SEGERSTROM CENTER FOR THE ARTS
RENNÉ AND HENRY SEGERSTROM CONCERT HALL

Thursday – Saturday, June 2–4, 2011, at 8:00 p.m.
Preview talk with Alan Chapman at 7:00 p.m.

ORE COUNTY’S
Pacific Symphony
CARL ST.CLAIR | MUSIC DIRECTOR
PRESENTS

2010–2011 HAL AND JEANETTE SEGERSTROM
FAMILY FOUNDATION CLASSICAL SERIES

YUJA WANG PLAYS RACHMANINOFF

CARL ST.CLAIR, conductor
YUJA WANG, piano

MARTINU
(1890–1959)
Memorial to Lidice, H. 296

RACHMANINOFF
(1873–1943)
Rhapsody on a Theme of Paganini, Op. 43
YUJA WANG

INTERMISSION

SHOSTAKOVICH
(1906–1975)
Symphony No. 5 in D Minor, Op. 47
Moderato
Allegretto
Largo
Allegro non troppo

The Thursday, June 2, concert is generously sponsored by Symphony 100
The Friday, June 3, concert is generously sponsored by Janice Johnson
The Saturday, June 4, concert is generously sponsored by Tom and Vina Williams Slattery and William J. Gillespie

Pacific Symphony proudly recognizes its Official Partners:

The Saturday, June 4, performance is broadcast live on KUSC, the official classical radio station of Pacific Symphony.
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The Pacific Symphony broadcasts are made possible by a generous grant from US Bank.
Memorial to Lidice

BOHUSLAV MARTINU
(1890–1959)

The history of classical composition in the 20th century is replete with tragically dispossessed musicians. But among these, the life of Bohuslav Martinu is especially perplexing. Born in 1890 in a village in eastern Bohemia in what is now the Czech Republic, Martinu wrote pieces in all genres from piano solos and chamber works to operas. His sparkling style integrates influences from the French composer Roussel, an early mentor, to Czech nationalism and a graceful neoclassicism uniquely his own. By the time he died in 1959, only 68 years old, he was one of the most prolific of all 20th-century composers.

So why is his work not better known and more widely programmed? Whatever the reason, Martinu’s life and works are being rediscovered lately, like those of many other composers whose art was condemned as degenerate by the Third Reich. His works are polished, imaginative, ingeniously constructed and broadly appealing; they earned the admiration of Igor Stravinsky and were championed by Serge Kousselvitzky. Martinu’s Memorial to Lidice, written in 1943 as a protest against the Nazi atrocity at the Czechoslovak town of Lidice, is a musical cry of anguish. Yet even this heartfelt lament glows with humanity and resolves in the optimism that seems to pulse beneath the surface of so much of Martinu’s music.

As a child, Martinu showed all the early signs of a violin prodigy in a culture that esteemed classical virtuosos — violinists in particular. Yet despite early achievements including public performances that brought him to the conservatory in Prague for more advanced violin studies, Martinu resisted further training on the instrument. Overcoming his natural reticence, he defied his teachers and acquired a reputation for laxness. After switching his field of study to the organ, he was expelled for “incorrigible negligence” at age 19.

But Martinu was born to compose, and he had been doing so with little or no encouragement since he was 15 years old — drawing lines on blank pages when he could not obtain real staff paper. After leaving conservatory, Martinu continued to write music, publishing his first piano piece when he was only 21, in 1912. During World War I he returned to his native village, where, working as a music teacher, he avoided conscription and wrote some 120 musical scores. This set a pattern of productivity that he maintained throughout his life, producing a steady stream of compositions that integrate a wide range of musical idioms and influences into a distinctive, vigorous personal style.

Martinu settled in Paris in the summer of 1923, taking advantage of a small scholarship that afforded only an impoverished lifestyle, but that enabled him to continue composing and studying. After coming to the attention of Roussel, he gained acceptance in Parisian musical circles and continued to compose productively. His marriage to a hardworking dressmaker and stable home life gave him the freedom to focus on composing. But blacklisting by the Nazis forced Martinu to flee Paris for his life, and in 1940 he and his wife abandoned their home, possessions and his manuscripts. Traveling first to Limoges and then to Aix-en-Provence, they spent nine months wandering and sleeping wherever they could — including on more than a dozen train-station platforms. Finally, in the spring of 1941, they secured passage to New York on the SS Exeter. They arrived with no money, no English, and a handful of musical scores.

