SEGERSTROM CENTER FOR THE ARTS  
RENEE AND HENRY SEGERSTROM CONCERT HALL  
Thursday – Saturday, June 9–11, 2011, at 8:00 p.m.  
Preview talk with Alan Chapman at 7:00 p.m.

PRESENTS

2010–2011 HAL AND JEANETTE SEGERSTROM  
FAMILY FOUNDATION CLASSICAL SERIES  

RHAPSODY IN BLUE

JAMES GAFFIGAN, CONDUCTOR  
ORION WEISS, PIANO

HARBISON  
(b. 1938)  
Remembering Gatsby: Foxtrot for Orchestra

GERSHWIN  
(1898–1937)  
Rhapsody in Blue  
ORION WEISS

“I Got Rhythm” Variations for Piano and Orchestra  
ORION WEISS

— INTERMISSION —

RACHMANINOFF  
(1873–1943)  
Symphony No. 2 in E Minor, Op. 27

Largo – Allegro moderato  
Allegro molto  
Adagio  
Allegro vivace

The Thursday, June 9, concert is generously sponsored by Catherine and Jim Emmi

Pacific Symphony proudly recognizes its Official Partners:

Official Airline  
American Airlines®

Official Hotel  
THE WESTIN SOUTH COAST PLAZA COSTA MESA

Official Television Station  
PBS SoCal

The Saturday, June 11, performance is broadcast live on KUSC, the official classical radio station of Pacific Symphony.  
The simultaneous streaming of this broadcast over the internet at kusc.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  
usbank.
What is it about the foxtrot? Is it simple or suggestive? Innocent or seductive? Retro or timeless? The atmospheric sway of the foxtrot quickly draws us into its own world, and it also links two distinguished American composers who would seem to have little else in common: John Harbison and John Adams. Both have Pulitzer Prizes and many other honors to their credit, and both have written operas for which they composed foxtrots, then withdrew them. And in both cases, the withdrawn foxtrot has gained stand-alone popularity in the orchestral repertoire: John Harbison’s Remembering Gatsby: Foxxtrot for Orchestra, originally conceived for his opera The Great Gatsby; and John Adams’ The Chairman Dances, which he held out of his “current-event opera” Nixon in China.

The success of these operatic foxtrots is hardly surprising: though they inhabit different worlds, the music makes both easy to envision — we dance to them in our minds, absorbed in their evocations of time and place as well as their classic rhythms. Commenting on a 2008 program when she programmed Remembering Gatsby in Ohio, the conductor Susan Davenny Wyner noted, “I love… musical adventures that take us into powerful emotional worlds, and at the same time are fun and catch us by surprise… The Foxtrot starts with solemn, grand sonorities and then suddenly breaks into a 1920s-style tune with its own dance band.”

Harbison’s talent and eclecticism equipped him well to capture the nostalgic moods of The Great Gatsby, a commission from the Metropolitan Opera. In addition to the Pulitzer, he also received a MacArthur Foundation “genius” grant and the Heinz Award in the Arts and Humanities. He has written commissions for the Chicago Lyric Opera, the New York Philharmonic, the Chicago Symphony, the Boston Symphony, the Los Angeles Philharmonic, the Chamber Music Society of Lincoln Center, and the Santa Fe and Aspen festivals in genres including string quartets, symphonies, ballets, operas and choral works. Together they are characterized by a remarkable range and variety of styles that fanfare magazine described as “original, varied, and absorbing — relatively easy for audiences to grasp and yet formal and complex enough to hold our interest through repeated hearings.”

Harbison composed Remembering Gatsby for the Atlanta Symphony and its music director, Robert Shaw, in 1985 — 14 years before his opera, which he temporarily discontinued, finally premiered at the Met. “After I abandoned the project,” he told his publisher Schirmer’s, “I sometimes ran across musical images (in my sketchbooks) and fragrances from the novel (in my senses). A few of these were brought together in this orchestral foxtrot.”

The work lasts approximately eight minutes, beginning with a cantabile passage for full orchestra representing Gatsby’s haunting vision of the green light on Daisy’s dock. Then the dance begins — “first with a kind of call to order,” says Harbison, “then a ’20s tune I had written for one of the party scenes, played by a concertino led by a soprano saxophone. The tune is then varied and broken into its components, leading to an altered reprise of the call to order, and an intensification of the original cantabile.”

