SEGERSTROM CENTER FOR THE ARTS
RENEE AND HENRY SEGERSTROM CONCERT HALL
Thursday-Saturday, February 24-26, 2011, at 8:00 p.m. • Preview talk with Joseph Horowitz at 7:00 p.m.

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

PRESENTS
2010-2011 HAL AND JEANETTE SEGERSTROM FAMILY FOUNDATION CLASSICAL SERIES

Cathedrals of Sound
A Journey of the Spirit

Carl St. Clair, conductor • Norbertine Fathers of St. Michael’s Abbey, vocalists • Paul Jacobs, organ
Joseph Horowitz, writer and producer • Kathy Pryzgoda, lighting director

Bruckner the Man
Joseph Horowitz, Nick Ullett, actor, Jenny O’Hara, actor

A Journey of the Spirit
Norbertine Fathers of St. Michael’s Abbey • Paul Jacobs

Intermission

Bruckner (1824-1896) • Symphony No. 9 in D Minor
Solemn, mysterious • Scherzo: moving, lively • Adagio: very slow, solemn

Post-concert discussion
Carl St. Clair, Paul Jacobs, Joseph Horowitz

This weekend of concerts is generously sponsored by Tara and David Troob

Cathedrals of Sound is part of Pacific Symphony’s 2010-2011 “Music Unwound” series, a three-year initiative exploring new concert formats and thematic programming. “Music Unwound” is supported by a generous grant from The Andrew W. Mellon Foundation.

Pacific Symphony proudly recognizes its Official Partners:

The Saturday, February 26, performance is broadcast live on K USC, the official classical radio station of Pacific Symphony.
The simultaneous streaming of this broadcast over the internet at lusc.org is made possible by the generosity of the Musicians of Pacific Symphony.
The Pacific Symphony broadcasts are made possible by a generous grant from The Bank.
any Pacific Symphony subscribers will remember last season’s “Music Unwound” presentation of Tchaikovsky’s Pathétique Symphony, when we invited audiences to ponder Tchaikovsky’s harried personal life and its possible pertinence to his final symphony — and to his early death nine days after its premiere. We urged you to take this music as seriously as possible as an acute personal statement. All the same, Tchaikovsky’s popular symphony — with its lush tunes and colorful orchestration — can be listened to quite casually. The same cannot be said for Bruckner’s Ninth.

In Bruckner’s time, those that ventured on this deeply personal journey of faith — whether in Vienna or Boston — were rewarded with a profound experience that can be heard in very few other musical voyages. The same holds today. In the musical capitals of the world, performances of the Bruckner symphonies are eagerly awaited as transporting events.

I myself came to Bruckner as I came to the Roman Catholic Church: with humility, devotion, and profound allegiance. For me, Bruckner’s Ninth Symphony, which we share with you this evening, is one of the supreme experiences in all art. We invite you to open your hearts to this journey of the spirit — and to share with us your findings.

Carl St. Clair
Music Director
Pacific Symphony

On Bruckner the Man

By Joseph Horowitz
Pacific Symphony Artistic Advisor

The relationship of a composer to his music — of events in a composer’s life to musical events; of a composer’s personality to his musical personality — may be oblique, even essentially irrelevant. But in the case of Anton Bruckner, man and music are one.

Bruckner the man is unignorable.

He never married. He was widely understood to have remained chaste all his life. He called his mother his “only true love.” His devout Catholicism was life-long; his marriage was with the church, and with the Almighty.

He studied composition until the age of 39, and only then embarked on a symphony. His nine numbered symphonies anchor his musical output. His religious choral works are significant achievements. He never composed a song, a sonata, a concerto, or an opera.

The stereotypical view of Bruckner the man was summarized by the worldly violinist Fritz Kreisler: “Anton Bruckner was a combination of genius and simpleton. He had two coordinates — music and religion. Beyond that he knew almost nothing. I doubt whether he could even multiply or subtract correctly.”

Bruckner had to have been more complicated than that. A beautiful reminiscence of the religious Bruckner was left by the critic Max Graf (and may be found elsewhere in this program). Other acquaintances describe Bruckner in middle age as fit and friendly. The surgeon Alexander Fränkel testified:

The oddity of his outward appearance was immediately noticeable, as was his unusual simplicity, modesty and truthfulness. Through further contact with him, one became aware of the high artistic goals this simple man strove to attain, for their own sake, as though it were as a matter of course. . . . Greatness was manifest in this man as an entirely natural, innate function . . .

