ORANGE COUNTY PERFORMING ARTS CENTER
RENÉE AND HENRY SEGERSTROM CONCERT HALL

Thursday, February 3, 2011, at 8:00 p.m.
Preview talk with Alan Chapman at 7:00 p.m.

PRESERVES

2010–2011 HAL AND JEANETTE SEGERSTROM FAMILY FOUNDATION CLASSICAL SERIES

BEETHOVEN’S PIANO CONCERTOS

CARL ST.CLAIR, conductor
ARNALDO COHEN, piano

BEETHOVEN (1770–1827)

Overture to *Fidelio*, Op. 72c

Concerto No. 1 in C Major for Piano and Orchestra, Op. 15
  Allegro con brio
  Largo
  Rondo: Allegro
  ARNALDO COHEN

— INTERMISSION —

BEETHOVEN

*Leonore* Overture No. 3, Op. 72b

Concerto No. 4 in G Major for Piano and Orchestra, Op. 58
  Allegro moderato
  Andante con moto
  Rondo: Vivace
  ARNALDO COHEN

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Beethoven's Piano Concertos
LUDWIG VAN BEETHOVEN (1770-1827)

Down through the generations, the popular conception of Beethoven has almost become a caricature of the brooding, obsessive artist. In fact, we may owe this image as much to a modern-day comic strip as to anything else: Charles Schultz's Schroeder, the child-prodigy with the striped tee-shirt and glassy stare, oblivious of the world and its social conventions, hunched over his tiny piano channeling Beethoven — always Beethoven.

The myth puts distance between us and the real Beethoven, but the music brings us closer to him — especially the piano music. By the time he was in his late twenties, Beethoven was already gaining awareness among cognoscenti as a virtuoso pianist and improviser. His five great piano concertos take us from this early period of composition, when he most clearly showed the influences of Mozart and Haydn and gained mastery of classical forms, through the late middle period, when he stretched forms and grappled with philosophical themes and historic ideas.

The piano continued to be a touchstone of Beethoven's musical thought throughout his life. His late piano sonatas stand among his boldest and most experimental works.

Overture to Fidelio, Op. 72c
Instrumentation: 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 2 trombones, timpani, strings. Performance time: 6 minutes

Even if they are indifferent to opera, there is one opera that Beethoven's admirers usually know something about — because it's the only one he ever wrote. Fidelio embodies many of the heroic themes that Beethoven addressed indirectly in his great orchestral works: the courage to defy tyranny, political freedom as a basic human right, courage in the face of adversity, the redemptive power of a just ruler. It is also a gripping story complete with harrowing privations, a daring rescue and comic relief.

Mounting these elements in a work for the lyric stage was a monumental task that suited Beethoven's compositional practice, with its numerous revisions. The years of work culminating in the premiere of a three-act version of an opera called Leonore at the Theater an der Wien in 1805, when Beethoven was 35, were only the beginning. Not until 1814 did he introduce a two-act version called Fidelio resembling the Fidelio we know today. A 17-year-old emerging musician named Franz Schubert attended the premiere at Vienna's Kärntnertortheater.

Perhaps the most surprising result of these extended revisions, and the luckiest for us, is that Beethoven's musical legacy includes no fewer than four overtures to Fidelio. These are denoted Overture to Fidelio and the Leonore Overtures Nos. 1, 2 and 3. The earliest overture, written for the 1805 premiere of Leonore, is now known as the Leonore Overture No. 2, while the Leonore Overture No. 1 was composed for an 1808 production in Prague. What we know as the Overture to Fidelio was composed for the 1814 version of the opera.

Two functions of an opera's overture are to suggest the nature of the drama about to unfold and to whet our appetite for it. The Fidelio overture performs these functions with extreme dynamic contrasts that usher us into the opera's world. The urgency of the opening bars is intensified by timpani that suggest both cannon fire and a beating heart, but this rousing opening allegro quickly leads into a slower adagio in which a horn states the theme and the woodwinds are prominent. These themes are developed in alternating statements until the combine in a coda of almost raging intensity.

Concerto No. 1 in C Major for Piano and Orchestra, Op. 15

Though this concerto was the first one Beethoven published, he composed it in 1796 and 1797, almost ten years after his Piano Concerto No. 2. He was soloist at its first performance in Prague in 1798 and played it again at his Viennese debut, in 1800. He was also working on his first symphony during this period, clearly a time when he was turning more confidently to the biggest and most challenging classical forms.

