

FEB. 2, 3, 4

classical series

**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.



presents

**2011-2012 HAL & JEANETTE SEGERSTROM  
FAMILY FOUNDATION CLASSICAL SERIES**

CHRISTOPH KÖNIG • CONDUCTOR | NICOLA BENEDETTI • VIOLIN

CLAUDE DEBUSSY  
(1862–1918)  
Orch. Büsser

Petite Suite  
En bateau  
Cortège  
Menuet  
Ballet

MAX BRUCH  
(1838–1920)

Concerto No. 1 in G Minor for Violin and Orchestra, Op. 26  
Prelude: Allegro moderato  
Adagio  
Finale: Allegro energico  
*Nicola Benedetti*

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INTERMISSION

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LUDWIG VAN BEETHOVEN  
(1770–1827)

Symphony No. 4 in B-flat Major, Op. 60  
Adagio - Allegro vivace  
Adagio  
Allegro vivace  
Allegro ma non troppo



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**The Friday, February 3, concert is generously sponsored by Symphony 100.**

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CLAUDE DEBUSSY  
(1862–1918)

## Petite Suite

*Instrumentation: 2 flutes (second doubling on piccolo), 2 oboes (second doubling on English horn), 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, timpani, 3 percussion, strings*  
*Performance time: 13 minutes*

In talking about Claude Debussy's enchanting *Petite Suite*, we have to watch our vocabulary. First, there is the matter of Impressionism, which we usually associate with painters like Renoir — the once-controversial artists who immerse viewers in a sensuous world of color and light. But Impressionism also refers to French composers, most especially Debussy and Ravel, who combined characteristic French elegance and academic rigor with a new freedom of expressiveness. Less is more in impressionistic music: like all of Debussy's work, the *Petite Suite* conjures shimmering textures and contours with astonishing delicacy of means, using scales and intervals that are sound unfamiliar at first, but that quickly seduce the ear.

Then there is the matter of motility — a word musicologists love. In science, motility is a technical term relating to the ability to move, but in music it is almost always used to reference just one kind of motion: that of a boat on the water. Barcarolles and songs of the sea, with their rocking rhythms, are said to have motility. And the one motile excerpt to which they are all compared is the first movement of the *Petite Suite*, which depicts the rocking of a small boat and the rippling waters upon which it glides, all in a few deft strokes. Debussy's skill in evoking this movement demonstrates the link to Impressionist painters, who practiced a similar kind of wizardry with their brushes — conjuring mirages of shimmering textures and contours with astonishing delicacy of means.

Debussy's scales and intervals, which once sounded daring, are now familiar musical territory. Today his enchanting *Petite Suite*, which he composed in 1888 when he was only 26, might not strike us as a seminal work of a pioneering composer; but in it we hear early manifestations of the key elements that will place Debussy's later

compositions at the center of a revolution in French music: organic-sounding and freely composed, with sensual effects of startling immediacy. It is comprised of four movements and presented, like a beautifully decorative four-panel painting, for one purpose alone: aesthetic delight.

Was the *Petite Suite* the first important declaration of Debussy's style as a mature composer? A good case can be made. For one thing, it was immediately popular and achieved widespread acceptance. For another, it confirms Debussy's lifelong affinity for the poems of Paul Verlaine. The entire suite was inspired by Verlaine's 1869 volume *Fêtes galantes*, a picturesque collection of poetic vignettes that describe idealized moments of life in 18th-century society as they might have been painted by Fragonard or Watteau.

