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

CARL ST.CLAIR • CONDUCTOR | DEJAN LAZIĆ • PIANO

OSVALDO GOLIJOV (b. 1960)  
Sidereus

FREDERIC CHOPIN (1810–1849)  
Concerto No. 2 in F Minor for Piano and Orchestra, Op. 21
Maestoso
Larghetto
Allegro vivace
Dejan Lazic

INTERMISSION

PIOTR ILYICH TCHAIKOVSKY (1840–1893)  
Symphony No. 5 in E Minor, Op. 64
Andante - Allegro con anima
Andante cantabile con alcuna licenza
Valse: Allegro moderato
Finale: Andante maestoso - Allegro vivace

The Thursday, January 12, concert is generously sponsored by Eleanor and Michael Gordon.

PACIFIC SYMPHONY PROUDLY RECOGNIZES ITS OFFICIAL PARTNERS

The Saturday, January 14, 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!
Osvaldo Golijov (b. 1960)

Sidereus

Instrumentation: 2 flutes, oboe, English horn, clarinet, bass clarinet, bassoon, contrabassoon, 2 horns, 2 trumpets, trombone, bass trombone, tuba, timpani, strings

Performance time: 8 minutes

Just by attending this performance, you are taking part in one of the world’s great continuing artistic traditions: the orchestral concert. But listening to Pacific Symphony’s performance of Osvaldo Golijov’s beautiful symphonic meditation Sidereus makes you part of something more — a bold initiative with few precedents on the current music scene. Commissioned by a consortium of 36 American orchestras, Sidereus is currently on a “premiere tour” that began in Memphis and traveled to cities including Chicago, Detroit and Boston, Kitchener–Waterloo in Canada, and Reno as well as Costa Mesa. That makes today’s performance a world premiere — part of an extended world premiere taking place with the creative participation of symphony orchestras and audiences from coast to coast.

The story behind this remarkable commission begins in June 2008 with the retirement of Henry Fogel as president and chief executive officer of the League of American Orchestras. As the primary professional association for orchestras on this side of the Atlantic, the League serves about 800 member orchestras of every size, from the biggest metropolitan ensembles to the indispensable regional orchestras that keep classical music a living presence in places where it might otherwise be endangered.

Fogel’s distinguished tenure at the League capped a remarkable career in orchestra management that had taken him from the New York Philharmonic to the National and the Chicago symphony orchestras. To honor his service, the League’s board of directors wanted to do something different yet in keeping with his contribution to music, and formed a steering committee to plan a commission as “a thank-you to Henry for his amazing service,” says steering committee chairman Ryan Fleur of the Memphis Symphony. “The steering committee...decided to aim high. We made a dream list of the hottest composers in the world today and were incredibly fortunate that our first choice, Osvaldo Golijov, readily agreed.”

Golijov’s esteem among professional musicians is reflected in his popularity with audiences, who have flocked to his operas and his song cycles created in a remarkable collaboration with American soprano Dawn Upshaw. The lyricism and accessibility of his flowing melodic lines do not compromise his compositions’ intellectual seriousness. “As soon as Osvaldo was announced, the commission sold itself,” says Fleur. “Orchestras large and small...immediately signed up and we quickly reached our quota of 36 orchestras, all committing to perform the piece between now and June 2012.” The League’s programming coup will increase the chances that “Sidereus” will earn the acceptance it deserves and earn a place in the standard repertory.

Maestro Golijov was more than happy to receive the commission. “[I like and respect Henry Fogel],” says Golijov, “so I accepted the project. I know the work he did in Chicago and the League, and was always impressed with his mind, his longterm thinking, his love for what orchestras represent in our society, and his wisdom in helping orchestras not only to survive but to thrive, through strategies that are specific to each of the orchestras’ communities and conditions. We did a public talk in Chicago a few years ago, and I found his questions about my music thought provoking.”

Golijov’s inspiration for the work was Sidereus Nuncius, a book by Galileo usually translated as “Starry Messenger.” “But to me the word ‘sidereal’ is more beautiful,” says Golijov. “[Galileo] wrote it after observing the moon for the first time with the telescope. He also discovered Jupiter’s moons, and started to get into trouble with the Vatican because of the incontrovertible evidence of the intelligent observation [that planet Earth was not the center around which the universe revolves].”

