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

2012-2013 HAL & JEANETTE SEGERSTROM
FAMILY FOUNDATION CLASSICAL SERIES

MEI-ANN CHEN • CONDUCTOR | GEORGE GAO • ERHU

AN-LUN HUANG (b. 1949) “Saibei Dance” from Saibei Suite No. 2, Op. 21

HE ZHANHAO / CHEN GANG (b. 1933 / b. 1935) The Butterfly Lovers’ Concerto
George Gao

INTERMISSION

LUDWIG VAN BEETHOVEN (1770-1827) Symphony No. 5 in C Minor, Op. 67
Allegro con brio
Andante con moto
Allegro

Pacific Symphony gratefully acknowledges the support of its 12,500 subscribing patrons. Thank you!
“Saibei Dance” from Saibei Suite No. 2, Op. 21

Instrumentation: 2 flutes, piccolo, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 3 trumpets, 2 trombones, bass trombone, tuba, timpani, 2 percussion, strings
Performance Time: 4 minutes

Background

An-Lun Huang, composer of the Saibei Dance, was born in China in 1949 and studied piano at the Central Conservatory of Music in Beijing. The Chinese Cultural Revolution of the 1960s forced him to abandon his formal studies, but he continued to study independently and was appointed resident composer and assistant conductor at the Central Opera House of China in Beijing in 1976.

Huang immigrated to Canada in 1980 to study composition at the University of Toronto before continuing his composition studies at Trinity College in London, England, and eventually at Yale University. In 1986, he returned to the Canadian province of Ontario, settling in Markham. He is a leader among Chinese-Canadian composers.

Huang’s symphonic, operatic, ballet, choral, chamber and film works are performed and broadcast internationally, possessing what has been described as a perfect synthesis of Western and Eastern elements. He has been sponsored by Canada's Department of Foreign Affairs as an ambassador for Canadian music to China, and he was president of the Canadian Chinese Music Society of Ontario until 1996. In 2004 he received a New Pioneer Award in recognition of outstanding contributions by immigrants to the Greater Toronto Area.

What to Listen for

The Saibei Dance engages both the ear and the eye; it’s almost impossible not to visualize dancers leaping to its energetic double rhythms. This is a result not only of the Dance’s vibrant tempos, but also of Huang’s feeling for theatrical effect — his music includes 11 operatic productions and three ballets as well as numerous film scores.

Butterfly Lovers’ Concerto

Instrumentation: 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 2 trombones, bass trombone, timpani, 3 percussion, harp, piano, strings, solo erhu
Performance Time: 28 minutes

Background

In what is surely one of the most poetically titled of all orchestral narratives, the Butterfly Lovers’ Concerto tells the story not of butterfly fanciers, but of two lovers who are transfigured into butterflies. Their tale is often described as “the Chinese Romeo and Juliet,” but it also bears a striking resemblance to the I.B. Singer story about Yentl the yeshiva student, and Barbra Streisand's movie of that name. It is one of the most famous works of Chinese music, and one of the most widely performed outside China.

The story of the Butterfly Lovers’ Concerto is an exquisite legend set in the eastern Jin dynasty. Its heroine is the beautiful, intelligent Zhu Yingtai, the only daughter among nine children in a wealthy family, who persuades her father to allow her to attend classes disguised as a boy, since girls’ attendance at school is all but forbidden. In the course of her studies she falls in love with the other star pupil in her class, Liang Shanbo. Liang shares friendship with Zhu, but his scholarly dedication prevents him from noticing the signs of her femininity and the true nature of her feelings.

Though Zhu is a brilliant student, her father eventually sends an urgent request for her to come home. Liang accompanies his “sworn brother” for 18 miles of the return journey as an act of friendship. Months later, after missed opportunities and innocent misunderstandings, he discovers that she is a woman and that he loves her — just as she loves him. They finally swear their mutual devotion, only to learn that Zhu’s parents have arranged her engagement to a wealthy aristocrat.

