10 with a celebratory program. 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.

The Symphony also offers a popular Pops season led by Principal Pops Conductor Richard Kaufman, celebrating 20 years with the orchestra in 2010-11. Leading entertainers and is enhanced by state-of-the-art video and sound. Each Pops season led by Principal Pops Conductor Richard Kaufman, celebrating 20 years with the orchestra in 2010-11. Leading entertainers and is enhanced by state-of-the-art video and sound. Each Pops season led by Principal Pops Conductor Richard Kaufman, celebrating 20 years with the orchestra in 2010-11. Leading entertainers and is enhanced by state-of-the-art video and sound.

Since 2006-07, the Symphony has performed in the Renée and Henry Segerstrom Concert Hall, with striking architecture by Cesar Pelli and acoustics by the late Russell Johnson. In September 2008, the Symphony debuted the hall’s critically acclaimed 4,322-pipe William J. Gillespie Concert Organ.

In 2006, the Symphony embarked on its first European tour, performing in nine cities (including Vienna, Munich and Lucerne) in three countries—receiving an unprecedented 22 highly favorable reviews.

Later that same season, the Symphony also performed, by special invitation from the League of American Orchestras, at its 2006 National Conference in Walt Disney Concert Hall in Los Angeles.

Founded in 1979 by Keith Clark with a $2,000 grant, the Symphony made its debut in December 1979 at the Plummer Auditorium in Fullerton, with Clark conducting. By 1983, the orchestra had moved its concerts to the Santa Ana High School auditorium, made its first recording and begun to build a subscriber base. Through Clark’s leadership, the Symphony took residency at the new Orange County Performing Arts Center in 1986, which greatly expanded its audience. Clark served in his role of music director until 1990.

Today 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 they can now present some of the most innovative programming in American classical music to its fast-growing, rapidly diversifying community.”

The Symphony is dedicated to developing and promoting today’s composers and expanding the orchestral repertoire through commissions, recordings, and in-depth explorations of American artists and themes at its American Composers Festival. For this work, the Symphony received the prestigious ASCAP Award for Adventurous Programming in 2005 and 2010. 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 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, and Elliot Goldenthal’s Fire Water Paper: A Vietnam Oratorio with Yo-Yo Ma.

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 instrumental training initiatives since the 2007-08 season are Pacific Symphony Youth Wind Ensemble and Pacific Symphony Santiago Strings.

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.
FIRST VIOLIN
Raymond Kobler
Concertmaster,
Eleanor and Michael Gordon Chair
Paul Manaster
Associate Concertmaster
Jeanne Skrocki
Assistant Concertmaster
Nancy Coade Eldridge
Christine Frank
Kimiyi Takeya
Ayako Sugaya
Ann Shitau 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 Kojan
Ovsep Ketendjian
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
Meredith Crawford
Luke Maurer
Julia Staudhamer
Joseph Wen-Xiang Zhang
Pamela Jacobson
Cheryl Gates
Erik Rynearson
Margaret Henken

CELLO
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 Kolligard
David Parmeter
Paul Zibits
David Black
Andrew Bumatay
Constance Deeter

FLUTE
Mercedes Smith*
Sharon O’Connor
Cynthia Ellis

PICCOLO
Cynthia Ellis

OBUE
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 Wäiles

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
+ On Leave

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