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

2011-2012 HAL & JEANETTE SEGERSTROM FAMILY FOUNDATION CLASSICAL SERIES

HENNING KRAggerud • CONDUCTOR AND VIOLIN

ARcAngelo CORELLI
(1653-1713)
Concerto Grosso, Op. 6, No. 8, (“Christmas” Concerto)
Vivace – Grave – Allegro
Adagio – Allegro – Adagio
Vivace
Allegro
Pastorale

EDVARD GRIEG
(1843-1907)
Holberg Suite, Op. 40
Prelude
Sarabande
Gavotte and Musette
Air
Rigaudon

INTERMISSION

ANTONIO VIVALDI
(1678-1741)
The Four Seasons, Op. 8, Nos. 1-4
La primavera (Spring), RV 269
L’estate (Summer), RV 315
L’'autunno (Autumn), RV 293
L’inverno (Winter), RV 297
Henning Kraggerud

PACIFIC SYMPHONY PROUDLY RECOGNIZES ITS OFFICIAL PARTNERS

The Saturday, December 10, 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!
Christmas Concerto

Instrumentation: keyboard (continuo), strings
Performance time: 13 minutes

Born in 1653, a generation before the more familiar (to most of us) Vivaldi, Arcangelo Corelli had much in common with the composer of “The Four Seasons.” Both men were glories of the Italian Baroque; both were brilliant violinists. But Vivaldi, despite his many concertos, was a voice enthusiast who wrote operas and oratorios. Corelli, by contrast, apparently never wrote a single note for singers.

Focusing solely on instrumental music, Corelli produced a relatively small oeuvre: solo sonatas, trio sonatas and concerti grossi. His set of 12 concerti grossi comprising his opus 6, begun early in his career but polished over the course of a lifetime, are considered his most eloquent works — and perhaps the most elevated expressions of the Italian concerto grosso form. Of these, the popular favorite is No. 8, which has come to be known as the “Christmas” Concerto.

Formally, the Italian concerto grosso is easily recognized — not only for its own sturdy, pleasing architecture, but as a precursor of the symphonic form that would arise a century later. The concerto’s players are arrayed in two groups: background players (the ripieno) consisting mainly or entirely of strings and continuo instruments, with solo instruments in the foreground of the ensemble both physically and artistically. The sequence of movements, which arose from dance suites, usually numbered four, but could be six or more. A slow start and a fast ending were common arrangements.

The “Christmas” Concerto’s six movements are scored for two solo violins, solo cello, ripieno strings and continuo (background, generally keyboard). Though the concerto does not contain textual or biblical references, its sumptuous beauty is pervaded with religious feeling, and small wonder: it was commissioned by a Cardinal of the Roman Catholic church and an inscription states that it was composed for Christmas night. Then there is the popular, sumptuously beautiful Pastorale — the concerto’s final movement. This programmatic section parallels the traditional Italian dramatization of humble shepherds gathering at the manger in Bethlehem to adore the newborn Christ. Alert listeners will note the resemblance to the Pastoral Symphony in Handel’s oratorio “Messiah.”

The movements of the Christmas Concerto incorporate multiple tempos, a common practice for the period. These include:

1. A vivace in triple-time (3/4) that gives way to slower, graver tempos.
3. A gentle adagio followed by a faster allegro; the slower pace then resumes in common time.
5. An energetic allegro in cut (2/2) time.
6. The celebrated Pastorale, a largo composed in a stately 12/8 tempo.

Was Corelli a “composer’s composer”? He was certainly admired by the other great talents of his day and later. In addition to the Pastoral Symphony in his “Messiah,” Handel is thought to have modeled his own Op. 6 set of concerti grossi on Corelli’s — a most impressive endorsement.

Holberg Suite

Instrumentation: strings
Performance time: 21 minutes

What do Ludvig Holberg and Alessandro Manzoni have in common — aside from the fact that so few of us have even heard of them? Should we care who they were?