The year after Martinu and his wife arrived in the U.S., the town of Lidice in his native Czechoslovakia was destroyed in an incident that became emblematic of Nazi violence against civilians — serving, for example, as the model for an atrocity described in the Quentin Tarantino film Inglorious Basterds. The incident occurred after the assassination of S.S. officer Reinhard Heydrich, known as “Heydrich the Hangman,” who had served as regional governor in the area; after Heydrich died of injuries sustained in a bomb explosion, storm troopers mounted a night-time raid on Lidice, killing every man in the village, deporting the women and children, and burning every building and human artifact. Nothing remained after the destruction — not even the village cemetery.

Martinu’s Memorial, written just 14 months after the destruction of Lidice, was the first of many international remembrances dedicated to the village. Its haunting sound stems from its bitonality, with two very close yet conflicting keys — C minor and C-sharp minor — set against each other, echoing like ghosts. The Memorial’s development quotes the traditional slavic hymn to Saint Wenceslaus, the patron saint of Bohemia, as well as a triumphant theme...
from the first movement of Beethoven’s Symphony No. 5.

Today, Lidice remains an international symbol — not only of destruction, but also of rebirth and for hope for international understanding. It has been rebuilt incorporating a large commemorative rose garden donated by the citizens of Great Britain.

Rhapsody on a Theme of Paganini
SERGEI RACHMANINOFF
(1873–1943)

Was Rachmaninoff the greatest pianist who ever lived? We will never know. But this unanswerable question is the subject of renewed interest among music historians and keyboard fanciers.

Not so long ago, the thrilling power and sheer dazzle of Rachmaninoff’s piano works, along with their gloriously lush, unrestrained romanticism, began to encounter resistance from some piano purists. But listeners who cherish great pianism have joined with scholars who have rediscovered lost Rachmaninoff piano rolls, reconsidered his recordings, and reevaluated contemporary accounts of his concerts. These reveal not just the pianist of legend with tremendous hands capable of thundering power and speed, but also a poetic, aristocratic interpreter whose subtleties in performance matched the dense layering and structural ingenuity of his compositions.

Which is not to gainsay the appeal of Rachmaninoff’s technical brilliance. In his Rhapsody on a Theme of Paganini we have a perfect convergence of all the elements of instrumental virtuosity: a melodic subject drawn from a violin caprice by Nicolo Paganini, the violinist who helped invent the very idea of the classical virtuoso superstar; an extraordinary set of 24 variations designed to showcase both compositional and performance skills; a heroic expansion of the original melody’s scale and dynamic range; and special attention to Rachmaninoff’s particular gifts as a pianist — the blazing speed and thundering power that thrilled his audiences.

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 tradition dating back to Glinka and Tchaikovsky. He trained as a performer and composer in Moscow and St. Petersburg, focusing on the piano in both disciplines. But all expectations for his future life, including his life in music, were shattered by the Russian revolution of 1917, when Rachmaninoff’s aristocratic family lost their long-held estate with its traditional way of life. He became a citizen of the United States and died here while touring as a concert pianist, just three days before his 70th birthday.

Rachmaninoff composed the Rhapsody in 1934, when he had already written four full-length concertos, and despite his frequent bouts of self-doubt, he had every reason to be confident of its success and formal excellence. Not just a collection of variations on a theme, the Rhapsody is a concertante that is formally constructed, with the 24 variations dividing themselves into three movements in which most of the variations, like Paganini’s original theme, are stated and developed in A minor. The result closely resembles a concerto with traditional fast, slow and faster movements.