Liang and Zhu’s romantic odyssey reaches its apotheosis after the heartbroken Liang has taken ill and died. On the day she is to be married to another man, mysterious whirlwinds prevent Zhu’s wedding procession from progressing beyond Liang’s grave. As Zhu leaves the procession to pay her respects to Liang, a thunderbolt rends the grave open and Zhu throws herself into it to join her beloved. Forever reunited, their spirits ascend together as a pair of butterflies.

The composers Chen Gang and He Zhanhao collaborated on the Butterfly Lovers' Concerto in 1959, when they were students at the Shanghai Conservatory of Music during a time when Western music was revered in China as the basis for any kind of serious music. The success of its premiere brought instant fame to the two composers; however, only a few years later in 1964, it became a victim of the Cultural Revolution, being labeled as Western and a decadent subversion of Chinese values. It started to gain popular acceptance in the 1970s, with the easing of restrictions, and became the most performed concerto in China, eventually earning an international reputation.
trade peanuts and candy for anything fateful) or commerce ($4.99! $4.99!). in music class, those four sharp beats are the ultimate mnemonic (Beethoven's Fifth!), a trick that doesn't work in the original German.

But Rodda reserves a more emphatic superlative for this symphony as a whole, contending that it “serves as the locus classicus of orchestral music”— the example of principal importance. Many music historians join him in citing the Fifth as the musical work that combines the refinement and formal perfection of the Classical period with the philosophical and emotional urgency of the Romantic age. For those listeners who consider Beethoven the colossus who fulfilled the promise of one style while defining the challenges of the next, his Symphony No. 5 may make the strongest case.

Writing for Pacific Symphony in 2009, Peter Laki cites E.T.A. Hoffmann to capture the revelatory sense of something new and dramatic that the Fifth conveyed even to contemporary admirers of his earlier symphonies, which more fully displayed the influence of Mozart and Haydn. Even more than Beethoven himself, Hoffmann — the inspiration for Offenbach’s opera The Tales of Hoffmann — was the living embodiment of the Romantic age: a questing artistic spirit who wrote music, poetry and fiction tinged with dark mystery and the supernatural. The individual’s struggle against vast, imponderable forces was of prime concern to Hoffmann; just reading the score of Beethoven’s Fifth in 1810, a year and a half after its premiere, he could sense that this symphony engaged Romanticism as no previous use of the traditional Chinese pentatonic scale and chord patterns, combining them with Western Classical development.

**Symphony No. 5 in C Minor, Op. 67**

*Instrumentation: 2 flutes, piccolo, 2 oboes, 2 clarinets, 2 bassoons, contrabassoon, 2 horns, 2 trumpets, 2 trombones, bass trombone, timpani, strings*

*Performance Time: 31 minutes*

**Background**

Classical music advocates have to watch their superlatives. When making the case for the merits of a major composition, it becomes the most beautiful, most popular, most celebrated. What’s left to describe Beethoven’s Symphony No. 5, with those first four notes that we all seem to know from birth? The musicologist Richard E. Rodda calls this opening gesture “the most famous beginning in all of classical music.” The eminent Phillip Huscher compares it to the Mona Lisa’s smile and the first ten words of Hamlet’s soliloquy. “This is the symphony that...has come to represent greatness in music,” he writes...“though perhaps we are speaking only of the opening seconds.”

As the concerto opens we hear a beautiful melody introduced by the flute. Soon the lovers’ voices are heard — the soloist representing Zhu (it is, after all, her story) and the cello, a principal secondary voice, representing Liang. Combining ethereally poetic feeling with an abundance of dramatic incident, the Butterfly Lovers’ Concerto is not structured as a typical concerto, but as a single movement with a narrative that uses formal techniques of melodic development to define the events in a twisting tale of tragic love. Its beauty enables the music to stand on its own. But for many Chinese listeners and admirers of Chinese culture, the details of Liang’s and Zhu’s story are fixed in tradition; for these listeners, the concerto references specific plot points in a recognizable way, drawing from the Chinese opera based on this story and from related folk songs. But even without knowledge of these sources, we can enjoy the Butterfly Lovers’ Concerto as musical storytelling in the same way we can appreciate the beauty of a narrative painting on a scroll as it unfolds. The composition makes extensive background.

