SEGERSTROM CENTER FOR THE ARTS  
Renée and Henry Segerstrom Concert Hall  
Concert begins at 8:00 p.m.; Preview talk with Alan Chapman at 7:00 p.m.

2011–2012 HAL & JEANETTE SEGERSTROM FAMILY FOUNDATION CLASSICAL SERIES

GIANCARLO GUERRERO • CONDUCTOR | JEREMY DENK • PIANO  
BARRY PERKINS • TRUMPET | JOSÉ FRANCISCO SALGADO • VIDEO CHOREOGRAPHER

ALAN HOVHANESS  
(1911–2000)  
Prayer of St. Gregory  
Barry Perkins

WOLFGANG AMADEUS MOZART  
(1756–1791)  
Concerto No. 21 in C Major for Piano and Orchestra, K. 467  
Allegro Maestoso  
Andante  
Allegro vivace assai  
Jeremy Denk

INTERMISSION

RICHARD STRAUSS  
(1864–1949)  
Also Sprach Zarathustra  
Einleitung (Introduction)  
Von den Hinterweltlern (Of the Backworldsmen)  
Von der großen Sehnsucht (Of the Great Longing)  
Von den Freuden und Leidenschaften (Of Joys and Passions)  
Das Grablief (The Song of the Grave)  
Von der Wissenschaft (Of Science and Learning)  
Der Genesende (The Convalescent)  
Das Tanzlied (The Dance-Song)  
Nachtwandlerlied (Song of the Night Wanderer)  
José Francisco Salgado

JOHANN STRAUSS, JR.  
(1825–1899)  
On the Beautiful Blue Danube  
José Francisco Salgado

Patrons are cordially invited to remain after the performance for an organ postlude played by Christoph Bull.

The Friday, October 21, concert is generously sponsored by Tom and Vina Williams Slattery.

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Pacific Symphony gratefully acknowledges the support of its 11,000 subscribing patrons. Thank you!
The life of the prolific American composer Alan Hovhaness, with its streak of rugged individualism, has an appealingly Yankee character. But the sound of his music conveys the opposite impression: moody, exotic and mysterious, with long melodic lines and a style that conveys an eclectic, international sophistication through simplicity. In what he did and what he composed, Alan Hovhaness crossed boundaries and went his own way. His “Prayer of St. Gregory” is a case in point, haunting and evocative and totally unexpected in the way it combines string ensemble with the voice of a single trumpet. It has been played fairly consistently since its composition shortly after World War II. But in 2011, the centennial of Hovhaness’ birth (he died in 2000 at the age of 89), “Prayer of St. Gregory” has found renewed popularity.

A native of Massachusetts, Hovhaness was born to a family of high intellectual standards, but no particular musicality — his father, who had Armenian roots but was born in Turkey, was a respected professor of chemistry at Tufts University; his mother, of Scottish extraction, was a Wellesley alumna. But young Alan showed a musical obsessiveness we often see in composers who are child prodigies; inspired by a Schubert song at age 4, he taught himself musical notation so he could write his own music. He started with an Italian-style cantata and never stopped for long.

Unlike some parents faced with a musical child, Haroutioun and Madeleine Scott Chakmakjian encouraged their son Alan to follow his talent and his own inclinations, which led him to piano studies with Heinrich Gebhard, a student of the great Theodor Leschitzky, and to the New England Conservatory of Music, where he won the Samuel Endicott Prize for composition for his “Sunset Symphony.” He would go on to write about 60 more, a huge number for a 20th-century symphonist, closer to Haydn than to Beethoven — after whom, according to the musical rule of thumb, nine is the limit.

In the brief six minutes or so that it takes to listen to “Prayer of St. Gregory” we hear the most significant elements that marked Hovhaness’ life and work: the distinctive voice, the aura of mystery, the melodies and harmonies that seem tinged with the exoticism of eastern cultures expressed with elegant, elemental simplicity. The rediscovery of his Armenian roots awakened his interest in Armenian composers and became a major influence on his compositional style; they also led him to take the name Hovhaness, adapted from his paternal grandfather. Hovhaness pursued these interests determinedly at a time when his contemporaries such as Bernstein and Copland, and his composition teacher Roger Sessions, were earnestly pursuing a characteristically American style. To this day, many listeners think of him as more closely associated with Armenian than American music.