Closing the dramatic frame of the dance, Harbison provides a brief coda that combines some of the motifs and refers fleetingly to the ringing telephone and honking car horns that were instruments of Jay Gatsby’s fate. And Harbison’s comments to Schirmer’s add a poignant resonance connecting his own life’s narrative to Gatsby’s: “My father, eventually a Reformation historian, was a young show-tune composer in the ’20s, and this piece may also have been a chance to see him in his tuxedo again.”

Rhapsody in Blue, and Variations on “I’ve Got Rhythm”

George Gershwin (1898–1937)

We all know George Gershwin, or at least we think we do: the American troubadour who wrote “Swanee” when he was 19 and never looked back. The magician of musical theater whose endless torrent of melodies lit the lights of Broadway. The serious classical composer of the Concerto in F and Porgy and Bess, whose Rhapsody in Blue defined a new genre of composition uniting jazz and European idioms. Tirelessly prolific, Gershwin was not yet 39 when he died in 1937, seemingly having lived more life and written more music than most composers could
in two or three lifetimes. His career spanned Tin Pan Alley, the legitimate theater and the opera house. Which was the real George Gershwin? And now, 113 years after his birth, what is his place in classical music?

To answer unanswerable questions such as these, critics and music historians often start with the magisterial writings of the late Nicolas Slonimsky, whose brilliantly concise descriptions and razor-edged judgments made distinguished musicians tremble — even, it was said, if they had been dead for hundreds of years. Slonimsky’s use of adjectives was so precisely barbed that it inspired a cult of musical detectives who sought to decode the language in the thousands of articles he edited for *Baker’s Biographical Dictionary of Musicians*, a standard reference in the profession. They focused on the first two or three words of any given entry, where Slonimsky was liable to embed a veiled value judgment — often of extreme harshness. For example, here is how he opens his entry on Tchaikovsky (quoted from the seventh edition, published in 1984:

> Tchaikovsky, Piotr Ilyich, famous Russian composer; b. Votkinsk, Viatka district, May 7, 1840;

By limiting his description to the word “famous,” Slonimsky was damning with faint praise, implying that Tchaikovsky is popular but overrated. And here is how he opens his entry on George Gershwin:

> Gershwin, George, immensely gifted American composer; b. Brooklyn, N.Y., Sept 26, 1898;

With the words “immensely gifted,” Slonimsky uses Gershwin’s prodigious talent as a springboard to position him editorially in the pantheon of composers.

Boulangar, who helped scores of prominent composers find their own distinctive voice, reportedly advised Gershwin that she had nothing to teach him and sent him home to continue composing.

Despite the insecurity that continually drove him to seek validation from theoreticians with classical credentials, Gershwin’s career was an unbroken string of successes in both the classical and popular realms — setting a precedent that would later be followed by other Americans including Leonard Bernstein, Andre Previn, John Williams and Alex North. His *Rhapsody in Blue* is still described by many as the most popular and widely performed of all American classical works.

Gershwin composed *Rhapsody in Blue* as a commission for the influential conductor/producer Paul Whiteman, who asked him for a piece with the characteristics of a classical piano concerto, but suitable for inclusion in an all-jazz concert. Scored for solo piano and jazz band, *Rhapsody in Blue* combines elements of classical music with jazz effects and formal elements including “blue notes” — especially flattened third and seventh notes of the diatonic scale.

Its premiere, when Gershwin was 25, took place in New York with the Palais Royal Orchestra under Paul Whiteman’s baton. Billed as “An Experiment in Modern Music,” the event attracted luminaries as John Phillip Sousa and Sergei Rachmaninoff. It was, as the title suggests, long and tedious, with a repetitive program and didactic commentary by Whiteman himself. The audience’s attention was reportedly wandering until the *Rhapsody*’s opening clarinet glissando brought an electrified hush to the hall.

Not surprisingly, the work’s melodic richness and the rhythmic drive of its brilliantly animated development kept them spellbound.

According to the account that
Gershwin reported to his first biographer, Isaac Goldberg, the *Rhapsody* was inspired by a train ride he took only five weeks before the piece was due. “It was on the train, with its steely rhythms, its rattle-ty bang, that is so often so stimulating to a composer — I frequently hear music in the very heart of the noise… And there I suddenly heard, and even saw on paper — the complete construction of the *Rhapsody*, from beginning to end.”