Both men are historical figures who are still celebrated in their home countries of Norway and Italy, respectively. But American music-lovers who don’t happen to know the minutiae of Norwegian and Italian history can be forgiven for knowing these men only for the musical compositions they inspired. What we know as the Verdi Requiem was known in Verdi’s lifetime as the Manzoni Requiem, written as a memorial to Verdi’s friend Alessandro Manzoni, a writer
and publisher all but forgotten outside Italy today. Even more remote from us is the Norwegian-Danish playwright Ludvig Holberg, who lived from 1684 to 1754. This is the Holberg whom Edward Grieg’s Holberg Suite remembers and honors. But mention these facts to lovers of classical music, and they’ll most likely notice one thing; Holberg’s life coincided remarkably with those of Handel and Bach, both born in 1685. Bach died in 1750, Handel nine years later. All three helped bring the Baroque aesthetic to its culmination.

Suites of dance movements were common in the days of Bach and Handel. But listening to the warmth and charm of the “Holberg” Suite, we can immediately hear that the cultural milieu of the Baroque era in Norway was very different from that of its more southern neighbors in central Europe, where Bach and Handel made their careers — perhaps more rustic, yet no less sophisticated. It was graceful and witty, for all its rural roots. Thus it is no surprise to learn that Ludvig Holberg was not only an influential playwright but also apparently a man of great character, honored as much for his encouragement of philanthropy as his dramatic writing.

Though we know it now simply as the “Holberg” Suite, Grieg originally titled this five-movement work as “Fra Holbergs tid,” or “From Holberg’s Time,” with a subtitle that translates as “suite in olden style.” Clearly, Grieg is not writing in the Baroque style, but appreciatively looking back at the art of an earlier century with the eyes of a Romantic master. Grieg’s discovery of his Scandinavian heritage’s richness was much like a religious conversion, and it was through this discovery that his music reached the greatness of his potential. His most famous work, the beautiful yet soul-searching incidental music to Henrik Ibsen’s “Peer Gynt,” could not have been composed had he not memorialized Holberg first (the suite bears the relatively early opus number 40). But where the larger-scaled “Peer Gynt Suite” is monumental in its impact and expresses a mythic narrative, the “Holberg Suite” — written first for piano, then scored for string orchestra — speaks to us far more intimately.

The movements unfold with a burnished sound that echoes the past, yet a sunny, optimistic feeling and a forward view prevail:

1. **Praeludium.** Written in a quick, beguiling allegro vivace tempo, the Holberg’s opening movement does precisely what a prelude to such a suite should do, holding us rapt with its beauty, yet making us eager to hear more. The movement’s breathless energy is sustained throughout its duration of approximately three minutes — about the length of a rock song.

2. **Sarabande.** Slow and contemplative, the sarabande’s stateliness brings courtly dances and even ballad to mind. The contrast between this movement’s calm inwardness and the opening’s speedy buoyancy is dramatic; some listeners hear the philosophical voice of Holberg in the sarabande’s andante tempo.

3. **Gavotte.** The third movement brings elements from the first movement into an emphatic gavotte, high-stepping yet graceful. A staple of dances in royal courts, the gavotte — originally a French country dance — is often used by Romantic and modern composers to communicate the sound of nobility.

4. **Air.** The fourth movement is perhaps the most characteristically Scandinavian-sounding of all five movements — at least to those of us who are not ourselves Scandinavian. The tempo is slow (marked andante religioso) and the sound, to some listeners, is dark and chilly. But it is also sublimely beautiful, with an insistent beat in the bass line that references Baroque forms while its pulse helps shape the movement’s overarching sense of the sublime.

5. **Rigaudon.** The fifth movement brings the Holberg Suite full circle, returning to the energetic allegro tempo (marked allegro con brio). Evoking the sound of a country fiddle, this rigaudon — based on a lively Provençale dance reminiscent of a jig — does what a dance movement should do: it makes us want to get up and dance.