In truth, Hovhaness, like any accomplished composer, had other influences that stretched far beyond his own origins. These included Sibelius (Hovhaness was a longtime, close friend and admirer) and classical Indian music (he became an excellent sitar player under the tutelage of the virtuoso Uday Shankar). But his “Prayer of St. Gregory” is the product of what has been called Hovhaness’ “Armenian period.” He composed it as an intermezzo in an opera on Armenian themes, “Etchmiadzin,” which premiered in New York in October 1946. With its serene tempo and chords that seem to resonate with deep faith, the work depicts St. Gregory the Illuminator, who brought Christianity to Armenia in the fourth century. The deliberate trumpet melody could be the voice of St. Gregory himself bringing faith and enlightenment to the nation of Hovhaness’ paternal ancestors.

Concerto No. 21 in C Major for Piano and Orchestra, K. 467

Instrumentation: flute, 2 oboes, 2 bassoons, 2 horns, 2 trumpets, timpani, strings, solo piano

Performance time: 29 minutes

It seems Mozart was writing beautiful music almost from the cradle. He never reached the age when we expect great composers to produce their most profound pieces — artworks that seem to illuminate what it means to be human or to challenge the way we listen rather than just delight us with melodic and harmonic invention. But as with all things Mozart, his “late” period came early and was astoundingly productive, marked by insights that simply wouldn’t seem to be available to someone with only 25 or 30 years’ experience of life. His Piano Concerto No. 21 — composed in a matter of weeks when he was 29 and writing other works simultaneously — came during this period crowded with masterpieces.

Scholarship sometimes treats them as mysteries, searching for a “key” to all of the late symphonies, operas and piano concertos in genre or another. Indeed, more than one author has suggested that the opening movement of this concerto points toward the opening of Mozart’s great Symphony No. 40. But more than anything else, the Piano Concerto No. 21 is known for the sublime beauty of its central andante movement, which seems to suspend time as we listen.

Though the concerto conforms to the fast-slow-fast arrangement of movements typical of the era, it opens with a quiet melody in the strings that takes shape gradually, seeming to belie the movement’s allegro marking. Woodwinds, brass and percussion answer the strings, opening the movement to inspired wandering from one theme and instrumental family to another.
When the slower second movement begins in F major (the concerto’s outer movements are in C major), hushed strings initiate a long-lined, flowing melody underscored by murmuring triplets passed from one instrumental family to another — the inner strings, the woodwinds, the piano’s bass line. In its initial, major statement, the melody has a beauty that seems subdued yet ecstatic, as if it has surpassed the temporal realms of the everyday and could purr on forever. But as it roams and modulates, its restatement in F minor strikes a note of earthly reality, like the shadow of a cloud on a sunny landscape. For all its hushed, lyric intensity, this is a melody that argues against those who say the operas are the key to Mozart’s late masterpieces: this theme cannot be sung like the tune of an aria, only played by a pianist with a very good legato. A melody to die for? Perhaps. The Swedish film director Bo Widerberg may have thought so when he chose this movement to provide the leitmotif for the romantic passion between Elvira Madigan, a tightrope walker in the circus, and Bengt Edvard Sparre, a respectably married count and lieutenant in the Swedish cavalry. Based on their real-life story, Widerberg’s 1967 film “Elvira Madigan” depicts Madigan’s idyllic tryst with Sparre on a Danish island. Suspended in their private reality, their month of love is so perfectly expressed in the music of this concerto’s second movement that the concerto itself gained new popularity and a new nickname: “The Elvira Madigan Concerto.” Without Mozart’s genius, the inevitable end of Sparre’s and Madigan’s affair — when their money ran out, they choose to die rather than part and rejoin the world — might not have seemed quite so well justified to swooning movie audiences around the world.

Unlike Sparre and Madigan, listeners to the Piano Concerto No. 21 re-enter the world joyfully in its third movement, a zesty finale with a primary theme suggesting a gavotte, but rendered in a speedy allegro vivace tempo that’s more like a gallop. As in many other Mozart concertos, this final movement takes the form of a sonata-rondo, with new melodic subjects introduced between restatements of the primary theme. In addition to providing the pianist with an opportunity to display brilliantly contrasting musical ideas and colors, the rondo gives Mozart a showcase for his endless inventiveness. By the time the concerto ends, we have been launched into heavenly orbit and brought happily back to earth.