Listeners who cannot quite place the formal title of the Rhapsody will immediately recognize Paganini’s familiar main subject, which is the best-known and -loved of his set of 24 violin caprices. It’s built upon a pair of peppery A-minor phrases that sound vaguely demonic, especially on the violin. The melody starts with an emphatic A and then, after a quick four-note figure, jumps up to E — then drops an octave to a lower E, repeats the four-note figure starting on E rather than A to arrive back where it began. This basic progression — start on the tonic, jump up a fifth, drop an octave and jump up a fourth to the tonic again — it often called “circular,” and it could be repeated in an endless loop if a counterbalancing phrase didn’t intervene… eventually resolving it on the same tonic note.

In Rachmaninoff’s treatment of this theme, the first ten variations form an opening movement, with another theme — a quotation of the Dies irae theme of the Latin mass — arising in variations 7, 10, 22 and 24. Variation 11 consists of a slow, poetic transition that leads us into a slow movement that moves gradually from D minor to D-flat minor, culminating in the most famous musical interlude in the entire Rhapsody, variation 18. You’ll be lost in the beauties of Rachmaninoff’s lush romanticism when this variation, vernal and ecstatic, soars forth, literally turning the original theme on its head — a direct inversion of Paganini’s original A-minor subject. Understanding its potential popularity, Rachmaninoff is reported to have quipped “this [variation] is for my agent.” It is often played as a stand-alone work.

But the entire composition, as well, has been popular since its premiere in Baltimore in 1934. When Bruno Walter led the New York Philharmonic in the Rhapsody’s first New York performance, Rachmaninoff was at the keyboard and writer Robert A. Simon commented in The New Yorker that “the Rachmaninoff variations, written with all the composer’s skill, turned out to be the most successful novelty that the Philharmonic Symphony has had since Mr. Toscanini overwhelmed the subscribers with Ravel’s Bolero.”
Symphony No. 5

**Dmitri Shostakovich**  
(1906–1975)

The Hen... the Eroica... the Jupiter... the Titan. We know many familiar symphonies by their nicknames—subtitles that, as often as not, are applied by publishers or others years after the composing is done and the creative impetus for it long gone. But the subtitle of Dmitri Shostakovich’s Symphony No. 5 is integral to the music. Created by the composer himself, it was calibrated to the millimeter in an ongoing game of brinksmanship with Soviet authorities. It can be translated as “A Soviet Artist’s Practical Creative Reply to Just Criticism.” And hiding in plain sight behind those ironic words is a symphony that is one long, contemptuous shout of protest against the Stalinist regime’s campaign of terror against the citizens of Russia and its repressive, often brutal regulation of artists.

Shostakovich’s Symphony No. 5 is perhaps the most specifically and comprehensively angry work in the symphonic literature: a “protest symphony” that critiques the conduct of an entire government. At its historic premiere in November 1937 in Leningrad, the audience recognized that critique and the suffering behind it; a tearful, tumultuous ovation continued for half an hour after the symphony ended. Meanwhile, uncomprehending Soviet officials remained convinced of the symphony’s political correctness as a “practical, creative reply to just criticism” of Shostakovich in official channels such as Pravda. The tension between Shostakovich and the bureaucrats monitoring his creative output lasted throughout his career.

Born in 1906, Shostakovich had begun to attract international attention as an important new composer by the mid-1930s. If not for his growing reputation, his brilliant opera *Lady Macbeth of the Mtsensk District* might have resulted in his exile or death rather than just censure: with its bold confrontation of psychosexual frustration, the dissatisfaction of women and the inequities of Soviet life, it offended Stalin and led to Shostakovich’s public condemnation in Pravda. Throughout the period of the Great Terror in the Soviet Union, with its mass arrests and deportations, Shostakovich knew that his compositions were under official scrutiny and could put him and his family at risk.

What did Soviet officials want from their composers? Music that was highly accessible to the proletariat and utile to the state, promoting the advantages of approved collective ideals and the values of the revolution. By the government’s reckoning, even non-programmatic music could conflict with these goals if it explored new ideas in composition, as Shostakovich wanted to do. After withdrawing his progressive fourth symphony from rehearsal with the Leningrad Philharmonic in December 1936, Shostakovich began work on his fifth. On its surface, at least, he employed more traditional techniques of composition, gambling that somehow the bureaucrats gauging his artistic usefulness would not hear the meaning behind the melodies.