The Four Seasons

Instrumentation: keyboard (continuo), strings
Performance time: 37 minutes

Your intrepid annotator’s first article on music, published about 30 years ago, was a top-10 list of classical hits for babies. Not surprisingly, a Vivaldi concerto topped the list. The strengths that make Vivaldi’s winning Concerto in C for Diverse Instruments a sure-fire winner hit with very young children make his other concertos, especially “The Four Seasons,” among the most favored entries in the entire classical catalog: rhythmic vigor and melodic invention that proceed at a breakneck pace… tone-painting that presents a graphically detailed picture of his subject… colors and textures revealed in rapid passagework that showcases featured instruments at their most virtuosic. Yes, these concertos are accessible to new listeners, but they appeal equally to discerning adults after decades of classical music appreciation.

More than anything else, Vivaldi’s modern reputation rests on the hundreds of concertos he wrote, which embody his best qualities in seemingly endless abundance. “The Four Seasons,” actually a suite of four concertos, remains by far his most popular work. With three movements in each concerto, “The Four Seasons” traverses a year of weather, behavior and seasonal moods in twelve natural divisions.
They represent not so much individual months as the natural turns of events that the annual cycle brings us — sunshine, storms, celebrations, harvests, hibernation, renewal — depicted in tonal “paintings” of extraordinary vividness and beauty.

Vivaldi’s remarkable productivity as a composer of concertos can be traced to the year 1703, when he was both ordained to the priesthood and appointed as Maestro di Violino (chief violin teacher) at the Ospedale della Pietà, a charitable school in Venice — one of four such institutions where he would remain with few interruptions for the better part of 40 years. His red hair was not the only reason why Abbé Vivaldi came to be known as “the red priest” (il Prete Rosso); he was a dazzling violinist with a fiery playing style, as well as a demanding teacher who got results. Under his tutelage, the students who lived at the Ospedale — young women from good families that, for reasons best not discussed here, wanted them raised elsewhere — became some of the best instrumental players in Europe. To hone and then showcase their skills, Vivaldi wrote literally hundreds of concertos. They heavily favored the violin, of course. But Vivaldi made sure that they could readily be transcribed for any number of solo instruments.

For all the dazzling richness of his concertos, it can only deepen our appreciation of them to understand that Vivaldi considered himself, first and foremost, a composer of operas. Focusing solely on the instrumental works has given many Baroque aficionados the misimpression that Vivaldi was capable only of composing in bursts of brief, fertile inspiration: short, memorable melodies that are developed in brief, repetitive development sections, forming movements that never exceed four minutes in length. In his many operas — he once claimed to have composed 94 of them, though this is now interpreted to include revisions of former works and pastiches comprised of works by other composers — we hear long, varied melodic lines with complex developments that frequently give rise to arias that last eight or nine minutes. In Vivaldi’s hands, these two disparate forms have one crucial element in common: theatricality. The dynamic tonal contrasts and stunningly descriptive scene-paintings of Vivaldi’s concertos are what make his operas so intensely dramatic.

Like Vivaldi’s operas, “The Four Seasons” traverses a dramatic arc that takes us on a highly emotional journey with colorful pictures that seem to materialize before our eyes as we listen. The concertos were written as musical accompaniments to four sonnets by an unknown poet; the structural similarities between the poems and the concertos — each sonnet is divided into three sections, like the concertos — have suggested to some scholars that they were written by Vivaldi himself. The sequence of the concertos and their movements is as follows:

Concerto No 1 in E Major, “La primaver” (Spring)
1. Allegro
2. Largo
3. Allegro Pastorale

Concerto No. 2 in G Minor, “L’estate” (Summer)
1. Allegro non molto
2. Adagio e piano — Presto e forte
3. Presto

Concerto No. 3 in F Major, “L’autunno,” or “Danza Pastorale” (Autumn)
1. Allegro
2. Adagio molto
3. Allegro

Concerto No 4 in F Minor, “L’inverno” (Winter)
1. Allegro non molto
2. Largo
3. Allegro

The specificity of Vivaldi’s tone-painting ability allowed him to describe his musical intentions with annotations that have the character of stage directions — “the barking dog” in the second movement of Concerto No. 1; “languor caused by the heat” in the first movement of Concerto No. 2; “the drunkards have fallen asleep” in the second movement of Concerto No. 3; and so on. Other equally picturesque passages — note, for example, the gorgeous yet excruciatingly accurate evocation of wind-driven ice and snow in the winter concerto — need no verbal cues. We can only guess whether Vivaldi would have been surprised at the way in which they were later put to expressive use in countless films, and in television commercials to sell almost anything luxurious. Diamonds and high-powered cars are just two examples.