But Bruckner was also subject to depressions and mental disorders. He was obsessive and distracted. According to Alma Mahler (not always reliable in such matters), he
liked to compose in his bathtub on hot days, with the score on a chair beside him. She also claimed that Bruckner once opened his door “stark naked, fresh from his tub,” to shake a lady visitor by the hand – and that “she fled, screaming.”

Bruckner’s attire was a frequent topic in Vienna. Richard Heller, a physician who cared for Bruckner during his last years, recalled:

His feet were shod in broad, almost rectangular sealskin ankle boots, with a kind of crease across the instep (he owned about thirty pairs of these shoes). Above these, he wore a pair of immensely wide, bag-like trousers. His jackets were of similar expanse and each one had its own name... The basic principal of his wardrobe was spacious and comfortable – a principle which he carried to grotesque lengths. His way of living was as simple as he himself was, and anyone who saw the Master slurring up his soup from the bowl would have thought that he was in the company of a farm-hand grown old in honorable service rather than a great composer.

Bruckner’s reverence for Beethoven was a humble leitmotif of his work and discourse. He set about composing a Ninth Symphony with Beethoven’s Ninth – in the same key of D minor (Bruckner’s favorite) – in his mind and ear. After a particular performance of another Beethoven symphony – the “Eroica” – Bruckner was observed by the music journalist Carl Hruby sunk in thought, “his gaze turned inward.” Then Bruckner said:

I think if Beethoven were still alive today, and I went to him, showed him my Seventh Symphony and said to him, “Don’t you think, Herr von Beethoven, that the Seventh isn’t as bad as certain people make it out to be – those people, who make an example of it and portray me as an idiot,” then, maybe, Beethoven might take me by the hand and say, “My dear Bruckner, don’t bother yourself about it. It was no better for me, and the same gentlemen who use me as a stick to beat you with still don’t really understand my last quartets, however much they may pretend to.”

In the years that Bruckner tackled his Ninth, his physical and mental health frayed. The composer Hugo Wolf visited Bruckner during his final days. As Wolf’s friend, the prominent Viennese musical dilettante Friedrich Eckstein, later testified:

What he saw he found deeply and uniquely moving: in a simple iron bed, almost buried in pillows, lay Anton Bruckner, his countenance pale and shrunked, his eyes fixed on the ceiling, with a blissful smile on his lips, which moved almost imperceptibly as though mouthing some seraphic song; and all the time his wasted right hand beat time softly on the counterpane, the forefinger outstretched, as if in response to a music that he alone was able to hear, transported beyond all earthly things, and already halfway to eternity.

**A Bruckner Timeline**

1824 Born near Linz, Austria, to a village schoolmaster.
1837 Accepted as a chorister at the monastery of St. Florian in Linz, where he later becomes organist.
1863 Completes his musical studies (at the age of 39); begins to compose symphonies.
1867 Becomes court organist in Vienna.
1881 Having had his first three symphonies rejected by the Vienna Philharmonic, witnesses the success of his Symphony No. 4 (the earliest Bruckner symphony in today’s mainstream repertoire).
1890 Begins to experience deteriorating health.
1891 Undertakes first concentrated work on his Ninth Symphony.
1896 Dies; buried in a crypt at St. Florian, below the great organ.
1903 Premiere of Symphony No. 9.
Bruckner: A First-Hand Account

by Hans Graf (1946)

When I entered the Renaissance Hall of the University of Vienna to study the history of music, I met musical genius for the first time, in the person of Anton Bruckner.

I have to confess that the reason I attended my first lecture was not that I knew him to be a great composer. At that time I had not yet heard his music and knew nothing about him. One day a fellow student induced me to visit the class, promising me “a lot of fun.” As no young student would decline such an invitation, I joined him; I wanted to laugh, to have the fun he promised.

Bruckner’s lectures on counterpoint were under the auspices of the Faculty of Philosophy of the University. He had then just returned from Berlin, where his Te Deum had been exceptionally well received, in spite of the abysmal lack of understanding of his art elsewhere. We greeted him enthusiastically in the customarily student fashion, stamping our feet until clouds of dust rose from the floor. The critics in Berlin had called him a second Beethoven. He related this with considerable distaste, and crossed himself, with a fervent “That, one dares not say.” He spoke in the Upper Austrian peasant dialect, different, of course, from the dialect of the Vienna of the Emperor Franz Josef, which was like the aroma of subtle spices.