Two poems from the collection are direct sources for the first two movements of the suite. In the first, *En bateau*, guests enjoy sailing on a lake at dusk, but they have something else on their minds:

*Cependant la lune se lève  
 Et l'esquif en sa course brève  
 File gaîment sur l'eau qui rêve.*

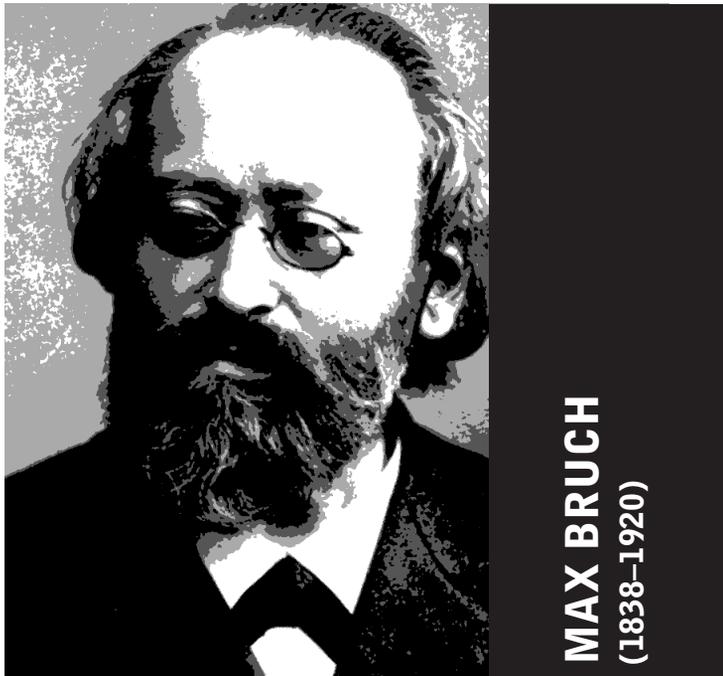
Meanwhile comes the moon and beams  
 As the sailboat gaily skims  
 briefly over waves of dreams.

If the glimmer of moonlight reveals the inchoate romantic longing in these words, it is certainly captured in the sensuousness of Debussy's lapping waters and the dreamy rocking of his sailboat.

We again sense the unsaid in his second movement, based on Verlaine's *Cortège*. This section depicts an 18th-century lady with a posse including a young page and a monkey in livery, all of whom seem to have designs on her, though she remains happily unaware of them. The movement opens with a thematic statement by flutes and oboes, then turns to the strings for a pizzicato march that evokes the sense of an entourage. It is artfully mirthful in its progress, in a way that only the wealthy can afford.

The final two movements, though not drawn directly from texts, continue Verlaine's mood of good-humored irony and picturesque narrative in aristocratic dances. In the third movement, a Menuet is introduced in the woodwinds and developed in the first violins, which are then joined by the bassoons with string accompaniment. In the fourth movement, Ballet, an initial thematic statement in the strings is followed by development in the full orchestra.

Debussy originally composed the *Petite Suite* for piano four hands, and though he was himself a superb instrumental colorist, the orchestral version was executed by his friend and fellow-composer Henri Büsser. Though it has been re-set many times for various combinations of instruments, the Büsser arrangement remains the most popular version.



## Concerto No. 1 in G Minor for Violin and Orchestra, Op. 26

*Instrumentation: 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, timpani, strings, solo violin*  
*Performance time: 24 minutes*

It's probably unfair to characterize Romantic composer Max Bruch, who wrote three fine violin concertos and the beloved Scottish Fantasy, as a one-hit wonder. Or is it? Though Bruch was an esteemed musician in his own time who left every violin enthusiast forever in his debt, he never escaped the shadow of his most successful work, his Violin Concerto No. 1. It was performed throughout Europe and America, eclipsing his other compositions and seeming to thwart his chances for later success.

Bruch's gift for the ardently voiced melody and his feeling for the violin have made him perhaps the least familiar name among composers of the most cherished standard-rep concertos. His violin music has everything that Romantic and modern audiences wanted in a classic concerto: singing lines, passionate phrasing, extreme dynamics, overarching drama, double- and triple-stops. If you've only heard Bruch on recording, watch the soloist dig into the strings: this is music to play while tossing your hair.

Born in 1838, Bruch completed the concerto in 1866 and conducted the premiere in that year, revising it with the assistance of the great violinist Joseph Joachim. The revised version, which is the performing edition we know today, was first performed in January 1868 — beginning the concerto's oddly jinxed history. Though he kept a copy of the score for himself, Bruch sold the original score and its rights to his publisher, and in the economic turmoil surrounding World War I, it passed in and out of the hands of various Bruch associates until its final sale to the collection of Pierpont Morgan Library. The one element all these transfers had in common was that they did not benefit Bruch in any way.