For further proof of the staying power of “The Four Seasons,” glance up at the listing of movements shown above. The fast-slow-fast sequence of all four concertos later became almost universal in the form. Contrasting tempos and dynamics, exciting finales, sumptuous melodies — Vivaldi’s successors knew a good thing when they heard it, and they followed his lead. Today he is known as the father of the modern concerto.

Michael Clice is editor-in-chief of the Santa Fe Opera and blogs as The Operahound for Classical TV.com.
“La primavera” (Spring)

Giunt’è la Primavera e festosetti
La Salutan gl’Augel con lieto canto,
E i fonti allo Spirar de’Zeffiretti!

Con dolce mormorio Scorrorno
intanto:
Vengon’ coprendo l’aer di nero
amanto,
E Lampi, e tuoni ad annunziarla
eletti;
Indi tacendo questi, gl’Augelletti
Tornan’ di nuovo al lor canoro
incanto:
E quindi Sul fiorito ameno prato
Di prim avera all’apparir brillante.

“L’estate” (Summer)

Sotto dura Staggion dal Sole accesa
Langue L’huom, langue ‘l gregge,
ed arde il Pino;
Scioglie il Cucco la Voce, e tosto
chiamà; un om;
Canta la Tortorella e’l gardelino.
Zeffiro dolce Spira, mà contesa
Muove Borea improviso al Suo
vicino;
E piange il Pastorel, perch’è Sospesa
Teme fiera borasca, e’l Suo destino;
Togli alle membra lasse il Suo
riposo
Il timore de’Lampi, e tuoni fieri
E de mosche, e mossoni il Stuol
furioso!
Ah che pur troppo I Suoi timor Son
veri
Tuona e fulmina il ciel e grandinoso
Tronca il capo alle Spiche e’grani
alteri.

Spring has come and with it gaiety, the birds salute it with joyous song, and the brooks, caressed by Zephyr’s breath, flow meanwhile with sweet murmurings: The sky is covered with dark clouds, announced by lightning and thunder. But when they are silenced, the little birds return to fill the air with their song: Then does the meadow, in full flower, ripple with its leafy plants. The goatherd dozes, guarded by his faithful dog, Rejoicing in the pastoral bagpipes, Nymphs and Shepherds dance in the glade for the radiant onset of Springtime.

“L’autunno,” (Autumn)

Celebra il Vilanel con balli e Canti
Del felice raccolto il bel piacere
E del liquor di Bacco accessi tanti
Finiscono col Sonno il lor godere.
Fà ch’ogn’un tra lasci e balli canti
L’aria che temperata dà piacere,
E la Staggion ch’invita tanti e tanti
L’aurora ch’affiglia i morti e viveri
I cacciator alla nov’alba à caccia
Con corni, Schioppi, e canni escono
fuore
Fugge la belua, e Seguono la
traccia;
Già Sbigottita, e lassa al gran
rumore
De’Schioppi e canni, ferita
minacci,
Languida d’ fuggir, mà oppressa
ruore.

“L’inverno” (Winter)

Aggiacciato tremar trà nevi algenti
Al Severo Spirar d’orrido Vento,
Correr battendo i piedi ogni
momento;
E pel Soverchio gel batter i denti;
Passar al foco i di quieti e contenti
Mentre la pioggio fuor bagna ben
cento;
Caminar Sopra’a giaccio, e à passo
lento
Per timor di cader gersene intenti;
Gir forte Schruzziar, cader à terra,
Di nuovo ir Supra’a giaccio e correr
forte
Sin ch’il giaccio Si rompe, e Si
dissera;
Sentir uscir dalle ferrate porte
Sirocco, Borea, e tutti i Venti in
guerra
Questa l’verno, mà tal, che gioia
aporte.