Bruckner’s was the speech of this home, of his parents; it belonged to him and to his soul, like the flowers in the windows of the peasant huts, like the trout in the mountain brooks, like the wind in the inns of Upper Austria. The “fun” I had expected was only partly realized, for suddenly something happened that I shall never forget. From a near-by church the Angelus sounded; and when that little bell rang, Anton Bruckner interrupted his lecture, knelt down, and began to pray. “Ave Maria…”

I have watched the devout at their prayers in the churches of many cities, but I have never seen anyone pray as Bruckner did. He seemed to be transfigured, illuminated from within.

— Hans Graf

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when he prayed, or when he played the fragments of a new symphony at the piano (that was a prayer, too) his face took on a magnificence that was reminiscent of the busts of old Roman emperors. But his expression may best be compared with that of the Apostles in the paintings of Giorgio. He looked like an aged saint; his countenance was transformed, as that of St. Francis must have been when he knelt and prayed before the Manger.

I saw that face before me when I heard him playing the organ in the old Gothic Court Chapel — playing tenderly, with chromatic harmonies on soft registers, or setting forth powerful fugues; I saw it again when I listened to his First Symphony. And I have seen it each time I have heard his symphonies well played.

When Bruckner left the lecturer’s table and sat at the old piano which stood beside it, to play one of his symphonies, one could understand the religious background of his music. In its highest climaxes the themes are transformed into hymns. Sometimes the music sounds like a flourish of trumpets, such as Bruckner had heard at the services at St. Florian’s Monastery. Sometimes it sounds like the organ — and what are the abrupt pauses of his symphonic music if not the Elevation of the Host in the Mass, when the priest lifts up the chalice, the bell is rung thrice, and the worshiper kneels and bows his head. The concept of God descending from heaven in the final vision is the final vision in Anton Bruckner’s symphonies and the meaning of the climaxes, sounding the voice of eternity in celestial splendor of sound, soul, and song.

Mysticism also prevailed in his lectures on harmony and counterpoint. The laws of tones and their association were for him infinite laws. The fundamental steps of the bass had in his mind a cosmic importance. Thus we understand the greatness, the occasional rigidity, and the solemnity of Bruckner’s harmonies. He pondered over chords and chord associations as a medieval architect must have contemplated the mysteries of arches, rose windows, and buttresses. They were the path to the Kingdom of God.
And this musician who lived in God and whose music is a cathedral itself— with high pillars, bold arches, rich windows, and a glowing altar at which a lonely worshiper kneels and prays—was laughed at by the music critics of Vienna, and rejected by her gay, elegant, witty, and superficial society. When one of Bruckner’s “liturgical” symphonies was to be played in a Philharmonic concert in Vienna, half of the elegant audience left the hall before his composition began... By the end of the fourth movement there was not one left but some two hundred enthusiastic young standees, who cheered and braved until they were hoarse, while Bruckner stepped onto the platform and bowed, humble and childlike, with his hand over his heart, and threw kisses to Hans Richter, the conductor, and to the smiling orchestra. The fashionable audiences of the Philharmonic would decide the next day that their conduct had been justified when they read in the great newspapers that Bruckner composed “like a drunkard,” or that he was a composer who had become “confused by Wagner’s music.”

— Hans Graf, “Composer and Critic: Two Hundred Years of Music Criticism” (1946), explaining how he resolved to become a music critic “to make my contribution to the better understanding of the great masters of my time.”

About the Artistic Advisor

Joseph Horowitz has been artistic advisor to Pacific Symphony and to the orchestra’s American Composers Festival since 1999. For the 2009-10 season’s “Music Unwound” series, he wrote and produced programs exploring Tchaikovsky’s Pathétique Symphony. He has produced similar programs on Tchaikovsky, Dvořák, and Brahms for the New York Philharmonic. This season, he serves as artistic advisor to a two-week Tchaikovsky festival by the Pittsburgh Symphony and undertakes two projects for the National Symphony. His own Post-Classical Ensemble of Washington, D.C., which he co-founded eight years ago, presents festivals of music by George Gershwin, Lou Harrison, and Igor Stravinsky.

Horowitz is also the author of eight books, of which Classical Music in America: A History (2008) and Artists in Exile: How Refuge from Twentieth Century War and Revolution Transformed the American Performing Arts (2005) were both named “best books of the year” by The Economist. He annually serves as Artistic Director of the NEA Music Critics Institute at Columbia University. As director of an NEH National Education Project, he wrote a young readers book on Dvořák and America and commissioned (from Robert Winter and Peter Bodgannon) a companion interactive DVD; these were the core materials for an NEH Teacher Training workshop Horowitz directed last summer for the Pittsburgh Symphony.