The concerto opens with a prelude marked *allegro moderato* in a march rhythm that builds a feeling of suspenseful anticipation. Then a melody springs up in the flutes, gradually baiting the entry of the violin soloist. This occurs with a brief cadenza whose repeat leads into the main body of the movement — strongly melodic, deliberate and brooding. The movement forms a perfect arc, ending as it began, with two brief cadenzas.

The second movement, a slow *adagio*, exerts a powerful emotional pull through long, expressive, ardently voiced melodic lines for the violin soloist. Shifting voices in the orchestra provide a foil for the solo violin's flowing melody. This passionate movement, soulful and singing, is prime Bruch, and if you manage to keep your eyes open while listening to it, you might notice that the soloist's eyes are often closed.

The concerto's finale, marked *allegro energico*, opens to reveal a quiet melody that simmers with intensity until it bursts into a rapid *allegro* theme peppered with double-stops. This gives way to a slower, more lyrical third theme that in turn prepares the way for the reprise of the *allegro* theme. The movement culminates with an orchestra-wide *accelerando*, concluding the concerto with two emphatic chords.

Even with performances of his first concerto seemingly in every concert hall, Bruch suffered economic privation throughout his life. Small wonder he was embittered by this concerto's success. "Nothing compares the laziness, stupidity and dullness of many German violinists," he wrote to his publisher. "Every fortnight another one comes to me wanting to play the First Concerto; I have now become rude, and tell them: 'I cannot listen to this concerto any more — did I perhaps write just one? Go away, and play my other concertos, which are just as good, if not better.'"

Happily modern audiences can listen to it again and again, enjoying its emotional and melodic richness.

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*For more information, call Alan Ball at 714-876-2310.*

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*For more information, call Nikki Palley at 714-876-2365.*



**LUDWIG VAN BEETHOVEN**  
(1770–1827)

## Symphony No. 4 in B-flat Major, Op. 60

*Instrumentation: flute, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, timpani, strings*

*Performance time: 34 minutes*

**B**y now we all know something of the mythology of Beethoven's life — the tormented composer played by Gary Oldman and Harry Baur in the movies and idolized by Charles Schulz's Schroeder in the comics. Ask Schroeder: Beethoven's surly, even antisocial manner was an inevitable part of his unending struggle with the great ideas we hear in his symphonies.

There is some truth to all of these clichés. But sometimes it's the exception that proves the rule, as with his Symphony No. 4. This is a great symphony by perhaps our greatest symphonist, yet somehow it is often overlooked, sandwiched between two more monumental utterances: his No. 3, the *Eroica*, and the fateful No 5.

Though this is no longer "early" Beethoven, we know that his first two symphonies most clearly showed the influence of his most important early influences, Haydn and Mozart. The melodious classicism of these two works made the structural daring of his third symphony, the *Eroica*, all the more startling. After that, his odd-numbered symphonies seemed to be the monumental ones. In that context, the Symphony No. 4 was almost a return to classicism. It was commissioned by Beethoven's patron Prince Lichnowsky, who admired Symphonies No. 1 and 2, and was explicit in his request for a work with the same virtues as those. It bears a dedication to a Silesian Count whom Beethoven also esteemed.

The music historians who track performance tradition tell us that the fourth may be the least-performed of all of Beethoven's symphonies. It may also be the least tortured of his large-scale works. Beethoven composed the Symphony No. 4 in 1806, when he was at the height of his critical and popular success. By all accounts, the assignment progressed without the usual complications; there was no tortured,

endless reworking. The composer Robert Schumann, who was also an insightful critic, famously called the fourth "a slender Grecian maiden between two Nordic giants." Another contemporary critic called the result "cheerful, understandable and engaging... closer to the composer's justly beloved first and second symphonies than to the fifth and sixth." In contrast with his usual mode of endless working and reworking of themes, the Fourth was completed with (as far as we know) few preliminary sketches. All in all, the symphony seems emblematic of a very productive year for Beethoven.