The country-folk celebrate, with dance and song, the joy of gathering a bountiful harvest. With Bacchus’s liquor, quaffed liberally, their joy finishes in slumber. Each one renounces dance and song, the mild air is pleasant, and the season invites ever-increasingly to savour a sweet slumber. The hunters at dawn go to the hunt, with horns and guns and dogs they sally forth, the beasts flee, their trail is followed. Already dismay’d and exhausted, from the great noise of guns and dogs, threaten’d with wounds, they flee, languishing, and die, covering.

Frozen and trembling among the chilly snow, exposed to horrid winds, our legs tremble with cold, our teeth chatter with the frightful cold. We move to the fire and contented peace, while the rain outside pours in sheets. Now we walk on the ice, with slow steps, attentive how we walk, for fear of falling. If we move quickly, we slip and fall to earth, again walking heavily on the ice, until the ice breaks and dissolves. We hear through the closed doors Sirocco, Boreas and all the rushing winds at war - this winter, but such as brings joy.
Norwegian violinist Henning Kraggerud is an artist of exquisite musicianship, who combines an unusually sweet tone and beauty of expression with impressive virtuosity, drawing audiences and critics alike toward the genuine quality of his playing. Kraggerud maintains a busy diary as soloist with many of the world's major orchestras, building relationships with leading conductors. In Summer 2010, he gave a critically-acclaimed performance at the BBC Proms with the Danish National Symphony under Thomas Dausgaard, and a highly successful season followed including concerts with the Hallé Orchestra, the Bergen Festival, the West Australian and Tasmanian Symphony orchestras, the Toronto Symphony Orchestra and a recital at New York's Lincoln Center.

After a triumphant debut with the London Philharmonic Orchestra under Osmo Vänska in 2010, Kraggerud has been invited to re-join the conductor at the New World Symphony in the 2011-12 season. A favorite with U.S. audiences, Kraggerud has worked previously with the Detroit Symphony under Peter Oundjian and the Seattle Symphony under Vassily Sinaisky among others, and this season returns to the Cincinnati Orchestra as well as performing as soloist and conductor with both the Pacific and Vancouver symphony orchestras.

The play/directing element of Kraggerud's career is fast developing as he proves his exceptional talent in this role. In 2009, he stepped in at late notice to play/direct the Britten Sinfonia at the City of London Festival; such was his success that the ensemble invited him as guest director on two major touring projects in 2011. His performance with the Orpheus Chamber Orchestra at Carnegie Hall in the 2009-10 season was hailed by The New York Times for his “sweet, polished sound” and the “melting beauty” of his playing.

With a strong Scandinavian profile, Kraggerud continues to work extensively in his home region, including recent concerts with the Helsingborg and Trondheim Symphony orchestras and the Lahti Symphony Orchestra with Jukka Pekka Saraste. He has maintained frequent collaborations with the Helsinki and Oslo Philharmonic and the Norwegian Chamber orchestras, as well as strong links with many of the Norwegian festivals. The current season sees a return to the Tampere Philharmonic Orchestra. In Summer 2011, Kraggerud began his role as co-artistic director of the Risør Festival of Chamber Music, succeeding Leif Ove Andsnes.

With his strong commitment to chamber music, Kraggerud performs both on violin and viola at the major international festivals; recent collaborations have included a “Szymanowski Focus” at London’s Wigmore Hall and New York’s Zankel Hall curated by Piotr Anderszewski, and performances at the Verbier Festival with Joshua Bell, Leonidas Kavakos and Martha Argerich.

This season, Kraggerud joins musical colleagues at the Hong Kong International Chamber Music Festival, Poland’s prestigious International Festival Wratislavia Cantans, the Holland Summer Festival and the Cheltenham Festival.