In this and the second and third concertos, but especially in the first two, we hear Beethoven strongly influenced by Mozart and Haydn, but with Beethoven's flair for the elemental, dramatic statement already in evidence. This concerto is written in the conventional three-movement pattern of fast-slow-fast, opening with a triumphant, joyful theme in the orchestra. The melody's signature is a swooping upward phrase that the entire orchestra joins in playing. Clipped and staccato in its march rhythm, the melody gives the opening an almost martial air. But when the piano enters, it plays a much gentler, more lyrical melody, with downward rather than upward phrases. This manner of opening a concerto, with the piano introducing a second theme rather than playing the first, had been pioneered by Mozart.
In the second movement, a poetic largo is shared much more intimately between piano and orchestra. The mood and the key of the movements are only distantly related, with the key signature moving to E-flat (from the first movement’s C-major) and the sound melting and songful. A pattern of stanza-and-verse responsive playing emerges between soloist and ensemble. But in the third movement, the key is once again C-major and the mood is again overwhelmingly joyful, with an allegro tempo in a double rhythm often described as “dancing.” When the movement modulates in a minor key, the mood remains joyful, spiced up with a peppery staccato theme rather than saddened or slowed. The finale comes swiftly, with emphatic, celebratory C-major chords shared by the full orchestra and soloist.

**Leonore Overture No. 3, Op. 72b**

*Instrumentation:* 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, timpani, strings. *Performance time:* 14 minutes.

In addition to setting the mood, most opera overtures from the 19th century and earlier foreshadow musical themes we’ll hear again after the curtain rises. Beethoven’s original overture for the opera that became *Fidelio*, now known as the *Leonore Overture No. 2*, certainly followed these conventions. What was his impetus for replacing it? Some music historians feel that its technical challenges, especially for the woodwinds, were too great for the performance conditions of Beethoven’s day. Others suggest Beethoven felt that the transition from the overture’s solemnity to the opera’s comical opening scenes was problematic. Whatever the reason, Beethoven removed the original overture and reworked it, and the result — the *Leonore Overture No. 3* — is one of the most beloved of orchestral showpieces. It has become a model for concert and operatic overtures.

The overture unfolds slowly, with a descending scale leading to a portentous adagio that evokes the loneliness and isolation of the male protagonist, Florestan, who has been unjustly imprisoned in a gloomy subterranean prison. The next melody we hear is one that Florestan will sing in a meditation on his predicament, “In the springtime of youth.”

But the emotional center of this soul-stirring overture is a theme that begins in the strings as an almost breathless utterance of hopeful excitement with an upward arpeggio that suddenly breaks into a thundering fortissimo. Without words and without the benefit of stage action, we know that this fervent melody stands for the possibility of rescue and vindication. With successive trumpet calls signaling the coming deliverance, followed by intensifying dynamics and a quickening pace, there is little doubt about Florestan’s ultimate triumph.

The popularity of this dramatic overture is such that it is often played as a “bonus” prelude to the second act of *Fidelio* or between the first and second scenes of Act II. But many conductors prefer to avoid this practice, feeling that the overture’s intensity and its length (usually around ten minutes) can shift the focus of the opera away from the events on stage.

**Concerto No. 4 in G Major for Piano and Orchestra, Op. 58**

*Instrumentation:* flute, 2 oboes, 2 clarinets, 2 bassoons, horns, 2 trumpets, timpani, strings, solo piano. *Performance time:* 34 minutes.

A musical rule of thumb holds that Mozart perfected the musical forms of the classical era, while Beethoven stretched them beyond the breaking point and then created new ones. Nowhere is this rule more useful than in listening to these two composers’ piano concertos. Mozart’s 30 piano concertos brought this form to a level of beauty, expressiveness and formal refinement it had never previously known. Beethoven had heard Mozart play them in concert, but did not publish his own first piano concerto until years after Mozart’s death.

Beethoven’s first three concertos are musically brilliant, and are unmistakably the work of a great composer building upon the lessons of a great predecessor. But in his Piano Concerto No. 4, Beethoven’s most ardent admirers hear the work of a composer who had fully found his compositional voice, working with musical themes that were uniquely his own and developing them in ways no other composer had ever dared.