He opens the symphony in a serene mood. Harmonies shift inconclusively as the movement takes shape in an atmosphere of hushed introspection. A minor mode prevails, and the tension builds. Though we are accustomed to this kind of Beethovenian architecture, with its expansive, sturdy introductions, to his contemporary listeners it could sound like time-consuming dithering. The composer Carl Maria von Weber found it boring; "Every quarter of an hour," he sarcastically wrote, "we hear three or four notes. It is exciting!" But this introduction actually builds until it is interrupted by a brilliant eight-measure passage that D. F. Tovey, in his classic study of the Beethoven symphonies, cites as Beethoven at his most innovative. It launches the movement into its formal classical development — a spirited *allegro vivace*. Suddenly we are in the midst of a fast movement, rollicking along for the ride.

The second movement, an *adagio*, is also formally classical in its development; writing for the Philadelphia Orchestra, Christopher Gibbs has compared the sound to that of Haydn's "Clock" symphony; other critics have likened it to Haydn's Symphony No. 102, the "Miracle." But this leads to another innovation: an energy-charged scherzo for the third movement in place of the usual stately minuet. With double rhythms in the background as a foil for foregrounded triple-rhythm themes, the scherzo spins along with a vibrant sense of balance. The movement is a sparkling *allegro vivace* with an almost fractal-like structure; we hear an upward scale that divides itself into the ever more detailed fragments of the scherzo's five-part, ABABA structure. As is so often the case with Beethoven, we experience these elements as vivid parts of a coherent whole rather than counting out each individual part.

The symphony's momentum carries into the fourth movement, an *allegro* with the driving impulse of a *moto perpetuo*. In an extended development section, the movement's themes are explored without a clear sense of the eventual shape of the finale. Of course, it eventually culminates in the reintroduction of the movement's main theme. The movement's whimsical, energetic mood is underscored by this restatement, which is stated by a lone bassoon. After its fancy, fleet solo, the orchestra intervenes to take over the theme with a more conventional, *tutti* treatment. Then, in a bit of good-humored exaggeration, the finale works towards its last few bars until its inflated sense of importance seems to deplete, winding down to a *pianissimo*. At last, with the finish line in sight, one last burst of energy gives voice to the chords that end the symphony.

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

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Christoph König is a conductor of deep intelligence and musicality. His conducting is marked by an energetic and serious approach to musical collaboration and a commitment to thoughtful and stimulating programming. He currently holds positions as principal conductor of the Orquestra Sinfónica do Porto Casa da Música (2009-14) and principal conductor and music director of the Solistes Européens, Luxembourg. In Porto, he is currently conducting a Mahler cycle, which included a performance of Symphony No. 1 at the Vienna Konzerthaus last season, followed by tours in Brazil (July 2011) and northern Europe (October 2011).

Last season, König's U.S. debut with the New Jersey Symphony resulted in an immediate re-engagement. This season, he appears with the symphonies of Colorado, Houston, Indianapolis, Phoenix, Toronto and Vancouver. Worldwide, he has appeared with the Barcelona Symphony, BBC National Orchestra of Wales, BBC Philharmonic, BBC Scottish Symphony (including a highly successful tour of China in 2008), Mozarteum Orchestra/Salzburg, Netherlands Philharmonic, New Zealand Symphony, Norwegian Radio Orchestra/Oslo, Orquesta y Coro de la Comunidad de Madrid, Real Filharmónia de Galicia, RTVE/Madrid and the Tonkünstler Orchestra/Vienna, as well as the Lausanne Chamber Orchestra, London Mozart Players and the Scottish Chamber Orchestra.

