SEGERSTROM CENTER FOR THE ARTS
Renée and Henry Segerstrom Concert Hall
Concert begins at 8:00 p.m.

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

presents

2011–2012 HAL & JEANETTE SEGERSTROM FAMILY FOUNDATION CLASSICAL SERIES

CARL ST. CLAIR • CONDUCTOR
JOSEPH HOROWITZ • ARTISTIC ADVISOR
NICK ULETT • ACTOR | JENNY O’HARA • ACTOR
CHRISTOPHEREN NOMURA • BARITONE | HYE-YOUNG KIM • PIANO

Pre-concert presentation (7 p.m.) "I Beg You to Be Truthful" — The Marriage of Gustav and Alma Mahler: A Self Portrait in Letters
(This presentation is based on the book "Gustav Mahler: Letters to his Wife," edited by Henry-Louis de La Grange and Günther Weiss in collaboration with Knud Martner )
Nick Ulett
Jenny O’Hara
Written by Joseph Horowitz

GUSTAV MAHLER
(1860–1911)
Rückert-Lieder
Um Mitternacht (At midnight)
Ich atm et’ einen linden Duft (I breathed a gentle fragrance)
Ich bin der Welt abhanden gekommen (I am lost to the world)
Christopheren Nomura
Hye-Young Kim

INTERMISSION

GUSTAV MAHLER
Symphony No. 9 in D Major
Andante comodo
Im Tempo eines gemächlichen Ländlers
Rondo – Burleske
Adagio

Patrons are invited to stay for a post-concert conversation with Carl St.Clair and Joseph Horowitz.

Mahler’s Ninth is part of Pacific Symphony’s 2011–2012 “Music Unwound” series, continuing a three-year initiative exploring new concert formats and thematic programming. “Music Unwound” is supported by a generous grant from The Andrew W. Mellon Foundation.

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The Saturday, November 19, 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.

Pacific Symphony gratefully acknowledges the support of its 11,000 subscribing patrons. Thank you!
Few concert works are as iconic as Mahler’s Ninth Symphony (Beethoven’s Fifth and Ninth come to mind). Its 80 minutes comprise both a profound self-portrait and the portrait of an era. For Leonard Bernstein, Mahler’s Ninth signified an entire century. For Gustav Mahler, this last completed symphony mirrored an intense personal quest.

Mahler was 49 when he finished his Symphony No. 9 – years lived in earnest. Mahler, the man and the artist, was at all times controversial. His musical responsibilities as a leading conductor in Vienna (1897-1907) and New York (beginning in 1908) were productive but embattled. His gargantuan symphonies were confoundingly ahead of their time. His marriage was rarely calm. He had endured a heart condition and the death of a child. He was already seeking closure.

The “farewell” tone pervading Mahler’s Ninth is explicit. In the first movement, he alludes to Beethoven’s “Farewell” (“Lebewohl!”) Piano Sonata; the pertinent sketches are even marked “Lebewohl.” So Mahler’s topic is leavetaking: departing this earth. Did he regard his own death as imminent? Opinions differ. To be sure, Mahler died (of an incurable infection unrelated to his cardiac condition) on May 18, 1911 – only 13 months after finishing the Ninth Symphony (and 26 months before its posthumous premiere). In her reminiscences, his wife Alma emphasized her husband’s diseased heart, his chronic grief over the death of their daughter Maria, the stress and humiliation of dealing with the New York Philharmonic’s board of “guarantors,” who haggled over his salary and attempted to supervise his programming; Mahler, in Alma’s view, was consumed by intimations of his own mortality. For Mahler’s disciple Alban Berg, the Ninth Symphony conveyed premonitions of the composer’s death. Paul Bekker, an important German music critic, in 1921 wrote of Mahler’s Ninth: “[It is] an attritional song, not really created for the ears of this world, it tells of the afterlife. Mahler himself died because of it. His instinctive urge for the truth had been met. He had seen God in that final revelation that it is given to us to encompass with our eyes here on earth: God as death. The unwritten subheading of the Ninth Symphony is ‘What death tells me.’”

But Mahler’s most copious present-day biographer, Henry-Louis de La Grange, portrays the composer “living life to the full!” in 1909 and 1910 – the years of the Ninth Symphony. For de La Grange, the symphony’s meditation on “departure” does not correlate with the composer’s own demise. It was not until months later, de La Grange stresses, that Mahler discovered Alma’s affair with Walter Gropius – a discovery that traumatically transformed his sense of self (as well as driving him into consultation with Sigmund Freud).

In any event, the Ninth Symphony is a work that cannot be adequately experienced as mere music. Its self-evident passages of personal upheaval, of ecstasy and resignation, demand investment into the questions consuming its author: questions about the meaning and purpose of life on earth.
Pathétique Symphony and Bruckner’s Ninth – the topics of “Music Unwound” programs in 2010 and 2011.