Also Sprach Zarathustra
Instrumentation: 3 flutes (third doubling on piccolo), piccolo, 3 oboes, horn, 2 clarinets, bass clarinet, E-flat clarinet, 3 bassoons, contrabassoon, 6 horns, 4 trumpets, 3 trombones, 2 tubas, timpani, 3 percussion, 2 harps, organ, strings
Performance time: 33 minutes

It’s hard to imagine a time when the thunderous opening notes of Richard Strauss’ “Also Sprach Zarathustra” weren’t universally known. This tone poem by Richard Strauss (no relation to the Johans or Josef), though not exactly obscure, had nothing like the ubiquity it acquired after Stanley Kubrick’s use of the portentous initial fanfare from “Also Sprach Zarathustra” in his 1968 film “2001: A Space Odyssey.” Suddenly people everywhere were trying to hum this nearly unhumable passage. If you’ve ever tried it, you know that it’s as much a matter of pantomime as of music: you have to thrust your arms wide to indicate the explosion of volume that becomes successively louder after each three-note announcement in the trumpets, and you have to pound both fists to suggest the alternating booms from the timpani. Even after successfully tracing the downward steps of the brasses as the tension of these ratchets tighter and your voice mounts upward with the repeated “nature” motif based on C-G-C, you’re faced with the difficulty of suggesting that sepulchral organ chord left hanging in the air after the instruments of the orchestra have faded away. Without a lot of hand-waving, it just won’t work. And that’s just the first 21 bars.

Strauss, with his supreme mastery of orchestral color and post-Wagnerian harmonics, pushed the limits of tonality without crossing over into atonality. Was he old-fashioned, or modern? Both, actually. Born in 1864, he was schooled in the Romantic tradition but lived almost to the midpoint of the 20th century. Most of his 17 operas have gained popularity and a place in the standard repertory, but were originally criticized with a wide range of complaints. The now universally beloved “Der Rosenkavalier” was dismissed as sentimental and retrograde, an over-rich Viennese confection; the daring “Salome” and “Elektra” were attacked as spiky modern noise.
All of Strauss’ tone poems and symphonies (not conventional symphonies but tone poems as well, such as his “Sinfonia Domestica” and “Alpine Symphony”) present themselves with accessible harmonies and readily discernible narrative lines. “Also Sprach Zarathustra,” composed in 1898 during a period when the tone poem dominated Strauss’ creative output, is considered his most literary work in this form, even though other examples range from children’s classics (“Till Eulenspiegel” and “His Merry Pranks”) to masterpieces of world literature (“Don Quixote”).

The critical deference accorded to “Zarathustra” may well be a matter of Nietzsche’s authorial heft and thorniness. None of his densely philosophical works is exactly beach reading; this one — translated as Thus Spake Zarathustra — is ironically written in biblical style. Its protagonist, like Moses, hands down the laws for living. But in this case, they are philosophical principles for reaching a higher plane of existence, and they run directly counter to the principles of the Judeo-Christian tradition. Using music tailored to these themes as a film soundtrack is pure Kubrick. Using it to illustrate some nameless hominids’ discovery that they can use large bones as weapons to kill other animals and each other — and, by extension, create tools to extend their capabilities — is both richly ironic and musically right on. Even the fanfare’s title, “Sunrise,” matches Kubrick’s scenario.

Eight additional movements follow this opening, but they are played with only three definite pauses. The familiar C-G-C of the opening recurs throughout the work, evolving from the epochal dawn motif to a nature motif that has been interpreted as a universal, eternal riddle (like the riddle of 2001). The further movements are: Of the Backworldsmen, Of the Great Longing, Of Joys and Passions, The Song of the Grave, Of Science and Learning, The Convalescent, The Dance-Song and Song of the Night Wanderer.

Stanley Kubrick’s other masterstroke in choosing music for the film “2001: A Space Odyssey” was, unlike “Zarathustra,” already a familiar tune in most every American household, known as the “Blue Danube Waltz.” But Kubrick’s use of “On the Beautiful Blue Danube” was revelatory — both hilarious and seriously provocative. As the movie’s Pan American space-plane is shown docking with a space station, the gargantuan stateliness of these two huge mechanisms dancing with each other transformed our view of space technology.