Golijov builds Sidereus on simple, accessible melodies and harmonies that unfold to yield hidden beauty and complexity. “For the ‘Moon’ theme,” he says, “I used a melody with a beautiful, open nature, a magnified scale fragment that my good friend and longtime collaborator, accordionist Michael Ward Bergeman came up with some years ago when we both were trying to come up with ideas for a musical depiction of the sky in Patagonia. I then looked at that theme as if through the telescope and under the microscope, so that the textures, the patterns from which the melody emerges and into which it dissolves, point to a more molecular, atomic reality. Like Galileo with the telescope, or getting close to Van Gogh’s brushstrokes.”

As Fleur notes, the pioneering role of the early audiences for Sidereus does not end after they have heard it. “As you listen to these premiere performances,” suggests Fleur, “perhaps you can imagine how the piece should be described to future orchestras. One thing we do know is that the instrumentation is deliberately small — double winds and brass, two percussionists, harp, piano and a modest string section. This is so this work can be performed by as many American orchestras as possible — chamber orchestras, university orchestras and community orchestras. With a little luck and lots of performances already lined up, Sidereus will be part of the orchestral canon for years to come.”
Piano Concerto No. 2

Instrumentation: 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, bass trombone, timpani, strings, solo piano
Performance time: 32 minutes

As Mozart gave way to Beethoven and the Classical era gave way to the Romantic, the concerto emerged as a musical form that seemed to embody the soul of an age — a powerful expression of popular ideas that were shaping Western culture. It was Mozart whose transcendent genius perfected and elevated the three-movement concerto form we know today, showing that it could do much more than just provide a pretty structure for the display of a soloist’s capabilities. Beethoven’s concertos go further, probing and struggling with great ideas as so many of his compositions do. Where does that leave the two great concertos of Frédéric Chopin, the poet of the piano?

Almost from the time of his earliest compositions, Chopin seems to have been tucked into his own cozy musical niche. His soulful ardor, his melodic sweetness tinged with melancholy, and his achingly beautiful, complex harmonies are instantly recognizable. By the time he was in his 20s, in the 1830s, the concerto form seemed to have established itself as the ideal musical embodiment of big Romantic themes: the one against the many, the human individual struggling against the natural world, the spirit of rebellion against conformity, a fascination with science and a hunger for risky personal experience. Even the solo technical flamboyance that gave rise to the first cultural superstars — pianist Franz Liszt and violinist Nicolo Paganini — was part of the Romantic concerto’s apotheosis of grand display. Chopin’s musical ideas ran in the opposite direction. Though his works contain some powerful and even martial passages, they are more often characterized by intimacy, introspection, inchoate longing and innocent delight.

Last year, which was the bicentennial of Chopin’s birth, musicologists and fans remembered what contemporaries like Chopin’s friend Titus Woyciechowski about his romantic inspiration for the work: a young singer who had recently fascinated him on a visit to Vienna. While the result may lack the structural and orchestral complexity of more mature concertos, none provides a more immediate experience of musical emotion — in this case, the joy of infatuation. The moody Chopin made the piano his musical surrogate in every piece he ever composed, and in this one it communicates the thrill of being in love.

In the initial movement, marked maestoso, there is an elaborate introduction that seems an almost obligatory bow to the orchestra. But once that’s over, the piano takes control, introducing all themes and dominating in their development; there is little of the back-and-forth interplay between soloist and ensemble that typifies most Romantic concertos, but there is plenty of the virtuosic display that audiences wanted — and still do.

It is in the second movement, a singing larghetto, where Chopin’s romantic ardor shines. While the beautiful melodies of this movement seem to stop time with their sense of blissful admiration, their development — full of piano-ornamented lines against a background of breathless, hushed strings — has struck many critics as showing the stylistic influence of bel canto opera. This is in marked contrast to the first movement’s stile brillante, the grandly virtuosic style of Weber and Hummel.

“More Polish than Poland” is how Chopin’s companion George Sand (a baronesa, a novelist and a very much a woman despite her masculine pen name) described him. The fierce Polish nationalism that Chopin never lost is heard in pieces like his mazurkas, and in the third movement of this concerto, a spirited allegro vivace that throbs with the pulse of the mazurka rhythm. After the concerto’s premiere, Chopin noted to his friend Titus Woyciechowski about his romantic inspiration for the work: a young singer who had recently fascinated him on a visit to Vienna. He began work on the Concerto No. 2 in 1829, when he was only 19 (it was actually the first of his two concertos), and wrote to his friend Titus Woyciechowski about his romantic inspiration for the work: a young singer who had recently fascinated him on a visit to Vienna. While the result may lack the structural and orchestral complexity of more mature concertos, none provides a more immediate experience of musical emotion — in this case, the joy of infatuation. The moody Chopin made the piano his musical surrogate in every piece he ever composed, and in this one it communicates the thrill of being in love.