Tchaikovsky conducted the premiere of his Pathétique Symphony nine days before he died, a possible suicide. Bruckner died while composing his Ninth Symphony: he knew he could not possibly complete it; the last finished movement, an Adagio, culminates in his own beatitude.

Tchaikovsky, in the Pathétique, nihilistically peers into his own grave. Bruckner, in his Ninth, is a devout Roman Catholic gazing aloft toward heaven. Mahler – like Tchaikovsky and Bruckner, a religious personality – is a chronic ironist: his Ninth Symphony wistfully reminisces and at the same time defiantly confronts the future and hereafter.

The Pathétique Symphony is in fact a possible model for Mahler’s Ninth. Tchaikovsky’s slow last movement, an innovation, was a likely inspiration for the slow finales of Mahler’s Symphonies 3 and 9. Mahler conducted the Pathétique Symphony with his New York Philharmonic in January 1911. The reviews reveal a Mahlerian reading. One critic wrote: “The performance as a whole deserved to be described a dramatique rather than pathétique.” Another said: “Mahler’s reading was more epic than elegiac. It is lucid, dramatic, well contrasted and consistent, but to my thinking fails to strike the tense underlying note of human despair. Mahler depicts, indeed, a soul at war, but one triumphant, not abased in conscious life-defeat. The orchestra played with excellent precision, compact tone, and forceful sonority, and it is fair to say that there was something more of subtle inwardness to the reading of the extraordinary last movement, though the dominant note was one of rebellion and not of that supreme anguish which lays the soul bare and makes life no longer possible.”

Not “anguish,” but “rebellion” – a leavetaking note of defiance written on Mahler’s death mask. What, finally, is the keynote of Mahler’s “departure,” of the last wisps of melody fading into the vacuum of the Ninth Symphony’s final measures? Is it the painful finality Bernstein experienced? Or is it the ultimate expression of a weary soul’s triumphant quest for serenity?

TWO PERSPECTIVES ON MAHLER’S NINTH

Like so many great works of art, Mahler’s Ninth Symphony holds up a mirror to the beholder — it tells us about ourselves, our time and place. For Leonard Bernstein, writing about Mahler in 1973 at a moment of depression — about the state of music, about Western culture generally — Mahler’s Ninth sounded a death knell for the 20th century. For the conductor Oskar Fried, observing his mentor Mahler in Toblach (the Tyrolean region where Mahler composed the Ninth Symphony), Mahler’s ceaseless “search for God,” however embattled, was uplifting, even redemptive.

OSKAR FRIED ON MAHLER THE MAN

It was not his strong points which I admired and loved so much about him. Rather, it was his weaknesses. And these were the more moving and tragic because they were rooted in his humanity. He was searching for God. With unbelievable fanaticism, unique dedication, and unshakeable love he was always trying to discern the divine presence in man, in every individual. He believed that he had a divine mission, and was wholly imbued by the idea. He was religious through and through in a mystical sense.

Again and again he spoke to me about this when we went for walks together in Toblach. Then his whole being was suddenly overcome with an unearthly rapture, as if he had just come down from heaven.

But from time to time there were moments when he entertained doubts about this heavenly mission, and he was then overcome with anguish at the thought that he might not perhaps have within him the wherewithal to fulfill it, although he was never more unshakeable than when it came to believing in himself. In such moments of inner conflict, and in order not to be paralyzed by earthly disenchantment, he felt that he needed an echo of that which he bore within him as he concentrated on the divine. He needed a servant, a disciple, on whom he could test the reality and genuine nature of his religious mission. His subconscious constantly sought someone like this in his vicinity, and used the latter’s inner elation and transfiguration to measure the truth and the significance of his religious powers.

And if I provided neither answer nor echo whenever I was unable to agree with some opinion or mood, then his face froze in a strange kind of way, and he retreated in an impenetrable manner into the shell of his supernatural dwelling, a child which, cheated on earth, mourned its divine origins. For me such moments were devastating. My heart was seized by inexpressible sadness, I would dearly have loved to say something, to pretend, to lie.

But unfortunately it was impossible. And then we walked along in silence, he perhaps realizing that it was not his mission after all to stride along at the head of humanity in the religious sphere, and that in fact it was to reveal himself to mankind and to achieve fulfillment in his art. Thus he was continually engaged in struggle and in strife. One of the greatest men of his kind perhaps, who, like the Titans, had to tussle with himself to produce even the slightest thing. And for this reason the much derided despot, like any other truly lonely and unearthly human being, needed such an abundance of warmth, admiration and love in his art. At heart he was really soft and had a craving for love.

He was pure in a superhuman way. He was a Messiah of his profession.

(From Henry-Louis de La Grange’s biography Gustav Mahler, vol. 4)

LEONARD BERNSTEIN ON MAHLER’S NINTH

Mahler’s Ninth poses a great question; but it’s more: it contains a deeply revealing answer. . . . The most startling answer, the most important one – because it illuminates our whole century from then to now – is this: that ours is the century of death, and Mahler is its musical prophet. . . .