König has also been principal conductor of the Malmö Symphony Orchestra and principal guest conductor of the Orquestra Filarmonica de Gran Canaria. With both orchestras he conducted a wide range of repertoire from Haydn and Mozart to Ligeti, Henze and Turnage. With the Malmö Symphony, he conducted concert performances of *Madama Butterfly* and *Die Meistersinger von Nürnberg*. His reputation as an opera conductor rose swiftly after stepping in at short notice to successfully direct the Zürich Opera's 2003 production of Jonathan Miller's *Die Entführung aus dem Serail*. He has also led the Zurich Opera in productions of *Die Zauberflöte* and *Il Turco in Italia* with Cecilia Bartoli and Ruggero Raimondi. Other operatic productions include *Die Entführung aus dem Serail* at the Teatro Real/Madrid, *Don Giovanni* at the Staatsoper/Stuttgart and *Die Zauberflöte* and *Rigoletto* at the Deutsche Oper in Berlin.

For the Ao Vivo label, König has recorded works by Schoenberg, Prokofiev, Saariaho and Sibelius with the Orquestra Sinfónica do Porto. For Hyperion, he has recorded a highly acclaimed CD of music by Henryk Melcer, with pianist Jonathan Plowright and the BBC Scottish Symphony Orchestra. His recording of Brahms' Piano Concerto No. 1 with the same orchestra was featured on the front cover of *BBC Music Magazine* in September 2009. Other noteworthy recordings include Beethoven symphonies with the Malmö Symphony (DB Productions), and Prokofiev and Mozart with the Solistes Européens, Luxembourg (SEL Classics).

König was born in Dresden, where he sang as a boy soprano in the famous Dresdner Kreuzchor. He later studied conducting, as well as piano and voice, at the Hochschule für Musik in Dresden. König also participated in master classes given by such renowned conductors as Sergiu Celibidache and Sir Colin Davis, who subsequently invited him to be his assistant for both concerts and opera productions with the Sächsische Staatskapelle in Dresden.

**CHRISTOPH KÖNIG**  
CONDUCTOR





**NICOLA BENEDETTI**  
VIOLIN

Violinist Nicola Benedetti has captivated audiences and critics alike with her musicality and poise. Hilary Finch wrote in *The London Times*, "It was thrilling to hear and watch Nicola Benedetti in a truly risk-taking performance that lived so much in the body and fused the sinews of the violin and the nerve-system of the player."

Highlights of Benedetti's 2011-12 season include her debut with the London Symphony Orchestra (LSO) at the Enescu Festival in Bucharest and with the Netherlands Radio Philharmonic, San Francisco Symphony, Zurich Chamber, Cincinnati Symphony, Detroit Symphony and Hallé orchestras. Later in the season, Benedetti performs a series of four recitals at LSO St. Luke's in London for the BBC, as well as gives recitals at the Wigmore Hall, in Baden-Baden and in Wiesbaden. She makes her Concertgebouw debut with the Mantova Chamber Orchestra and will perform multiple times with the Stuttgart Philharmonic Orchestra, Scottish Chamber Orchestra, and on a multi-city tour of the U.K. with the Royal Philharmonic Orchestra. She also embarks on a tour of South America that takes her to major concert halls in cities such as Buenos Aires (Teatro Colon), Rio de Janeiro, Montevideo and Lima.

In recent seasons, Benedetti has performed multiple times with the Philharmonia, Royal Scottish National, Royal Philharmonic Orchestra, BBC Scottish Symphony and Czech Philharmonic orchestras as well as the Royal Liverpool Philharmonic and City of Birmingham Symphony orchestras. She has worked with the Deutsche Symphony Orchestra in Berlin, Tonhalle Orchestra in Zurich, Bournemouth Symphony, Orchestre Philharmonique de Montpellier, Russian National Orchestra, Het Brabants Orkest, KBS Symphony and Japan Philharmonic as well as the Dallas, Chicago, Pittsburgh, San Francisco, Indianapolis, Toronto and Vancouver symphony orchestras and the National Arts Centre Orchestra in Ottawa. Benedetti's busy schedule has seen her work with conductors such as Vladimir Ashkenazy, Jakub Hrusa, Louis Langree, Alan Gilbert, Stéphane Denève, Andrew Litton, Sir Neville Marriner, Kristjan Jarvi, Paavo Jarvi, Mikhail Pletnev, Donald Runnicles, Yan Pascal Tortelier, Mario Venzago, Diego Matheuz, Pinchas Zukerman and Jaap van Zweden.

