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.

Orchestra's Symphony
GAIL ST. CLAIR | MUSIC DIRECTOR

presents

2011-2012 HAL & JEANETTE SEGERSTROM
FAMILY FOUNDATION CLASSICAL SERIES

MICHAEL STERN • CONDUCTOR | JOYCE YANG • PIANO

GIOACCHINO ROSSINI
(1792-1868)
Overture to *Semiramide*

BÉLA BARTÓK
(1881-1945)
Suite from *The Miraculous Mandarin*, Op. 19

INTERMISSION

SERGEI RACHMANINOFF
(1873-1943)
Concerto No. 3 in D Minor for Piano and Orchestra, Op. 30
Allegro ma non tanto
Intermezzo
Finale
*Joyce Yang*

The Thursday, March 1, concert is generously sponsored by Symphony 100.

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Pacific Symphony gratefully acknowledges the support of its 11,000 subscribing patrons. Thank you!
deeply rousing quality that he did not attempt in his comedies. It was a great favorite with Arturo Toscanini, for whom it was the ideal concert opener, raising audience enthusiasm to a fever pitch. The opera itself suffers long periods of infrequent staging because of its nearly impossible vocal demands, but the formidable duo of Joan Sutherland and Marilyn Horne (singing the “pants part” of Arsace) spurred a global revival starting in the mid-1960s.

**Suite from *The Miraculous Mandarin***

Instrumentation: 3 flutes (second and third doubling on piccolo), 3 oboes (third doubling on English horn), 3 clarinets (second doubling on E-flat bass clarinet, third doubling on bass clarinet), 3 bassoons (third doubling on contrabassoon), 4 horns, 3 trumpets, 2 trombones, bass trombone, tuba, timpani, 5 percussion, celesta, piano, strings

Performance time: 20 minutes

Born in 1881 in a region that is now part of Rumania, the ethnically Hungarian Béla Bartók was one of classical music’s transformative figures — a man whose commitment to aesthetic principles ran as deep as his talent. His creative breakthroughs came precisely when they were needed, in the first half of the 20th century, as music was struggling to find a way to be modern.

Bartók’s major works are recognized as 20th-century masterpieces that form a cornerstone of the post-Romantic repertory. Perhaps most influential among these are his six string quartets, Piano Concerto No. 3, Music for Strings, Percussion and Celesta and Concerto for Orchestra. His narrative stage works, such as *The Miraculous Mandarin* and the opera *Bluebeard’s Castle*, demonstrate how Bartók combined sophisticated Freudian insights with folkloric elements.

In *The Miraculous Mandarin* — one of Bartók’s personal favorites among all his compositions — we also hear the essential traits that made his music revolutionary and influential. Listen, for example, to the sprung intervals that were once considered so dissonant as to be unlistenable. In *Mandarin* we repeatedly hear the disturbingly hollow sound of wide-open augmented octaves, along with their opposite: clausrophobic minor seconds, the closest neighbors on a piano keyboard, giving rise to feelings of confinement and menace. After five centuries of strict harmonic taxonomy, such intervals seemed like meaningless noise to listeners grappling with early modernist works. But Bartók makes them dramatically expressive.

Bartók’s immediate mastery of his new musical language seemed to bypass the need for generations of more gradual exploration and theoretical development. Combined with his championing of traditional ethnic music as source material, Bartók’s sheer fluency demonstrated that modern music could be richly personal and national in style, rather than emotionless and formulaic. Passages of raw spikiness and complex, insistent, driving rhythms sounded unfamiliar at first, but are far more accessible now that we are accustomed to the soundtracks of horror and sci-fi flocks.

Both Bartók and *The Miraculous Mandarin* invite comparison with their parallels in music history: Igor Stravinsky and his *Rite of Spring*. Though he was born just a year after Bartók and was neither more nor less innovative or “difficult,” the Russian-born Stravinsky occupied a very different place in world culture. Cosmopolitan,
confident and effortlessly authoritative, he took his own importance for granted and lived in the expectation of success. The public responded accordingly, making him an international celebrity whose role as a taste-making genius and seminal modernist was understood even by those who never heard a note he’d written. Compared to that kind of fame, Bartók labored in obscurity, his career upheld by a circle of colleagues who understood the enormity of his achievement — most notably the conductor Dimitri Mitropoulos, who was responsible for some of Bartók’s most important commissions.