Beethoven’s freedom and boldness are evident early in this concerto’s first movement. After the piano introduces a simple theme in G-major with just a few chords and the orchestra at rest, the orchestra breaks its silence by introducing the same theme in a different key — one only distantly related to the piano’s utterance. Throughout the movement, this simple theme is manipulated through modulations that are harmonically bold.

The second movement — slow, rhapsodic and agonized — was described by no less a pianist than Franz Liszt as a representation of Orpheus taming the furies. In contrast with the first movement, it begins with an emphatic statement in the orchestra answered by the piano, and unfolds as a conversation might, with the piano answering orchestral challenges… or perhaps, as Liszt suggested, overcoming Orphic perils that lead without interruption to a triumphant final movement. This takes the form of a rondo, with an emphatic main theme to which the piano always returns after it is interrupted by sub-themes (typically A-B-A-C-A-B-A). Hearing the jubilant return to G-major (from the movement’s C-major introduction) and the dancing rhythms of the piano, we can easily believe that Liszt was right: this is Orpheus transfiguring the world with his music.

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

CARL ST. CLAIR

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 Renee 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 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.
ARNALDO COHEN
PIANO

Brazilian-born pianist Arnaldo Cohen has a reputation for astonishing his audiences with the musical authority and blistering virtuosity of his performances. His graceful and unaffected platform manner belies playing of white-hot intensity, intellectual probity and glittering bravura technique bordering on sheer wizardry. He has performed with the Royal Philharmonic, the Bavarian Radio Symphony Orchestra, Orchestre de la Suisse Romande and the Santa Cecilia Orchestra of Rome under such leading conductors as Kurt Masur, Yehudi Menuhin and Wolfgang Sawallish.

Long in demand internationally, Cohen has entered a rarefied echelon among performers in America as well. Highlights include engagements with the Cleveland Orchestra, the Philadelphia Orchestra and the Los Angeles Philharmonic. In the 2009-10 season, Cohen performed all of the Beethoven Concerti and the Triple Concerto with Carlos Kalmar and the Oregon Symphony and returned to the Seattle Symphony to perform Rachmaninoff’s fourth concerto. He performed Rachmaninoff’s third concerto with the Jacksonville Symphony and returned to London for performances of Liszt’s second concerto with the London Philharmonic. Summer festival appearances in 2010 included Blossom, where he performed Tchaikovsky’s first concerto with the Cleveland Orchestra and Jahja Ling.

Cohen’s enthusiastically heralded interpretations of Beethoven’s concerti continue in the 2010-11 season with performances of the fourth concerto with the St. Louis Symphony, of the fifth concerto (Emperor) with the Des Moines Symphony, and all five concerti with Carl St.Clair and Pacific Symphony. Cohen’s demand as a recitalist is evidenced by many performances in North America including a critically acclaimed concert at New York’s Town Hall, as well as those in San Francisco and Philadelphia, and last season in Toronto, Richmond, and Denver. The highlight of Cohen’s 2010-11 season will be his debut at Chicago’s Symphony Center as a part of the Chicago Symphony’s recital series. Cohen will also perform in duo recitals with Romanian pianist Mihaeu Ursuleasa in Philadelphia, San Francisco, Quebec, and at Duke University. International engagements include performances in Malaysia, Singapore, Brazil, Argentina, Uruguay, and visits to the U.K. and Canada.

Cohen came to prominence after winning first prize at the 1972 Busoni International Piano Competition and making his debut at the Concertgebouw in Amsterdam. For five years, he was a member of the acclaimed Amadeus Trio and has performed with many string quartets, including the Lindsay and Chillingirian Quartets. He began his musical studies at age 5, graduating from the Federal University of Rio de Janeiro with an honors degree in both piano and violin, while also studying for an engineering degree. He became a professional violinist in the Rio de Janeiro Opera House Orchestra while continuing piano studies with Jacques Klein, a disciple of the legendary American pianist William Kapell. Cohen pursued further training in Vienna with Bruno Seidlhofer and Dieter Weber.

Cohen is the recipient of an honorary fellowship awarded by the Royal Northern College of Music in Manchester, and until recently held a professorship at the Royal Academy of Music in London. After living in London for 23 years, he relocated to the United States in 2004, where he holds a full professorship at the Jacobs School of Music at Indiana University.