Americans who have not seen “2001” — if there are any — have only to visit Austria to understand the very high regard in which this glorious waltz is held. It was first performed in choral form at a concert by the Vienna Men’s Choral Association in 1867, and has been popular ever since, with the instrumental version having eclipsed several others with words. In Vienna, where the waltz is not just a heritage but a sacred patrimonial artifact, “An der schönen blauen Donau” is one of the most revered of all waltzes — an unofficial Austrian national anthem. The first few bars of the “Blue Danube” introduce overseas radio programs by the Österreichischer Rundfunk, the national radio station, and this waltz is also an almost mandatory encore at traditional Viennese New Year’s concerts.

“On the Beautiful Blue Danube” is introduced in A major with tremolo violins that evoke beautifully calm waters, perhaps under a gathering dawn. Horns enter with the familiar waltz melody, but not yet in waltz time — not until descending chords in the winds lead into a bright modulation into D major, and the waltz glides in.

If the waltz is the essence of grace and the Strausses are the essence of the waltz, then the “Blue Danube” is one of the stateliest and most dignified of all waltzes. But Johann Jr. found a way to bring it to a rousing finish — with emphatic tonic chords emphasized by a snappy drum roll in the snares.

Michael Clive is editor-in-chief of the Santa Fe Opera and blogs as The Operahound for ClassicalTV.com.

Pacific Symphony • 5
Now in his third season as its Music Director, Giancarlo Guerrero continues to flourish with the Nashville Symphony Orchestra (NSO). In autumn 2011, Guerrero also begins his new appointment as Principal Guest Conductor of the Cleveland Orchestra Miami Residency.

A fervent advocate of new music and contemporary composers, Guerrero has collaborated with and championed the works of several of America's most respected composers, including John Adams, John Corigliano, Osvaldo Golijov, Jennifer Higdon, Aaron Jay Kernis, Michael Daugherty, and Roberto Sierra. His first recording with the Nashville Symphony, on Naxos, of Michael Daugherty's “Metropolis Symphony” and “Deux Ex Machina,” won three 2011 Grammy Awards, including the category of Best Orchestral Performance. Two more albums were recently released of the music of Argentine legend Astor Piazzolla and of American composer Joseph Schwantner.

Guerrero’s 2011-12 season begins in Nashville with an opening gala concert featuring Yo-Yo Ma. He will debut several world premieres with the Nashville Symphony, including a new work by Richard Danielpour, a Bela Fleck banjo concerto, and a Terry Riley concerto for electric violin, which the NSO will bring to Carnegie Hall as part of the Spring for Music Festival. With the Cleveland Orchestra, where Guerrero first appeared in May 2006, he will conduct subscription concerts in both Severance Hall and for Miami Residency performances at the Arsht Center, as well as plan and engage in education and community programs in the Miami-Dade area. Also this season, he returns to the Cincinnati Symphony Orchestra and Pacific Symphony.

Internationally, highlights of this season include his first European tour with the Monte Carlo Philharmonic and Jean-Yves Thibaudet, concerts with the Slovenian and Strasbourg Philharmonics, the BBC Scottish and BBC Welsh Symphony Orchestras, and a return to the Sao Paulo State Symphony Orchestra.

In summer 2011, Guerrero again led the Philadelphia Orchestra in concert at Mann Center, and in addition conducted the orchestra in their summer residencies at Vail and Saratoga. This followed a busy 2010-11 season that included guest conducting engagements in five continents: Europe, Asia, Australia, North and South America. Furthermore, he now returns annually to Caracas, Venezuela to conduct the Orquesta Sinfónica Simón Bolívar and to work with young musicians in the country’s much-lauded El Sistema music education program.

In recent seasons he has appeared with many of the major North American orchestras, including the symphony orchestras of Baltimore, Boston, Cincinnati, Dallas, Detroit, Houston, Indianapolis, Milwaukee, San Diego, Seattle, Toronto, Vancouver, and the National Symphony in Washington, DC; as well as at several major summer festivals, including the Los Angeles Philharmonic at the Hollywood Bowl, Cleveland Orchestra at Blossom Music Festival, and Indiana University summer orchestra festival. He is also establishing an increasingly visible profile in Europe, where his recent engagements have included return appearances with Lisbon’s Gulbenkian Orchestra and a UK debut at the Royal Scottish National Orchestra.