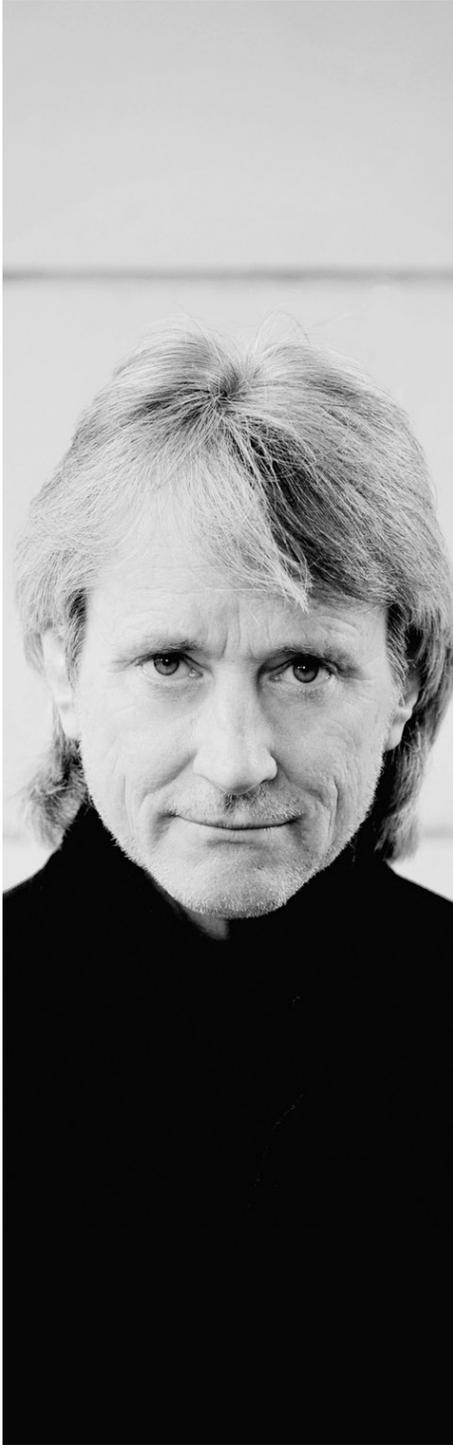
Benedetti made her debut at the Proms in 2010, and has performed at the Tivoli Festival in Copenhagen and the Echternach Festival in Luxembourg and was a featured artist at the Istanbul Festival in 2011. She has given recitals in London, Edinburgh, Glasgow, Hong Kong, Paris, Sacile, New York, Boston and Washington D.C. In July 2011, she made her South American debut with the Simon Bolivar Symphony Orchestra of Venezuela with Diego Matheuz conducting, and during her week-long visit, she taught numerous master classes with the revolutionary El Sistema program.

Throughout her career, Benedetti's desire to perform a broad variety of repertoire and reach a wide audience has shown her to be one of Britain's most innovative and creative young violinists. Her choice of the Szymanowski Violin Concerto for the BBC Young Musician of the Year in 2004 was just the beginning of her focus on less-often programmed repertoire. She has recorded newly commissioned works by John Tavener and James Macmillan, worked on jazz-influenced repertoire with Wynton Marsalis and others, and explored authentic Baroque performance, her studies of which have culminated in the release of her first recording on the Decca Classics label in 2011-12; a disc of Baroque violin masterpieces by Vivaldi, Tartini and Veracini titled *Italia*.

Benedetti is also widely respected for her commitment to working with young people. Since 2005, she has visited schools throughout the U.K. in conjunction with the CLIC Sargent Practice-a-thon, in which she encourages pupils of all ages to pick up their instruments and enjoy classical music. In 2010, she became involved in El Sistema Scotland's Big Noise project, a music initiative partnered with Venezuela's El Sistema (Fundación Musical Simón Bolívar). As a Board Member and the program's official musical "Big Sister," Benedetti makes regular visits to Raploch, Scotland, to conduct master classes and work closely with the children.