In all, Horowitz has conceived and produced more than three dozen inter-disciplinary festivals for American orchestras. He has also served as executive director of the Brooklyn Philharmonic and as a music critic for The New York Times. He is the recipient of a Guggenheim Fellowship, two NEH Research Fellowships, a fellowship from Columbia University National Arts Journalism Program and a commendation from the Czech Parliament for his many explorations of Dvořák’s American sojourn.

Nick Ullett

Nick Ullett came to the United States as half of an English comedy team in the early 1960s, performing in nightclubs, concerts and television variety shows. Nowadays, he makes a living as an actor and a writer, having been one of the more bizarre of Murphy Brown’s secretaries, an irritant to Tim Allen on one of the last “Home Improvement,” the pirate jailer in Stephen Spielberg’s “Hook” and had his one man show produced at Primary Stages in New York. He is married to Jenny O’Hara.

Jenny O’Hara

Jenny O’Hara is an American actress born into a theater family in Sonora, Calif. She has worked in movies such as “Career Opportunities,” “Mystic River,” and “Matchstick Men,” and television series such as “The Facts of Life,” “My Sister Sam,” “Law & Order,” “NYPD Blue,” “ER,” “House” and “The King of Queens,” where she plays Doug Heffernan (Kevin James’s mother Janet Heffernan. She is married to Nick Ullett.
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 Segerstrom Center for the Arts. 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.
Paul Jacobs began studying the piano at the age of 23 when, on the 250th anniversary of the death of J.S. Bach, in 2000, he played the composer’s complete organ music in an 18-hour, nonstop marathon in Pittsburgh. Today, Jacobs, hailed for his solid musicianship, prodigious technique, and unflagging exuberance, is widely acknowledged for reinvigorating the American organ scene with a fresh performance style and “an unbridled joy of music-making” (The Washington Post, and the previous season, New York Magazine named him as the best organist of 2007).

Paul Jacobs began studying the piano at the age of 13. At 15 he was appointed head organist of a parish of 3,500 families in his hometown of Washington, Pa. Jacobs studied at The Curtis Institute of Music, where he double-majored in organ with John Weaver and harpsichord with Lionel Party. At Yale University, where Jacobs subsequently studied organ with Thomas Murray, he received a master of music degree and artist diploma and was awarded several honors, including Yale School of Music’s Distinguished Alumni Award. Jacobs captured first prize in numerous competitions, including the 1998 Albert Schweitzer National Organ Competition and was the first organist ever to be honored with the Harvard Musical Association’s Arthur W. Foote Award. Among his other honors, Jacobs was named the recipient of Juilliard’s 2007 William Schuman Scholar’s Chair.

Norbertine life involves the daily singing of the choir office and Mass of the Roman Catholic Church coupled to any kind of work that does not conflict with common life and the choir office. St. Michael’s was founded from the abbey of St. Michael in Csorna, Hungary. Many of the abbeys in the former Austro-Hungarian Empire had education as their chief apostolate, and St. Michael’s in California followed in this tradition — opening its doors for the first time in August 1961.

The abbey started out with seven Hungarian expatriates who had escaped the communists in 1950, and now numbers 70 confreres, with a median age of 41. Candidates for the abbey come from all walks of life, and a music background is not a prerequisite. The new member is taught to sing by his daily participation in the choir office (which takes nearly three hours on an average day, proportionately more on feast and solemn holy days) and daily 30-minute chant classes for the first years of formation.

The schola of singers sent to sing for this evening’s program consists of both priests and young men studying for the priesthood. Partially due to its emphasis on the classic elements of religious life (use of Latin in the liturgy; the wearing of traditional religious garb — the habit and ascetical practices) St. Michael’s Abbey has had a steady increase of vocations over the years and has not experienced any drop in numbers common elsewhere.

The daily schedule at the abbey begins with Matins at 5:45 a.m. and finishes at 9:15 p.m. after Compline and Benediction. All the daily prayers at the abbey are open to the public.
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 on the 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 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 Eshkenazy 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 Segerstrom Center for the Arts 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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William J. Gillespie Music Director Chair

RICHARD KAUFMANN, PRINCIPAL POPS CONDUCTOR
Hal and Jeanette Segerstrom Family Foundation Principal Pops Conductor Chair

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BASS CLARINET
Joshua Ranz

BASSOON
Rose Corrigan*
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CONTRA BASSOON
Allen Savedoff

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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
Mindyl 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.