What was it that Mahler saw? Three kinds of death. First, his own imminent death of which he was acutely aware. (The opening bars of this Ninth Symphony are an imitation of the arrhythmia of his failing heartbeat.) And second, the death of tonality, which for him meant the death of music itself, music as he knew it and loved it. . . . And finally: the death of society, of our Faustian culture.

The fourth and last movement [is] the final farewell. It takes the form of a prayer, Mahler’s last chorale, his closing hymn, so to speak; and it prays for the restoration of life, or of tonality, of faith. . . . But there are no solutions.

(From Bernstein’s 1973 Norton Lectures, The Unanswered Question)
I n 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 Tichelli, 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.

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.
JOSEPH HOROWITZ, artistic advisor

Joseph Horowitz has been artistic adviser to Pacific Symphony and to the orchestra’s American Composers Festival since 1999. For “Music Unwound,” he previously wrote and produced last season’s “Cathedrals of Sound” program and the 2009-10 program exploring Tchaikovsky’s “Pathétique” Symphony. He has produced similar programs on Tchaikovsky, Dvořák and Brahms for the New York Philharmonic. Last season, he served as artistic adviser to a two-week Tchaikovsky festival by the Pittsburgh Symphony, and undertook two projects for the National Symphony. His own Post-Classical Ensemble of Washington, D.C., which he co-founded nine years ago, presented festivals of music by George Gershwin, Lou Harrison and Igor Stravinsky. Horowitz is also the author of eight books, of which “Classical Music in America: A History” (2008) and “Artists in Exile: How Refugees from Twentieth Century War and Revolution Transformed the American Performing Arts” (2005) were both named “best books of the year” by The Economist. He annually served as artistic director of the NEA Music Critics Institute at Columbia University. As director of an NEH National Education Project, he wrote a young readers book on Dvořák and America and commissioned (from Robert Winter and Peter Bodganoff) a companion interactive DVD; these were the core materials for an NEH teacher training workshop Horowitz directed two summers ago for the Pittsburgh Symphony. This season, he writes and produces “Dvořák and America,” a “Music Unwound” presentation by the Pacific Symphony Youth Orchestra (March 4). In all, Horowitz has conceived and produced more than three dozen inter-disciplinary festivals for American orchestras. He has also served as executive director of the Brooklyn Philharmonic, and as a music critic for The New York Times. He is the recipient of a Guggenheim Fellowship, two NEH Research Fellowships, a fellowship from Columbia University National Arts Journalism Program, and a commendation from the Czech Parliament for his many explorations of Dvořák’s American sojourn.

NICK ULLETT, actor

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

JENNY O’HARA, actor

Jenny O’Hara is an American actress born into a theater family in Sonora, Calif. She has worked in movies such as “Career Opportunities,” “Mystic River” and “Matchstick Men,” and television series such as “The Facts of Life,” “My Sister Sam,” “Law & Order,” “NYPD Blue,” “ER,” “House” and “King of Queens,” where she plays Doug Heffernan (Kevin James)’s mother Janet Heffeman. She is married to Nick Ullett.

CHRISTÖPHEREN NOMURA, baritone

Baritone Christòpheren Nomura has earned a prominent place on the operatic, concert and recital stages. In the realm of opera, Nomura is a noted Mozartean, known for his portrayals of Don Giovanni, Papageno in “The Magic Flute,” the Count in “Le nozze di Figaro” and Guglielmo in “Così fan tutte.” He has likewise had a strong association with Puccini’s “Madama Butterfly.” He was Prince Yamadori in the SONY film of “Butterfly” co-directed by Martin Scorsese and Frédéric Mitterand, conducted by James Conlon. He sang Yamadori for his Boston Symphony debut under Seiji Ozawa and the Imperial Commissioner for his debut with Dallas Opera. He sang both of these roles for his Cincinnati Opera debut.

HYE-YPUNG KIM, piano

Hye-Young Kim has worked as a collaborative pianist, instrumental and vocal coach for the USC Chamber Choir, USC Opera, UCLA Opera, AIMS, Songfest and Pacific Symphony. She has had the privilege to perform in rehearsal and master class situations with renowned artists such as Placido Domingo, Barbara Bonney, Lynn Harrell, Eroica Trio, William Bolcom, Thomas Adès, Carl St. Clair and Milena Kitic. Kim began her career in collaborative arts studying with Dr. Alan Smith and Kevin Fitz-Gerald at the University of Southern California (USC). While completing her graduate studies in keyboard collaborative arts at USC, Kim has been the recipient of the distinguished Gwendolyn Koldofsky Memorial Scholarship as well as Thornton Merit Fellowship and Music Dean’s Scholarship for years.
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 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. 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

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William J. Gillespie Music Director Chair

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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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Eleanor and Michael Gordon Chair
Paul Manaster
Associate Concertmaster
Jeanne Skrocki
Assistant Concertmaster
Nancy Coade Eldridge
Christine Frank
Kimiyo Takeya
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* Principal
** Assistant Principal
† On Leave

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