Few composers have ever equaled Shostakovich’s ability to combine lyrical beauty and acid sarcasm. Although the first movement of the Symphony No. 5 begins with an unambiguous expression of suffering that could represent both pre- and post-revolutionary Russia, this musical lamentation ends with a sudden burst of fearfulness that has been called the “Stalin theme,” an explosive, two-note motif in the tympani that suggests a column of goose-stepping soldiers. Together, these themes present an all-too-familiar juxtaposition in Russian culture: the people’s suffering in the face of the unstoppable machine of state. In the third movement, this suffering culminates in a desolate outcry representing the unspeakable deprivations of the Great Terror— the countless personal experiences of exile, starvation and death.

In the fourth movement, Shostakovich’s familiar sarcasm comes to the fore in a bathetic display of fake exultation. “What exultation could there be?” Shostakovich asks in his posthumously published memoir, which was smuggled to the West after his death. “I think it is clear to everyone what happens in the Fifth. The rejoicing is forced, created under threat... it is as if someone were beating you with a stick and saying ‘Your business is rejoicing, your business is rejoicing,’” and you rise, shaky, and go marching off, muttering, “Our business is rejoicing, our business is rejoicing.” What kind of apotheosis is that? You have to be a complete oaf not to hear that.” We can be glad that Soviet bureaucrats proved to be just the oafs Shostakovich had in mind.
About the Music Director

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 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.
ABOUT THE ARTIST

YUJA WANG
PIANO

Twenty-four-year-old Chinese pianist Yuja Wang is widely recognized for playing that combines the spontaneity and fearless imagination of youth with the discipline and precision of a mature artist. Regularly lauded for her controlled, prodigious technique, Wang’s command of the piano has been described as “astounding” and “superhuman,” and she has been praised for her authority over the most complex technical demands of the repertoire, the depth of her musical insight, as well as her fresh interpretations and graceful, charismatic stage presence. Following her San Francisco recital debut, The San Francisco Chronicle wrote, “The arrival of Chinese-born pianist Yuja Wang on the musical scene is an exhilarating and unnerving development. To listen to her in action is to re-examine whatever assumptions you may have had about how well the piano can actually be played,” and The Washington Post called Wang’s Kennedy Center recital debut “jaw-dropping.”

Wang is an exclusive recording artist for Deutsche Grammophon. Her debut recording, Sonatas & Etudes, released in the spring of 2009, “suggests a combination of blazing technique and a rare instinct for poetry” wrote Gramophone Magazine, which named Wang the Classic FM Gramophone Awards 2009 Young Artist of the Year. Her second recording, Transformation, was released in spring of 2010 to great critical acclaim, and was selected by Gramophone Magazine as the July 2010 Record of the Month. Most recently, Wang collaborated with Maestro Claudio Abbado and the Mahler Chamber Orchestra to record her first concerto album featuring Rachmaninoff’s Rhapsody on a Theme of Paganini and his Piano Concerto No. 2 in C minor, released in spring 2011.

In the few short years since her 2005 debut with the National Arts Center Orchestra led by Pinchas Zukerman, Wang has already performed with many of the world’s prestigious orchestras including the Baltimore Symphony, Boston Symphony, Chicago Symphony, Dallas Symphony, Detroit Symphony, Houston Symphony, Los Angeles Philharmonic, National Symphony, New World Symphony, Philadelphia Orchestra, Pittsburgh Orchestra and the San Francisco Symphony, in the U.S., and abroad with the Tonhalle Orchestra, China Philharmonic, Filarmónica della Scala, Gulbenkian Orchestra, London Philharmonic, Nagoya Philharmonic, the NHK Symphony in Tokyo and Orchestra Mozart, among others.