Equally at home in opera, Guerrero worked regularly with the Costa Rican Lyric Opera and has conducted new productions of “Carmen,” “La Bohème” and “Rigoletto.” In February 2008, he gave the Australian premiere of Osvaldo Golijov’s one-act opera “Ainadamar” at the Adelaide Festival, to great acclaim.

In June 2004, Guerrero was awarded the Helen M. Thompson Award by the American Symphony Orchestra League, which recognizes outstanding achievement among young conductors nationwide.

Guerrero holds degrees from Baylor and Northwestern universities. He was formerly the music director of the Eugene Symphony (2001-2008); associate conductor of the Minnesota Orchestra (1999-2004), where he made his subscription debut in March 2000 leading the world premiere of John Corigliano’s “Phantasmagoria on the Ghosts of Versailles”; and music director of the Táchira Symphony Orchestra in Venezuela.
An active soloist and chamber musician, pianist Jeremy Denk’s repertoire ranges from the standard works of the 18th and 19th centuries to 20th-century masters such as Ives, Ligeti, Lutosławski and Messiaen, and even further to new works by leading composers of today. The New York Times described his playing as “bracing, effortlessly virtuosic and utterly joyous,” and he has garnered comparable critical acclaim for his engagements with leading orchestras and presenters around the world. He has appeared as soloist with the Philadelphia Orchestra, the St. Louis Symphony, the Houston Symphony, the San Francisco Symphony, the Atlanta Symphony, the Indiana Symphony, the Detroit Symphony, the Orpheus Chamber Orchestra and many others. In March of 2011, Denk made his long-awaited Los Angeles Philharmonic debut, stepping in at the eleventh hour to replace Martha Argerich with conductor Gustavo Dudamel. In the same month Denk graciously agreed to replace Maurizio Pollini in recital. The performance marked his Stern Auditorium/Perelman Stage solo recital debut at Carnegie Hall in New York.

Denk has premiered works by Jake Heggie, Libby Larsen, Kevin Putz, and Ned Rorem, and, as an avid chamber musician, he has performed at Marlboro Music, toured with “Musicians from Marlboro,” and played at the Santa Fe, Seattle, Verbier, and Spoleto festivals. For his 2008 recital in Zankel Hall, Mr. Denk paired two of the repertoire’s most daunting masterworks—Charles Ives’s “Concord” Sonata and Beethoven’s “Hammerklavier”—a highlight of New York’s 2008–2009 concert season.

Principal trumpet of Pacific Symphony since 2004, Barry Perkins has been hailed as “fearless,” “first rate” and “phenomenal” by the Orange County Register and the Los Angeles Times. While touring extensively with great orchestras like Pacific Symphony, the Los Angeles Philharmonic and the Mexico City Philharmonic, he has performed on some of the world’s most prestigious concert stages such as the Wiener Musikverein, the Barbican Centre in London, and the Kolner Philharmonie in Germany.

As an active studio musician, Perkins can be heard on several motion picture soundtracks including “Avatar,” “Rise of the Apes,” “2012,” “Karate Kid,” and “The Last Airbender” just to name a few. Perkins is a member of the music faculty at California State University, Fullerton and founder of the Barry Perkins Trumpet Academy which reaches many young musicians throughout Southern California. Perkins began playing the trumpet at the age of 5 under the instruction of his father, William Perkins. He later went on to study with Donald Green of the Los Angeles Philharmonic. After graduating from Irvine High School, Perkins studied with Charles Schlueter of the Boston Symphony at the New England Conservatory before embarking on his career.