The comparison is even more striking when we consider the respective premieres of Rite of Spring and The Miraculous Mandarin — one a succès de scandale, the other a plain old scandale. The epoch-making events surrounding Stravinsky’s Rite comprise one of the most famous episodes in music history. Its 1913 opening-night audience was goaded to the point of rioting — a rarity at a ballet performance even among finicky Parisians. Confronted with strange dissonances, complex polyrhythms and a brutal pagan ritual enacted on stage, attendees screamed their derision, drowning out the orchestra. Seatmates who had never met before broke into fistfights. A year later, after the score had further exposure, Stravinsky was a hero of music, and Rite was universally acclaimed.

Composition of The Miraculous Mandarin began in 1918, five years after the Rite riot, but by the time of its premiere in Germany in 1926, Stravinsky’s breakthrough was old news. Mandarin is a ballet similar in scope to Rite, but precisely opposite in theme: where Rite plunges us into a tribal culture, with nature and death ever close to the human bone, Mandarin is a disturbing parable of modern urban existence and the ceaseless grind of materialism. It offers — perhaps secondarily — hope through the redemptive power of love. Both ballets have elements of folk magic, but in Mandarin they oddly inhere in a symbol co-opted from Asia: the Chinese mandarin, icon of limitless wealth, dangerous power and untouchedability. The ballet’s scenario pours other cultural elements into the shadowy mandarin, including Jewish folklore’s invulnerable dybbuk, the stone guest we know from Don Giovanni, and even zombie lore, now back by popular demand.

Propelled by violence and sex, the ballet’s story is a grim one, set in an anonymous urban slum. There, three tramps have schemed to eke out a living by entrapping and jumping likely victims whom they lure through the forced enticements of another victim — a pretty girl. After the first two marks are tossed back on the street (no cash), a third — the mandarin — wanders in, and despite his frightening, mysterious appearance, the girl dances for him. He becomes violently obsessed with her, making him an easy mark for the tramps. But after they rob him, he proves harder to kill than Steven Seagal. When the zombie-like mandarin survives their attempts to suffocate him, beat him and hang him, his body begins to glow in an inhuman blue. The girl comprehends and signals her henchmen to set the mandarin free, then allows him to embrace her passionately — whereupon his wounds become mortal and he dies.

The orchestral suite of The Miraculous Mandarin encompasses only two-thirds of this harsh narrative, omitting the mandarin’s graphic death scene. But the drama is vividly suggested by Bartók’s musical gestures and through its instrumentally coded characters and themes: the girl’s seductiveness represented by solo clarinet (as in Richard Strauss’ Salome), the callow, broke victim represented by solo oboe, and the rake’s and mandarin’s sexual gyrations heard in lurid glissandos on the slide trombone (as in Ravel’s Boléro and the prelude to Strauss’ Der Rosenkavalier, to name just two other examples). And like many other composers, Bartók used the traditional pentatonic scale to create an Asian sound (in this case, to portray the mandarin).

So what made the Cologne premiere of The Miraculous Mandarin, with its superb score and intense drama, a cause for outraged condemnation? “At the end of the performance there was a concert of whistling and catcalls,” wrote Eugen Szenkär, who conducted. “The uproar was so deafening and lengthy that the fire curtain had to be brought down. Nevertheless, we endured it and weren’t afraid to appear in front of the curtain, at which point the whistles resumed with a vengeance.” The Catholic Church called it a work of filth, as did Konrad Adenauer (not yet chancellor of Germany, but an important official in Cologne). The ballet was withdrawn at Adenauer’s insistence after its first performance, and to this day, full stagings of it are rare. It was not performed in Bartók’s native Hungary until after his death in 1945.

Are we ready for The Miraculous Mandarin? There’s nothing in its scenario that is not closely paralleled in, say, Alban Berg’s opera Lulu, or in that new thriller down at the multiplex. But never mind the plot details. The best way to hear this brilliant orchestral suite is without preconception — simply knowing that it is a gritty, highly sexualized tale told by a composer of rare genius.