ABOUT THE ARTISTS

RAY CHEN
VIOLIN

Winner of the Queen Elisabeth Competition (2009) and the Yehudi Menuhin Competition (2008), Ray Chen is among the most compelling young violinists today. His recent performances, including debut recitals at the Kennedy Center in Washington D.C. and the Merkin Hall in New York, have enraptured both the audiences and the critics.

Born in Taiwan and raised in Australia, Chen was accepted to the Curtis Institute of Music at the age of 15, where he continues to work with Aaron Rosand on expanding his repertoire. Chen plays the “Huggins” Stradivarius, on loan from the Nippon Music Foundation, and the 1721 Stradivarius known as “The Macmillan,” provided as part of the award for winning the 2008-09 Young Concert Artists International Auditions in New York.

Chen’s performance of Bach’s Double Violin Concerto became the much-discussed highlight of the 2009 Aspen Music Festival. Maestro Vengerov, who met Chen while serving on the jury of the Menuhin Competition in Cardiff, immediately engaged him to perform with the Mariinsky Theatre Orchestra in St. Petersburg as well as at the opening concert of the following Menuhin Competition, in April 2010 in Oslo.

Chen’s upcoming engagements include a performance with the Taipei Symphony at this year’s World Expo in Shanghai, a North American orchestral debut with the New Jersey Symphony as well as concerts with the Orchestre National de Lille, Deutsche Symphonie Berlin and Sydney Symphony. Chen will also be the featured soloist of the Rostropovich Festival in Moscow.
Pacific Symphony, celebrating its 32nd season in 2010–11, is led by Music Director Carl St.Clair, who marked his 20th anniversary with the orchestra during 2009–2010. The largest orchestra formed in the 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 season featuring inventive, forward-thinking projects. These included the launch of a new series of multimedia 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. The Pops series stars some of the world's leading entertainers and is enhanced by Pacific Symphony’s dynamic music director, as well as by 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.

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.

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**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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| Raymond Kobler | Robert Becker,*  
Concertmaster,  
Eleanor and Michael Gordon Chair | Cynthia Ellis | Robert Sanders |
| Paul Manaster | Carolyn Riley  
Associate Concertmaster | Jessica Pearlman,*  
Sue Radford Chair | James Self * |
| Jeanne Skrocki | John Acevedo  
Assistant Concertmaster | Deborah Shidler + | Todd Miller * |
| Nancy Coade Eldridge | Meredith Crawford  
Kimiyo Takeya | ENGLISH HORN | Cliff Hulling |
| Christine Frank | Luke Maurer  
Ayako Sugaya | Lelie Resnick | James Self * |
| Ann Shiau Tenney | Julia Staudhammer  
Maia Jasper | CLARINET | Todd Miller * |
| Robert Schumitzky | Joseph Wen-Xiang Zhang  
Agnes Gottschewski | Benjamin Lulich,*  
The Hanson Family Foundation Chair | Percussion |
| Dana Freeman | Pamela Jacobson  
Cheryl Gates | David Chang | Robert A. Slack * |
| Grace Oh | Erik Rynereson  
Jean Kim | BASS CLARINET | Michelle Temple |
| Angel Liu | Margaret Henken  
Shalini Vijayan | Joshua Ranz | Sandra Matthews * |

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| Kevin Plunkett**  
John Acosta | Elliott Moreau  
Robert Vos | CONTRABASSOON | Librarian |
| M. Andrew Honea  
László Mezö | Andrew Klein  
Iain McKinnell | Allen Savedoff | Russell Dicey |
| Waldemar de Almeida | Allen Savedoff  
Jennifer Goss | CONTRABASSOON | Brent Anderson |
| Rudolph Stein | Allen Savedoff | Allen Savedoff | Libby Farley |

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| Mercedes Smith*  
Sharon O’Connor  
Cynthia Ellis | Steven Edelman*  
Douglas Basye**  
Christian Kollgaard | Keith Popejoy*  
Mark Adams  
James Taylor**  
Russell Dicey | Barry Perkins*  
Tony Ellis |
| | David Parmeter  
Paul Zibits  
David Black  
Andrew Bumatay  
Constance Deeter | James Taylor**  
Russell Dicey | David Wales |

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<td>* Principal</td>
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<td>Deborah Shidler +</td>
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The musicians of Pacific Symphony are members of the American Federation of Musicians, Local 7.