BEETHOVEN'S PIANO CONCERTOS

CARL ST. CLAIR, conductor
ARNALDO COHEN, piano

BEETHOVEN
Symphony No. 7 in A Major, Op. 92
(1770–1827)

Poco sostenuto — Vivace
Allegretto
Presto
Allegro con brio

— INTERMISSION —

BEETHOVEN
Concerto No. 5 in E-flat Major for Piano and Orchestra, Op. 73, Emperor

Allegro
Adagio un poco mosso
Rondo: Allegro

ARNALDO COHEN

This performance is generously sponsored by Ellie and Mike Gordon.

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The Pacific Symphony broadcasts are made possible by a generous grant from US Bank.

SEGERSTROM CENTER FOR THE ARTS
Beethoven’s Piano Concertos

LUDWIG VAN BEETHOVEN
(1770–1827)

Symphony No. 7 in A Major, Op. 92

Instrumentation: 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, timpani, strings.
Performance time: 36 minutes.

Beethoven’s nine symphonies are not just a succession of masterpieces at the center of the orchestral repertoire; they are also constantly excerpted in settings far outside the concert hall. So they sound familiar even to those of us who didn’t grow up knowing them, and if we can’t immediately identify them by number, we can make an educated guess. One hint from the experts: if the sound has even a hint of elegance and classical restraint… if there is a sense of symmetry about the construction… then it’s an even-numbered symphony. If it thunders with intense dynamics, broods over the world is at stake… then it’s an odd-numbered symphony.

Beethoven’s seventh is true to this pattern, and even if you think you don’t know it, you can locate it in the canon: not the martial, politically charged Eroica (No. 3), or the ever-familiar fifth with fate knocking at its door, or the Ode to Joy (No. 9) — but definitely an odd-numbered symphony. The opening sounds important and grave, and it unfolds like a series of first movements, with every bar seeming familiar and somehow emphatic. It could only be No. 7.

In the first movement we hear a tense balance between the urgency of the opening theme and the pastoral melody with which it alternates. But this soon opens onto a lively vivace that begins gently and gathers momentum until it threatens to burst with its own exuberance. This level of almost explosive energy is sustained throughout the symphony, with few sustained passages of slowness to offset the sense of vigor; every movement is marked for speed. Richard Wagner, who saw himself as the savior of musical tradition and the only composer worthy of Beethoven’s mantle, dubbed Beethoven’s seventh “The Apotheosis of the Dance.” As a nickname, the phrase is awkward; as an accurate characterization of a towering symphony, it could hardly be better. We feel our inner selves irresistibly drawn to dance as we listen.

Beethoven began writing his seventh symphony in 1811 and completed it the following year. The huge success of the symphony’s premiere suggests that it was immediately recognized as a work of genius. Led by his friend Ignaz Schuppanzigh — the same virtuoso to whom he dedicated his violin romances — the orchestra included Johann Hummel, Giacomo Meyerbeer, Mauro Giuliani and Antonio Salieri, who were among the most prominent composers of the day. The clamorous audience demanded and received an encore of the second movement, an allegretto dominated by a gravelly intense melody of four beats per measure. In response to popular demand, an additional performance was scheduled.

Concerto No. 5 in E-flat Major for Piano and Orchestra, Op. 73, Emperor

Instrumentation: 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, timpani, strings, solo piano. Performance time: 38 minutes.

Where to begin discussing Beethoven’s Piano Concerto No. 5? The popularity of this concerto with its adoring public is such that its number, though known to all, is rarely mentioned. It is simply “the Emperor Concerto,” a nickname supplied by Beethoven’s friend and publisher Johann Cramer. No other piano concerto is more beloved, and none more powerfully combines nobility of expression with sublime beauty. Beethoven completed it in 1811, around the same time as his Symphony No. 7.

The Emperor Concerto bears the hallmarks that have grown familiar through the canon of Beethoven piano concertos: the fast-slow-fast arrangement of movements, the adherence to sonata form, the final rondo with its repeated melodic statements by the soloist. But its consistently noble character is unique. Beethoven’s rededication of the Eroica symphony (he ripped Napoleon’s name out of the autograph score) shows what he thought of emperors, but the Emperor Concerto seems aptly named for its elevated expression, which never flags.

Rather than climbing to altitude, the concerto’s opening seems already to have arrived at a great height, announcing itself with the gilded quality of a royal fanfare. After an introduction, the splendid opening theme has a sense of firmness, strongly rooted in the concerto’s tonic key of E-flat. It is balanced by a second theme that is no less noble but far softer, almost whispering its presence until the two themes reconcile. After this high-flying but worldly opening, the second-movement adagio seems to ascend still further, perhaps heavenward, stopping time with a sweet but melancholy meditation. After the end of a series of trills, listen for the second phrase of the poetic main theme: in his book The Rest Is Noise, the music critic Alex Ross identifies this as a source for Leonard Bernstein’s song “Somewhere” from the musical West Side Story.

In the final movement, the main theme is really just an arpeggio reassembled. But with each dazzling iteration, Beethoven disassembles it still further, requiring the listener to take part in the performance through active listening — just as variations on a theme may require listeners to bushwhack their way back to the original theme. As in the concerto’s opening, the main theme of the final movement has the structure and imposing character of a fanfare.

Beethoven performed his other concertos publicly, but by 1811 his increasing deafness prevented him from doing so. The premiere of the Emperor Concerto was played by pianist Friedrich Schneider in Leipzig.

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 Theoandis 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.
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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 Mihaela 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 Chilingirian Quarts. 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 Seidlofer 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.

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 Orchestra National de Lille, Deutsche Symphonie Berlin and Sydney Symphony. Chen will also be the featured soloist of the Rostropovich Festival in Moscow.
About Pacific Symphony

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 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 “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 state-of-the-art video and sound. Each Pacific Symphony season also includes Café Ludwig, a three-concert chamber music series, and “Classical Connections,” an orchestral series on Sunday afternoons offering rich explorations of selected works led by St.Clair. Assistant Conductor Maxim Shkhenazy brings a passionate commitment to building the next generation of audience and performer through his leadership of the Pacific Symphony Youth Orchestra as well as the highly regarded Family Musical Mornings series.

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

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\text{RAY CHEN} \\
\text{VIOLIN}
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Winner of the Queen Elisabeth Menuhin 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.

P.10 Pacific Symphony
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 schoolchildren 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 state-of-the-art video and sound. Each Pacific Symphony season also includes Café Ludwig, a three-concert chamber music series, and “Classical Connections,” an orchestral series on Sunday afternoons offering rich explorations of selected works led by St.Clair. Assistant Conductor Maxim Shkhenazy brings a passionate commitment to building the next generation of audience and performer through his leadership of the Pacific Symphony Youth Orchestra as well as the highly regarded Family Musical Mornings series.

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

### Viola
- Robert Becker,* Catherine and James Emme Chair
- Carolyn Riley
- John Acevedo
- Meredith Crawford
- Luke Maurer
- Julia Staudhammer
- 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 Basay,**
- Christian Kollgaard
- David Parmeter
- Paul Zibits
- David Black
- Andrew Bumatay
- Constance Deeter

### Flute
- Mercedes Smith,*
- Sharon O’Connor
- Cynthia Ellis

### Piccolo
- Cynthia Ellis

### Oboe
- Jessica Pearman,* 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
+ On Leave

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