**Piano Concerto No. 3**

**Instrumentation:** 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 2 trombones, bass trombone, tuba, timpani, 2 percussion, strings

**Performance time:** 39 minutes

Our chances of hearing a great performance of a formidably difficult piano concerto, like the Rachmaninoff No. 3, are greater than ever before in history. It takes a superlative pianist like Joyce Yang to do justice to such a demanding work;
But Glinka and Tchaikovsky remained in the motherland and died there in 1857 and 1893, respectively. Listening to Rachmaninoff’s long, brooding lines — their sweetness tinged with melancholy — it is surprising to learn that he died just down the road from us at his home in sunny Beverly Hills as recently as 1943. Another Russian expatriate composer, Igor Stravinsky, had come to the United States in 1939, became a naturalized U.S. citizen, and spent time living in Los Angeles. But as a composer, Stravinsky already inhabited a very different, more modern era.

Rachmaninoff’s hallmarks are dazzling virtuosity and plush melody. Big intervals and big sound were natural parts of his musical vocabulary, and seemed to come naturally to his huge hands and long limbs; in fact, it is now believed that he had Marfan’s Syndrome, a congenital condition associated with these skeletal proportions. (Nineteenth-century violin virtuoso/composer Nicolo Paganini may have had it as well.) But if Marfan’s contributed to his heroic sound, there was a more delicate aspect to the Rachmaninoff style — fleet passagework, rhythmic pliancy, and long, singing lines.

Tonight’s concerto is known to many pianists as Rach 3, or — thanks to Sylvester Stallone — as Rocky III because it is so formidable a heavyweight. The difficulties lie in Rachmaninoff’s unique combination of power, poetry and speed. Those huge, complex chords, thundering octaves, cascading phrases and purring legatos might be nearly impossible to play, but should sound effortless as they hold you in their thrall. It’s only afterwards, when you are released from their spell, that you might wonder how in the world the pianist played them with only two hands.

Written in the three-movement form typical of Romantic concertos, the Piano Concerto No. 3 begins with an allegro movement in D minor. The opening statement, a relatively simple melody, is juxtaposed against a slower theme, frames a characteristic Rachmaninoff development section: brilliant passagework and thundering climaxes create intense drama before the original theme reappears in relative tranquility.

The concerto’s second movement reveals what many listeners value most in Rachmaninoff: a melody of intense, swooning romanticism that goes wherever its organic, spontaneous development seems to lead it. This development is mediated by the reintroduction of the main melody from the first movement. Solo flourishes from the piano lead directly from the close of this central movement to the opening of the concerto’s third and final movement.

This movement brings together the concerto’s various themes in a rousing finale. Instead of a rigid development section, the movement proceeds freely, building to an early climax that recalls the first movement. Then the movement’s original themes are restated, carrying the concerto to a blazing conclusion.

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

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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.
Conductor Michael Stern is in his seventh season as music director of the Kansas City Symphony, hailed for its remarkable artistic growth and development since his tenure began. The Symphony and Stern concluded their first year together by making a recording for the Naxos label which was released in 2007. Two additional CDs, Britten’s Orchestra and The Tempest, have recently been released to critical acclaim on the Grammy Award-winning Reference Recordings label.

Stern is also the founding artistic director and principal conductor of The IRIS Orchestra in Germantown, Tenn., beginning its second decade this season. Other positions include a tenure as the chief conductor of Germany’s Saarbrücken Radio Symphony Orchestra (the first American chief conductor in the orchestra’s history) and as permanent guest conductor of the Orchestre National de Lyon in France, a position which he held for five years, and a stint as the principal guest conductor of the Orchestre National de Lille, France.

Stern has led orchestras throughout Europe and Asia, including the London Symphony, London Philharmonic, Royal Stockholm Philharmonic, Orchestre de Paris, Helsinki Philharmonic, Budapest Radio Symphony Orchestra, Israel Philharmonic, Moscow Philharmonic, National Symphony of Taiwan, Tokyo’s NHK Symphony and the Vienna Radio Symphony, among many others.