As a solo recitalist, the current season sees Kraggerud’s recital debut in Tokyo, where he will perform the complete unaccompanied Violin Sonatas by Ysaye; he has recorded all these works for Simax for which he received the prestigious Spellemann CD award. He also brings this program to the Yerevan International Music Festival this season, and with frequent collaborator Christian Ihle Hadland, gives recitals in Dublin and Manchester.

In the 2009-10 season, Kraggerud gave the first performance of Munch Suite for Solo Violin – a new and unique concert project consisting of new pieces by 15 composers from around the world. Taking place at the Haugar Vestfold Kunstmuseum in Tønsberg, Norway, as part of the Vestfold International Festival, these pieces were inspired by the works of Edvard Munch and were performed in dialogue with the paintings themselves at an exclusive arts experience.

With many highly acclaimed discs to his name, Kraggerud’s most recent releases are of Schubert’s Arpeggione Sonata for viola and piano recorded with fellow Norwegian Håvard Gimse (Naim) and of Mozart’s Divertimento in E flat major with Lars Anders Tomter and Christoph Richter (Naxos).

Born in Oslo in 1973, Kraggerud studied with Camilla Wicks and Emanuel Hurwitz. He is a recipient of Norway’s prestigious Grieg Prize and in 2007 was awarded the Sibelius Prize for his interpretations and recording of Sibelius’ music throughout the world. Kraggerud is a professor at the Barratt-Due music conservatoire.

Kraggerud plays on a 1744 Guarneri del Gesu, provided by Dextra Musica AS. This company is founded by Sparebankstiftelsen DnB NOR.
meet the music director

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

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

SECOND VIOLIN
Bridget Dolkas*
Jessica Guideri**
Yen-Ping Lai
Yu-Tong Sharp
Ako Kojian
Ovsep Ketendjian
Linda Owen
Phil Luna
MarlaJoy Weisshaar
Robin Sandusky
Alice Miller-Wrake
Xiaowei Shi

VIOLA
Robert Becker*
Catherine and James Emmi Chair
Di Shi**
Carolyn Riley
John Acevedo
Meredith Crawford
Luke Maurer†
Julia Staudhammer
Joseph Wen-Xiang Zhang
Pamela Jacobson
Erik Rynearson
Cheryl Gates
Margaret Henken

CELLO
Timothy Landauer*
Kevin Plunkett**
John Acosta
Robert Vos
László Mező
Ian McKinnell
M. Andrew Honea
Waldemar de Almeida
Jennifer Goss
Rudolph Stein

BASS
Steven Edelman*
Douglas Bayse**
Christian Koligaard
David Parmeter
Paul Zibits
David Black
Andrew Bumatay
Constance Deeter

FLUTE
Benjamin Smolen*
Sharon O’Connor
Cynthia Ellis

PICCOLO
Cynthia Ellis

OBEO
Jessica Pearlman*
Suzanne R. Chonette Chair
Deborah Shidler

ENGLISH HORN
Lele Resnick

CLARINET
Benjamin Lulich*
The Hanson Family Foundation Chair
David Chang

BASS CLARINET
Joshua Ranz

BASSOON
Rose Corrigan*
Elliott Moreau
Andrew Klein
Allen Savedoff

CONTRABASSOON
Allen Savedoff

FRENCH HORN
Keith Popejoy*
Mark Adams
James Taylor**
Russell Dicey

TRUMPET
Barry Perkins*
Tony Ellis
David Wailes

TROMBONE
Michael Hoffman*
David Stetson

BASS TROMBONE
Robert Sanders

TUBA
James Self*

TIMPANI
Todd Miller*

PERCUSSION
Robert A. Slack*
Cliff Hulling

HARP
Mindy Ball*
Michelle Temple

PIANO+CELESTE
Sandra Matthews*

PERSONNEL MANAGER
Paul Zibits

LIBRARIANS
Russell Dicey
Brent Anderson

PRODUCTION STAGE MANAGER
Will Hunter

ASSISTANT STAGE MANAGER
Christopher Ramirez

* Principal
** Assistant Principal
† On Leave

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