Born in Scotland of Italian heritage, Benedetti began violin lessons at age 5. In 1997, she entered the Yehudi Menuhin School, where she studied with Natasha Boyarskaya. After leaving the Yehudi Menuhin School, she continued her studies with Maciej Rakowski and then Pavel Vernikov, and continues to work with multiple acclaimed teachers and performers.

Benedetti plays the Earl Spencer Stradivarius (c. 1712), courtesy of Jonathan Moulds.



**CARL ST. CLAIR**  
WILLIAM J. GILLESPIE  
MUSIC DIRECTOR CHAIR

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.

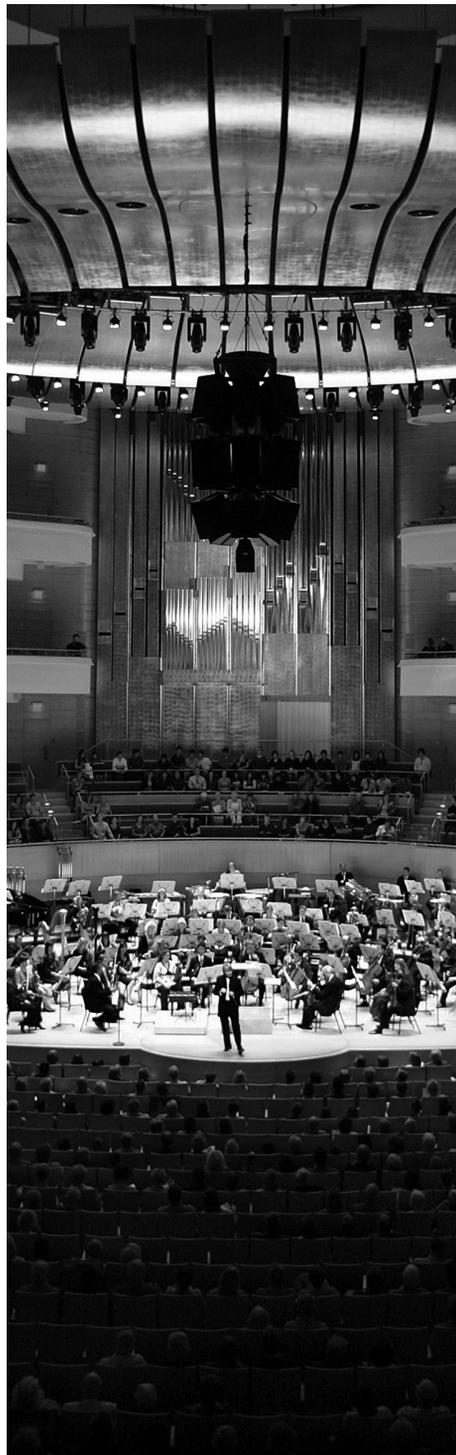
In 2008-09, St. Clair celebrated the milestone 30th anniversary of Pacific Symphony. In 2006-07, he led the orchestra's historic move into its home in the Renée and Henry Segerstrom Concert Hall at Segerstrom Center for the Arts. The move came on the heels of the landmark 2005-06 season that included 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 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-Xpress* and Class Act.



## PACIFIC SYMPHONY



**P**acific 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.

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*Associate Concertmaster*

Jeanne Skrocki  
*Assistant Concertmaster*

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Kimiyo Takeya

Ayako Sugaya

Ann Shiao Tenney

Maia Jasper

Robert Schumitzky

Agnes Gottschewski

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Grace Oh

Jean Kim

Angel Liu

**SECOND VIOLIN**

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Jessica Guideri\*\*

Yen-Ping Lai

Yu-Tong Sharp

Ako Kojian

Ovsep Ketendjian

Linda Owen

Phil Luna

MarlaJoy Weisshaar

Robin Sandusky

Alice Miller-Wrate

Xiaowei Shi

**VIOLA**

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Di Shi\*\*

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Joshua Ranz

**BASSOON**

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Allen Savedoff

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