Gershwin composed his Variations on “I’ve Got Rhythm” on commission for a concert tour by the Leo Reisman Orchestra and dedicated it to his brother Ira, one of the most gifted lyricists America ever produced. Recognized as a gifted poet and lyricist since his college days, Ira Gershwin proved his wit and versatility in numerous Broadway collaborations with his brother including *Girl Crazy*, the source of the melody for “I’ve Got Rhythm”… though, perhaps inevitably, his career was overshadowed by that of his brother.

The Variations begin with a distinctive repeated four-note figure in the clarinets — the four notes of the five-note pentatonic scale that comprise the opening bar of the song. The variations that follow sparkle with wit in divergent styles, including a waltz and a jazz iteration. The “oriental” variation leverages the Asian pentatonic scale in which the original song is written.

**Symphony No. 2**

**SERGEI RACHMANINOFF**  
(1873–1943)

Sergei Rachmaninoff’s phenomenal virtuosity as a pianist and his compositional grasp of the piano, which enabled him to explore this instrument’s expressive capabilities as few composers ever could, were counterbalanced by an almost superstitious fear of the symphonic form. As if colleagues and friends might forget that he considered himself no symphonist, he took every opportunity to remind them.

But if he is known primarily as a creator and interpreter of music that showcases the piano, his avoidance of the symphony was neither justified nor absolute. It may have stemmed from the harsh critical reception for his Symphony No. 1, which was daring in its almost brutal melodic subjects and wide-open harmonies — dramatically effective to modern ears, but perhaps shockingly unrefined in late 19th-century Russia. Modern reconsiderations of the symphony’s premiere suggest that problems with its musical preparation may have undermined the performance of a work that is both novel and powerful.

![Image](Image 207x233 to 372x369)

Such speculation serves to remind us that Rachmaninoff was essentially a figure of the 20th century, the last of the Russian romantics, whose 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.

After the failure of his first symphony, it took 10 years for Rachmaninoff to essay the form again. He composed his Symphony No. 2 in 1906 and 1907, conducting the premiere in St. Petersburg in 1908. Its length was formidable — the performance lasted more than an hour, including a first-movement repeat that is often cut in modern readings.

Filled with emotional contrasts, the symphony displays Rachmaninoff’s gift for melody and dramatic invention to great advantage. The first movement casts a pall of intense mystery, vacillating between stormy conflict and serene vision, followed by a second-movement scherzo that Rachmaninoff described as “vigorously to the point of abandon.” The deeply introspective, languorous third movement — with its dreamy clarinet reverie that harks back to the first movement — is full of melodic riches, including the sources for pop songs like “Never Gonna Fall in Love Again” and “If I Ever Forget You.”

In Russian symphonic tradition, the symphony’s fourth movement recapts the thematic subjects exposed in the earlier movements, bringing them to dramatic resolution. The movement’s finale, a vigorous allegro vivace, concludes the symphony with a sense of grandeur and triumph.

Considering the expressive power of Rachmaninoff’s symphonies, did he perhaps protest too much regarding the burdens of symphonic form? It seems likely. In retrospect it would seem he wrote four highly successful symphonies that capture the spirit of late romanticism on a grand scale. The same could be said of Johannes Brahms, who felt equally bedeviled by the form but was an acknowledged master of it.
About the Artists

James Gaffigan
Conductor

Hailed for the natural ease of his conducting and the compelling insight of his musicianship, James Gaffigan is considered by many to be the most outstanding young American conductor of his generation. He was recently appointed chief conductor of the Lucerne Symphony Orchestra and principal guest conductor of the Netherlands Radio Philharmonic Orchestra, both positions beginning in the 2011-12 season. As a guest conductor, he is in high demand, working with leading orchestras and opera houses throughout the United States and Europe.

In the United States, Gaffigan’s guest engagements have included the Philadelphia Orchestra, the Chicago, St. Louis, Cincinnatti, Indianapolis, Minnesota, Dallas, Detroit, Houston, Baltimore and National symphonies and the St. Paul Chamber Orchestra. In Europe, he has worked with the Munich Philharmonic, Rotterdam Philharmonic, Deutsches Symphony Orchestra (Berlin), City of Birmingham Symphony Orchestra, Zurich Tonhalle Orchestra, Bournemouth Symphony, Camerata Salzburg, Orchestra of the Age of Enlightenment, the Leipzig and Stuttgart Radio Orchestras and the Gürzenich Orchestra (Cologne) among others.