In 2006 Wang made her New York Philharmonic debut at the Bravo! Vail Music Festival and performed with the orchestra the following season under Lorin Maazel during the Philharmonic’s Japan/Korea visit. In 2008 Wang toured the United States with the Academy of St. Martin in the Fields led by Sir Neville Marriner and in 2009 she performed as a soloist with the YouTube Symphony Orchestra led by Michael Tilson Thomas at Carnegie Hall. She also toured the U.S. with the Shanghai Symphony Orchestra led by Yu Long in honor of the orchestra’s 130th anniversary, and performed with the Lucerne Festival Orchestra conducted by Claudio Abbado in Beijing, the Royal Philharmonic Orchestra in Spain and in London, and the Hong Kong Philharmonic.

Wang has given recitals in major cities throughout North America and abroad, is a dedicated performer of chamber music, and makes regular appearances at festivals including the Aspen Festival, Santa Fe Chamber Music Festival, the Gilmore Festival and the Verbier Festival. She has worked with many of the world’s esteemed conductors including Claudio Abbado, Charles Dutoit, Daniele Gatti, Lorin Maazel, Kurt Masur, Antonio Pappano, Yuri Temirkanov, Michael Tilson-Thomas and Pinchas Zukerman.

Born in Beijing in 1987, Wang began studying piano at age 6, with her earliest public performances taking place in China, Australia and Germany. She went on to study at the Central Conservatory of Music in Beijing under Ling Yuan and Zhou Guangren. Following three years, from 1999 to 2001, at the Morningside Music summer program at Calgary’s Mount Royal College, Wang moved to Canada and began studying with Hung Kuan Chen and Tema Blackstone at the Mount Royal College Conservatory. In 2002, at age 15, she won Aspen Music Festival’s concerto competition and moved to the U.S. to study with Gary Graffman at The Curtis Institute of Music in Philadelphia, where she graduated in 2008. In 2006 Wang received the Gilmore Young Artist Award. In 2010 she was awarded the prestigious Avery Fisher Career Grant.
SEGERSTROM CENTER FOR THE ARTS  
RENÉE AND HENRY SEGERSTROM CONCERT HALL  
Sunday, June 5, 2011, at 3:00 p.m.

PRESENTS

CLASSICAL CONNECTIONS

CARL ST.CLAIR, conductor and host

RACHMANINOFF’S RHAPSODY

YUJA WANG, piano

MARTINU  
Memorial to Lidice, H. 296  
(1890–1959)

RACHMANINOFF  
Rhapsody on a Theme of Paganini, Op. 43  
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(1873–1943)
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 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 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 Adventuresome 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 Oration 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.
CARL STCLAIR, 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

FIRST VIOLIN
Raymond Kobler
Concertmaster, Eleanor and Michael Gordon Chair
Paul Manaster
Associate Concertmaster
Jeanne Skrocki
Assistant Concertmaster
Nancy Coade Eldridge
Christine Frank
Kimiyoko Takeya
Ayako Sugaya
Ann Shiau Tenney
Maia Jasper
Robert Schumitzky
Agnes Gottschewski
Dana Freeman
Grace Oh
Jean Kim
Angel Liu

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Bridge Dolkas*
Jessica Guideri**
Yen-Ping Lai
Yu-Tong Sharp
Ako Kojian
Ovsep Ketendjian
Linda Owen
Phil Luna
Marlajoy Weisshaar
Robin Sandusky
Alice Miller-Wrate
Xiaowei Shi

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Robert Becker,*
Catherine and James Emmi Chair
Carolyn Riley
John Acevedo
Meredith Crawford
Luke Maurer
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Pamela Jacobson
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Robert Vos
László Mezö
Ian McKinnell
M. Andrew Honea
Waldemar de Almeida
Jennifer Goss
Rudolph Stein

VIOLIN
Robert Becker,*
Catherine and James Emmi Chair
Carolyn Riley
John Acevedo
Meredith Crawford
Luke Maurer
Julia Staubhammer
Joseph Wen-Xiang Zhang
Pamela Jacobson
Cheryl Gates
Erik Rynearson
Margaret Henken

BASS TROMBONE
Robert Sanders

OBOE
Jessica Pearlman,*
Suzanne R. Chonette Chair
Deborah Shidler+

TIMPANI
Todd Miller*

TUBA
James Self*

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.