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Our intrepid annotator first encountered the term “blowfest” in the late 1980s in Baltimore, when he was studying and teaching at the Peabody Conservatory. It was a term more respectful than it sounded, and it was lovingly applied to the featured symphony of this concert: Tchaikovsky’s Symphony No. 5. When orchestral musicians call this symphony a blowfest, they mean that it gives all the players in the pit — not just the brass and woodwind players, who literally blow into their instruments — a chance to play loud, long and hard in passages with high stakes. In Tchaikovsky’s Fifth, any choir in the orchestra can sound heroic. In a good performance, they all do... most especially the brasses.

In the criticism class where I learned this term, I was the only student who had not played professionally in an orchestra, and my classmates' enthusiasm for Tchaikovsky’s symphonies, and for the Fifth in particular, surprised me. Not that I didn’t like these works, but as a listener and fan I had long observed a certain snobbish resistance to them among the most eminent music critics — a group that everyone in the class aspired to join. In writing by the rightly revered critic and scholar Nicolas Slonimsky, a compatriot of Tchaikovsky’s who loved Russian music and whose knowledge of it was encyclopedic, you can almost see his lip curl as you read his description of Tchaikovsky as a prolific melodist. His implication: sure, great melodies are okay if you like that sort of thing.

Of the musical values that critics such as Slonimsky look for in ranking a great symphony, two are beyond dispute in Tchaikovsky’s: beauty and craftsmanship. Yes, Tchaikovsky’s melodic gifts are abundant here, along with his harmonic mastery and his ability to sustain a large, complex symphonic architecture. Some consider Beethoven’s Symphony No. 5 to be the inspiration or even the template for Tchaikovsky’s, since it carries the listener along the same rigorous emotional journey, from portents of tragedy as the first movement opens to triumphant resolution in the fourth-movement finale. As in Beethoven’s Fifth, this effect is achieved through the recurrence of the fateful opening theme.

In the symphony’s first movement, which moves from an andante to an allegro pace, this theme comes at us with almost assaultive intensity and a sound that somehow combines funereal gravity with suspense about what might come next. The symphony progresses from this somber opening through an andante second movement that is full of Tchaikovsky’s poetic melancholia. But there is also a feeling of emotional instability here, as though the sadness we have heard so far, for all its brilliance, need not inevitably prevail.

Movement three, dominated by three waltzes, allows us further opportunity to relax, breathe and contemplate the emotional journey on which Tchaikovsky is taking us. When we reach the final movement, it is clear that the music is reaching for resolution — which, when it comes, has taken us from the symphony’s ominous opening in E minor to a triumphant close in E major.

Like most listeners, I can only imagine the pleasures of playing Tchaikovsky’s Fifth. But surely it is almost as much fun to hear. Does it rank among the canon’s great symphonies? Ultimately, that is for each listener to decide. But according to critical orthodoxy, the one element that has been openly doubted — indeed, seems always to be in question when Tchaikovsky’s compositions are scrutinized — is its authenticity of emotion.

Throughout the Fifth we hear Tchaikovsky earnestly seeking to probe feelings of profundity and depth, especially in its outer movements. Whether or not we are persuaded of its profundity, there seems little doubt of Tchaikovsky’s sincerity of feeling. Like every symphonist since Beethoven (Tchaikovsky was born 13 years after Beethoven’s death), he felt the burden of reserving the symphonic form for serious — even monumental — subject matter. And unlike his ballet scores, with their detailed, prescribed narratives and choreographic requirements, Tchaikovsky used symphonic composition to work through personal conflicts. Among the many doubts that tormented him were those spurred by critical opinion; he seems to have been so credulous and insecure that he believed his harshest critics and declared the symphony a failure. Modern audiences and musicians have overruled him and his critics, making Tchaikovsky’s Symphony No. 5 one of his most popular works.

Michael Clive is editor-in-chief of the Santa Fe Opera and blogs as The Operahound for Classical TV.com.
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 in 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-Xpress and Class Act.
“A brilliant pianist and a gifted musician full of ideas and able to project them persuasively.” — Gramophone Magazine

Dejan Lazić’s fresh interpretations of the piano repertoire have established him as one of the most sought-after and unusual soloists of his generation. He has appeared with such orchestras as the Budapest Festival Orchestra, Rotterdam Philharmonic, Philharmonia Orchestra, City of Birmingham Symphony, Bamberg Symphoniker, Swedish Radio, Danish National, Helsinki Philharmonic Australian Chamber Orchestra and NHK Symphony Orchestra, working with such conductors as Iván Fischer, Vladimir Ashkenazy, Giovanni Antonini, Kirill Petrenko, Robert Spano and John Storgårds.