In North America, Stern has conducted the New York Philharmonic, Chicago Symphony, Cleveland Orchestra, Pittsburgh Symphony, St. Louis Symphony, Atlanta Symphony, Houston Symphony, Baltimore Symphony, Philadelphia Orchestra, Toronto Symphony, Cincinnati Symphony, Seattle Symphony, Montreal Symphony, Indianapolis Symphony and the National Symphony in Washington, D.C. He also appears regularly at the Aspen Music Festival and has served on the faculty of the American Academy of Conducting at Aspen.

Stern received his music degree from The Curtis Institute of Music in Philadelphia, where his major teacher was the noted conductor and scholar Max Rudolf. Stern co-edited the third edition of Rudolf’s famous textbook, The Grammar of Conducting, and also edited a new volume of Rudolf’s collected writings and correspondence. Stern is a 1981 graduate of Harvard University, where he earned a degree in American history.
Joyce Yang is critically acclaimed as “the most gifted young pianist of her generation” with a “million-volt stage presence,” pianist Joyce Yang captivates audiences around the globe with her stunning virtuosity combined with heartfelt lyricism and interpretive sensitivity. Just 25, she has established herself as one of the leading artists of her generation through her innovative solo recitals and notable collaborations with the world’s top orchestras. In 2010 she was awarded an Avery Fisher Career Grant, one of the most prestigious prizes in classical music.

Yang came to international attention in 2005 when she became the silver medalist of the 12th Van Cliburn International Competition. As the youngest contestant, she swept two additional awards as an all-around winner, receiving the Steven De Groote Memorial Award for best performance of chamber music with the Takács Quartet, and the Beverley Taylor Smith Award for best performance of a new work.

Since her spectacular finish, Yang has flourished into an “astonishing artist” (Neue Zürcher Zeitung), and she is continually re-engaged by orchestras across the U.S. and abroad. She has performed with the New York Philharmonic, Chicago Symphony, Los Angeles Philharmonic, Philadelphia Orchestra, San Francisco Symphony, Baltimore Symphony, Houston Symphony and BBC Philharmonic, among many others, working with such renowned conductors as Edo de Waart, Lorin Maazel, James Conlon, Leonard Slatkin, David Robertson and Bramwell Tovey. In recital, Yang has appeared at New York’s Lincoln Center and the Metropolitan Museum, the Kennedy Center in Washington, D.C., Chicago’s Symphony Hall and Zurich’s Tonhalle.

In the 2011-12 season, Yang returns to the Los Angeles Philharmonic at the Hollywood Bowl under Bramwell Tovey. She continues her Rachmaninoff Concerto series with the Milwaukee Symphony and Edo de Waart, appears as soloist with the Franz Liszt Chamber Orchestra in Budapest, the State Academic Philharmonic in Moscow and the symphony orchestras of Eugene, Charlotte and Vancouver, among others. The Van Cliburn Foundation, San Francisco Performances and Wolf Trap each present her in recital, and she tours California and Texas with violinist Augustin Hadelich. She also reunites for concerts with the Takács Quartet and violinist Stefan Jackiw. Fall 2011 marked the release of her first solo album for Avie, Collage, featuring piano works by Scarlatti, Liebermann, Debussy, Currier, Schumann and Chopin/Liszt.

Yang made her celebrated New York Philharmonic debut with Lorin Maazel at Avery Fisher Hall in November of 2006 and performed on their Asian tour, making a triumphant return to her hometown in South Korea. Since then, she has appeared with the orchestra frequently, including the opening night of the Leonard Bernstein Festival in September 2008 at the special request of Lorin Maazel in his final season as music director. The New York Times called Yang’s rendition of Bernstein’s Age of Anxiety a “knock-out.”

Born in Seoul, Korea, Yang received her first piano lesson at age 4 from her aunt. She quickly took to the instrument, which she received as a birthday present. Over the next few years, she won several national piano competitions in Korea. By age 10, she had entered the School of Music at the Korea National University of Arts, and subsequently made a number of concerto and recital appearances in Seoul and Daejon. In 1997, Yang moved to the United States to begin studies at the Pre-College division of The Juilliard School in New York with Dr. Yoheved Kaplinsky. During her first year at Juilliard, she won its Pre-College Division Concerto Competition, resulting in a performance of the Haydn Concerto in D major with the Juilliard Pre-College Chamber Orchestra. Winning the Philadelphia Orchestra’s Greenfield Competition led to a performance of the Prokofiev Piano Concerto No. 3 with the Philadelphia Orchestra when she was just 12. She graduated from Juilliard with special honor and is the recipient of the school’s 2010 Arthur Rubinstein Prize and William A. Petscheck Piano Recital Award.