In the 2010-11 season, he returns to the Leipzig and Stuttgart Radio Orchestras, Munich Philharmonic, Iceland Symphony, Bournemouth Symphony, DSO Berlin, Qatar Philharmonic, Cincinatti, Houston and Indianapolis, orchestras. This season he will make his debut with the Milwaukee Symphony, Dresden Staatskapelle, Scottish Chamber Orchestra, Sao Paolo Symphony, Tokyo Metropolitan Symphony, Sydney Symphony, Seoul Philharmonic and Monte Carlo Philharmonic Orchestras.

Increasingly active as an opera conductor, this season Gaffigan conducts The Marriage of Figaro at the Houston Opera. He first made his professional opera debut at the Zurich Opera in 2005 conducting La Bohème. In the summer of 2009, he conducted Don Giovanni at the Aspen Music Festival and also led a production of Falstaff for Glyndebourne-on-Tour. He returned to the Glyndebourne Festival in 2010 to share a production of Così fan tutte with Sir Charles Mackerras as well as to Aspen to lead performances of The Marriage of Figaro.

Orion Weiss
Piano

Pianist Orion Weiss is one of the most sought-after soloists and collaborators in his generation of young American musicians. His deeply felt and exceptionally crafted performances go far beyond his technical mastery and have won him acclaim from audiences, critics and colleagues in a wide range of repertoire and formats.

In September 2010, Weiss was named the Classical Recording Foundation’s Young Artist of the Year, and will release a recital album of Dvořák, Prokofiev and Bartók during the current season. He will also be featured in a recording project of the complete Gershwin works for piano and orchestra with the Buffalo Philharmonic and JoAnn Falletta, and will perform with the Baltimore Symphony Orchestra, Toronto Symphony Orchestra and Slovenian Philharmonic.

Continuing his close relationships as a collaborator, Weiss performs this season and regularly with his wife, pianist Anna Polonsky, as well as working again with the Pacifica Quartet and multiple recital partners.

The summer of 2010 saw well-received returns to the Ravina, Bard, La Jolla, Seattle, Colorado, and Bravo! Valley music festivals and Chamber Music Northwest. In recent seasons, Weiss has performed with the Los Angeles Philharmonic, San Francisco Symphony, Chicago Symphony Orchestra, Philadelphia Orchestra, Pittsburgh Symphony, New World Symphony, National Arts Centre Orchestra, Orpheus Chamber Orchestra, and in duo summer concerts with the New York Philharmonic at both Lincoln Center and the Bravo! Valley Festival. He has also appeared with the symphony orchestras of Houston, Indianapolis, Kansas City, Rochester, Albany, Annapolis, Louisville, Vancouver, and Omaha, as well as the Minnesota Orchestra, Pacific Symphony and Oregon Symphony, among others. He toured the U.S. with the Orchester der Klangverwaltung Munich in October 2007. In 2005, he toured Israel with the Israel Philharmonic Orchestra conducted by Itzhak Perlman.

As a recitalist and chamber musician, Weiss has appeared across the U.S. at venues and festivals including Lincoln Center, the Ravinia Festival, Sheldon Concert Hall, the Seattle Chamber Music Festival, La Jolla Music Society SummerFest, Chamber Music Northwest, the Bard Music Festival, the Bridgehampton Chamber Music Festival, the Kennedy Center, and Spivey Hall. He won the 2005 Juilliard William Petschek Award and made his New York recital debut at Alice Tully Hall that April. Also in 2005, he made his European debut in a recital at the Musée du Louvre in Paris.
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 Theofandis and James Newton Howard.

In North America, St.Clair has led the Boston Symphony Orchestra, (where he served as assistant conductor for several years), New York Philharmonic, Philadelphia Orchestra, Los Angeles Philharmonic, and the San Francisco, Seattle, Detroit, Atlanta, Houston, Indianapolis, Montreal, Toronto, and Vancouver symphonies, among many.