Lazić made his debut at the BBC Proms in summer 2011, performing two concerts; once with BBC Philharmonic Orchestra, to give the U.K. premiere of his own arrangement of the Brahms Violin Concerto for piano and orchestra and again to perform Liszt with Budapest Festival Orchestra and Iván Fischer. Further performances with BFO/Fischer in the current season include dates in Budapest and on tour in Gent, Milan and at the Beethovenfest Bonn. He appears also with Basel Chamber Orchestra, performing at the Vienna Konzerthaus, Hamburger Philharmoniker at Hamburger Ostertöne festival, Trondheim Symphony, Helsinki Philharmonic and, further afield, Orquestra Sinfónica do Estado de São Paulo, plus Pacific and Atlanta Symphony Orchestras.

Lazić enjoys a significant following in the Far East appearing with orchestras such as NHK Symphony Orchestra, Yomiuri Nippon Symphony Orchestra (including concerts at Tokyo’s Suntory Hall & Metropolitan Art Space), Sapporo Symphony, Seoul Philharmonic, Hong Kong Philharmonic, as well as a series of recitals throughout Japan and at the Forbidden City Concert Hall in Beijing. In summer 2008, he performed Beethoven’s Third Piano Concerto at the Beijing Great Hall of People in a televised pre-Olympics gala concert for an audience of 7,000.

Alongside his solo career, Lazić is also a passionate chamber musician. Recently serving as artist in residence with the Netherlands Chamber Orchestra, he has given recitals at Amsterdam Concertgebouw, London Queen Elizabeth Hall, Munich Prinzregententheater, Washington Kennedy Center, and at venues in Montreal, Tokyo, Beijing and Istanbul.

Lazić records for Channel Classics and has released a dozen critically acclaimed recordings so far, including works by Scarlatti/Bartók and Schumann/Brahms, all as part of his Liaisons series; the next in the series will couple together CPE Bach/Britten. His live recording of Rachmaninoff Piano Concerto No. 2 with London Philharmonic Orchestra/Kirill Petrenko received the prestigious German Echo Klassik Award 2009. His latest release is a disc featuring Beethoven’s Fourth Piano Concerto, recorded live with the Australian Chamber Orchestra led by Richard Tognetti.

Lazić is also active as a composer. His works include various piano compositions, chamber music and orchestral works, as well as cadenzas for Mozart, Haydn and Beethoven piano concertos. His arrangement of Brahms’s Violin Concerto for piano and orchestra was premiered with the Atlanta Symphony Orchestra and Robert Spano in 2009 and further performances this season, in addition to BBC Proms, will include Amsterdam’s Concertgebouw and one in Japan. A live recording of the concerto was released in January 2010 to great critical acclaim.

Born into a musical family in Zagreb, Croatia, Lazić grew up in Salzburg, Austria, where he studied at the Mozarteum. He now lives in Amsterdam.
SEGERSTROM CENTER FOR THE ARTS  
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CARL ST.CLAIR • CONDUCTOR

PIOTR ILYICH TCHAIKOVSKY  
(1840–1893)  
Symphony No. 5 in E Minor, Op. 64  
Andante - Allegro con anima  
Andante cantabile con alcuna licenza  
Valse: Allegro moderato  
Finale: Andante maestoso - Allegro vivace

Please join Carl St.Claire and Symphony musicians for “Coffee Connections“  
after the concert in the Box Circle Lobby (2nd floor),  
supported by a generous grant from the James Irvine Foundation.
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

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
Marla Joy Weisshaar
Robin Sandusky
Alice Miller-Wrate
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
Cheryl Gates
Margaret Henken

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

BASS
Steven Edelman*
Douglas Basye**
Christian Kollgaard
David Parmeter
Paul Zibits
David Black
Andrew Bumatay
Constance Deeter

FLUTE
Benjamin Smolen*
Sharon O’Connor
Cynthia Ellis

PICTOLO
Cynthia Ellis

OBOE
Jessica Pearlman*
Suwanne R. Chonette Chair
Deborah Shidler

ENGLISH HORN
Lelie 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.