Yang is featured in In the Heart of Music, the film documentary about the 2005 Van Cliburn International Piano Competition, and she is a frequent guest on American Public Media’s nationally syndicated radio program “Performance Today.” Her debut disc, distributed by harmonia mundi usa, includes live performances of works by Bach, Liszt, Scarlatti and the Australian composer Carl Vine. A Steinway Artist, she currently resides in New York City.
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 Mui Ville, 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 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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Rose Corrigan*
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Andrew Klein
Allen Savedoff

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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*

TIPAN
Todd Miller*

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

pacific symphony’s community programs

AT PACIFIC SYMPHONY, ALL WE DO IS PLAY!

Provided by the James Irvine Foundation

At Pacific Symphony, all we do is play! And we want you, our valued listeners and supporters, to join us. That doesn’t mean you have to play an instrument — you can get actively involved in music by composing, discussing, writing and listening. That’s why we’re embarking on a large-scale, four-year initiative to encourage active musical participation. Supported by a generous grant from the James Irvine Foundation, these new programs are geared toward infusing the community with the sense of joy that performing and participating in music can provide.

“In this era of interactivity, it’s time for us to offer an opportunity for people to get off the musical sidelines and participate, as listeners, players, critics and composers. It’s the only way we can maintain a healthy ecosystem for live music.” — Molly Pontin, director of community arts participation

OC CAN YOU PLAY WITH US?

Our 2011 launch of OC CAN YOU PLAY WITH US? was such a hit that it will continue in 2012 with double the number of participants! Through this exciting program, amateur musicians have the chance to rehearse and perform side-by-side with Pacific Symphony musicians, conducted by our very own Music Director Carl St.Clair. Although most of the participant spots have already been filled, we still have openings for a few instruments and have started a waiting list for others. Even if you don’t join the onstage fun, you can still attend on April 30 or May 1, 2012 from 7-9:30 p.m. to observe the magic of this special experience and support your fellow Symphony family members as they make music with us.

“It has been an experience of a lifetime... I could have played all night... and still have begged for more!” — Evangelina Ho, participant

“I’m still flying high... when I took up the horn as a retirement project, never in my wildest dreams did I think that at age 80, I’d be playing a solo in Segerstrom Concert Hall under the direction of Carl St. Clair!” — Alice Forbes, participant

“We’ve been symphony subscribers for about ten years now, and I have a few violinist friends from the symphony, but I never thought I’d actually one day be playing with them side by side.” — Felix Chen, participant

COMPOSE YOURSELF

Have you ever thought about composing your own music, or just want to know more about composition? Do you have a creative curiosity but little formal musical training? This February, we initiated Compose Yourself, a series of five workshops designed for folks like you to join us in a hands-on exploration of the creative musical process. During these workshops, participants investigate how emotions, ideas and images can inspire and be inspired by music, and they collaborate with Pacific Symphony musicians and professional composer Jonathan Beard to compose their own short pieces. Plus, participants will get to meet guest composers Michael Daugherty and Richard Danielpour and attend two world premieres.

“The fact is, anyone can compose. This workshop will break down the walls and give everyone who participates the tools and opportunity to express themselves in the medium of sound.” — Jonathan Beard, composer

COFFEE CONNECTIONS

For those of you who are interested in deepening your listening experience or just getting to know Carl St.Clair and members of the orchestra better, our new Coffee Connections is just right for you! Held immediately following each Classical Connections concert, these informal receptions offer all audience members the opportunity to meet with Carl St.Clair and members of the orchestra to reflect on their concert-going experiences over a cup of coffee.

“Wonderful experience!” • “Interaction with Pacific Symphony musicians was great.” • “Carl is awesome!”