Under St.Clair’s dynamic leadership, the Symphony has built a relationship with the Southern California community by understanding and responding to its cultural needs. A strong advocate of music education for all ages, St.Clair has been essential to the creation and implementation of the symphony education programs including Classical Connections, arts-X-press and Class Act.
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 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.
### ORANGE COUNTY'S PACIFIC SYMPHONY

**CARL ST.CLAIR, MUSIC DIRECTOR**
*William J. Gillespie Music Director Chair*

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

**MAXIM ESHKENAZY, ASSISTANT CONDUCTOR**
*Mary E. Moore Family Assistant Conductor Chair*

<table>
<thead>
<tr>
<th><strong>FIRST VIOLIN</strong></th>
<th><strong>VIOLA</strong></th>
<th><strong>PICCOLO</strong></th>
<th><strong>BASS TROMBONE</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>Raymond Kobler</td>
<td>Robert Becker,*</td>
<td>Cynthia Ellis</td>
<td>Robert Sanders</td>
</tr>
<tr>
<td>Concertmaster,</td>
<td>Catherine and James Emmi Chair</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Eleanor and Michael Gordon Chair</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Paul Manaster</td>
<td>Carolyn Riley</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Associate Concertmaster</td>
<td>John Acevedo</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Jeanne Skrocki</td>
<td>Meredith Crawford</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Assistant Concertmaster</td>
<td>Luke Maurer</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Nancy Coade Eldridge</td>
<td>Julia Staudhammer</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Christine Frank</td>
<td>Joseph Wen-Xiang Zhang</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Kimiyo Takeya</td>
<td>Pamela Jacobson</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Ayako Sugaya</td>
<td>Cheryl Gates</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Ann Shiau Tenney</td>
<td>Erik Rynearson</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Maia Jasper</td>
<td>Margaret Henken</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>CELLO</strong></th>
<th><strong>CLARINET</strong></th>
<th><strong>BASS CLARINET</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>Timothy Landauer*</td>
<td>Benjamin Lulich,*</td>
<td>Joshua Ranz</td>
</tr>
<tr>
<td>Kevin Plunkett**</td>
<td>The Hanson Family Foundation Chair</td>
<td></td>
</tr>
<tr>
<td>John Acosta</td>
<td>David Chang</td>
<td></td>
</tr>
<tr>
<td>Robert Vos</td>
<td></td>
<td></td>
</tr>
<tr>
<td>László Mező</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Ian McKinnell</td>
<td></td>
<td></td>
</tr>
<tr>
<td>M. Andrew Honea</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Waldemar de Almeida</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Jennifer Goss</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Rudolph Stein</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>SECOND VIOLIN</strong></th>
<th><strong>BASS</strong></th>
<th><strong>FLUTE</strong></th>
<th><strong>FRENCH HORN</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>Bridget Dolkas*</td>
<td>Steven Edelman*</td>
<td>Mercedes Smith*</td>
<td>Keith Popejoy*</td>
</tr>
<tr>
<td>Jessica Guideri**</td>
<td>Douglas Basey**</td>
<td>Valerie and Hans Imhof Chair</td>
<td>Mark Adams</td>
</tr>
<tr>
<td>Yen-Ping Lai</td>
<td>Christian Kollgaard</td>
<td>Sharon O’Connor</td>
<td>James Taylor**</td>
</tr>
<tr>
<td>Yu-Tong Sharp</td>
<td>David Parmeter</td>
<td></td>
<td>Russell Dicey</td>
</tr>
<tr>
<td>Ako Kojjan</td>
<td>Paul Zibits</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Ovsep Ketendjian</td>
<td>David Black</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Linda Owen</td>
<td>Andrew Bumatay</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Phil Luna</td>
<td>Constance Deeter</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Marlajoy Weisshaar</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Robin Sandusky</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Alice Miller-Wrate</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Xiaowei Shi</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>TROMBONE</strong></th>
<th><strong>TRUMPET</strong></th>
<th><strong>LIBRARIANS</strong></th>
<th><strong>PRODUCTION/STAGE MANAGER</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>Michael Hoffman*</td>
<td>Barry Perkins*</td>
<td>Russell Dicey</td>
<td>Libby Farley</td>
</tr>
<tr>
<td>David Stetson</td>
<td>Tony Ellis</td>
<td>Brent Anderson</td>
<td>Will Hunter</td>
</tr>
<tr>
<td></td>
<td>David Wailes</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

* Principal
** Assistant Principal
+ On Leave

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