José Francisco Salgado is an astronomer and visual artist at the Adler Planetarium in Chicago and Executive Director of KV 265, a non-profit organization whose mission is the communication of science through art. Formally trained in physics (B.S., University of Puerto Rico) and astronomy (Ph.D., University of Michigan), he uses his skills in astronomy, education and visual arts to create multimedia works that communicate science in engaging ways. His education and outreach efforts include an Emmy-nominated astronomy TV news segment (Nuestra Galaxia, WGBO), and critically acclaimed astronomy films (“Gustav Holst’s The Planets” and “Astronomical Pictures at an Exhibition”) created to accompany live performances of classical music works. By 2011, the films had been presented more than 50 times in 13 countries including collaborations with the Boston Pops and Buzz Aldrin, the San Francisco Symphony, the Czech National Symphony Orchestra and the Orchestra e Coro del Teatro Regio di Torino.

Salgado, an avid photographer named Photo Ambassador by the European Southern Observatory, experiments with high dynamic range imaging, time-lapse, infrared, fisheye and stereoscopic photography to enhance his multimedia works. His artwork, astronomy films, photographs, and illustrations have been published in magazines and science books, and shown in cities such as San Juan, Chicago, Victoria, Melbourne, Belgrade, Athens, Piestany (Slovakia), Bath, Paris, Madrid, Valencia, Taipei, Torino, Venice and Prague.
In 2011–12, Music Director Carl St.Clair celebrates his 22nd 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 2011–12 season features the inauguration of a three-year vocal initiative, “Symphonic Voices,” with productions of “La Bohème” and a Family series production of “Hansel and Gretel,” as well as two world premieres and three “Music Unwound” concerts highlighted by multimedia elements and innovative formats, including the 12th annual American Composers Festival, celebrating the traditional Persian New Year known as Nowruz.

In 2008–09, 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 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.

From 2008 to 2010, St. Clair was general music director of the Komische Oper in Berlin, where he led successful new productions such as “La Traviata” (directed by Hans Neuenfels), the world premiere of Christian Jost’s “Hamlet” and a new production—well-received by press and public alike and highly acclaimed by the composer—of Reimann’s “Lear” (also directed by Hans Neuenfels). He also served 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.

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, 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.

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.
Pacific Symphony, celebrating its 33rd season in 2011–12, is led by Music Director Carl St.Clair, who marks his 22nd season with the orchestra. 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 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 and a new series of multi-media concerts called “Music Unwound.”

The Symphony also offers a popular Pops season led by Principal Pops Conductor Richard Kaufman, who celebrates 21 years with the orchestra in 2011–12. 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 March 2006, the Symphony embarked on its first European tour, performing in nine cities in three countries.

Founded in 1978, as a collaboration between California State University Fullerton (CSUF) and North Orange County community leaders led by Marcy Mulville, the Symphony performed its first concerts at Fullerton’s Plummer Auditorium as the Fullerton Chamber Orchestra under the baton of then CSUF orchestra conductor Keith Clark. The following season the Symphony expanded its size, changed its name to Pacific Symphony Orchestra and moved to Knott’s Berry Farm. The subsequent six seasons led by Keith Clark were at Santa Ana High School auditorium where the Symphony also made its first six acclaimed recordings. In September 1986, the Symphony moved to the new Orange County Performing Arts Center, where Clark served as music director until 1990.

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. In March 2012, the Symphony is premiering Danielpour’s “Toward a Season of Peace.” 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 benefit from the vision of St.Clair and are designed to integrate the Symphony and its music into the community in ways that stimulate all ages. The orchestra’s Class Act program has been honored as one of nine exemplary orchestra education programs by the National Endowment for the Arts and the League of American Orchestras. The list of instrumental training initiatives includes Pacific Symphony Youth Orchestra, 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.
Meet the orchestra

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

**RICHARD KAUFMAN • PRINCIPAL POPs CONDUCTOR**
Hal and Jeanette Segerstrom Family Foundation Principal Pops Conductor Chair

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

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<td>Angel Liu</td>
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<tbody>
<tr>
<td>Bridget Dolkas*</td>
<td>Timothy Landauer*</td>
<td>Michael Hoffman*</td>
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<td>Jessica Guideri**</td>
<td>Kevin Plunkett**</td>
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<td>Yen-Ping Lai</td>
<td>John Acosta</td>
<td>Robert A. Slack*</td>
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<td>Ian McKinnell</td>
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<td>M. Andrew Honea</td>
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<td>Xiaowei Shi</td>
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The musicians of Pacific Symphony are members of the American Federation of Musicians, Local 7.