**What to Listen for**

Chen Gang and He Zhanhao were trying to write in a Chinese nationalistic style by using folk music mixed with Western classical forms much like the familiar European nationalistic composers they studied at the conservatory. By original design, the instrumentation was entirely Western, employing a solo violin featured over the orchestra. To capture the folk idiom of their native land, the solo violin was written to imitate the erhu, a two-stringed fiddle, which is often called the “Chinese violin.” However in 1988, Gang rearranged the concerto for the erhu, and it is now often performed on the traditional instrument as well. It is this revised version that you will hear tonight. As you listen to our soloist George Gao, pay attention to the foreign and unique sound of the erhu, characterized by extreme vibrato and pitch bending due to the lack of a fingerboard, unlike a violin where the strings are stopped against the neck of the instrument.

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**NOTES**

LUDWIG VAN BEETHOVEN  
(1770-1827)

symphony ever had. Writing as a music critic, he seemed to tremble with a sense of its significance. “The reviewer has before him one of the most important works by the master whose pre-eminence as an instrumental composer it is doubtful that anybody would now dispute,” he wrote.

More than a century later, Hoffmann’s comments on those four fateful notes still seem fresh and penetrating. “Nothing could be simpler than the main idea of the opening Allegro, consisting of only two bars and initially in unison, so that the listener is not even certain of the key. The mood of the anxious, restless yearning created by this subject is heightened even further by the melodious secondary theme.” The fermata extending note at the end of the first long phrase conveys “presentiments of unknown mysteries,” writes Hoffmann.

Considering the intensity of scholarly focus on this symphony, knowledge of its origins is surprisingly sketchy. The period of its creation, 1804 through 1808, was one of great productivity for Beethoven. In addition to his Fourth through Sixth Symphonies, it encompassed his Piano Sonatas Op. 53, 54 and 57, his Piano Concerto No. 4, his Violin Concerto and other works. (His practice of reworking major compositions for years on end resulted in overlapping masterpieces and could sometimes make ordinal entries in his catalog misleading.) Regarding the Fifth, his comments were sparse and cryptic, and certainly not supportive of the “fate” myth. In one he notes that after conceiving a theme, there “begins in my head the working-out in breadth, height and depth. Since I am aware of what I want, the fundamental idea never leaves me. It mounts, it grows. I see before my mind the picture in its whole extent, as if in a single grasp.”

Thus, even Beethoven supports our continuing fascination with those four opening notes: What Hoffmann calls the “melodious secondary theme” answers a call in the horns based on the Symphony’s dramatic opening statement. Everything that follows is based upon it, with reiterations and contrasting statements that propel the Symphony inexorably forward. Separated by generations of critical analysis and shifting trends, Hoffmann, Huscher, Laki and Rodda are united in their perception of this propulsive unity — of Beethoven’s working-out in breadth, height and depth from four dramatic notes. They are present in every section of every movement in the Symphony, manifesting its struggle against titanic forces in a four-movement journey from adversity to triumph — a paradigmatic Romantic vision.

**What to Listen for**

To be more precise about those first four notes, we hear them twice as the Symphony opens — three G’s falling to E-flat, and then F falling to D. Their urgent sound comes solely from the orchestra’s strings and clarinets. The key is momentarily ambiguous: Are we listening to E-flat major or C minor? From that first moment onward, the four-beat gesture is present in bass or treble in virtually every section of the Symphony, repeated either literally or in variation, and the struggle between major and minor is on. The contrasting lyricism of the movement’s secondary theme makes this struggle all the more dramatic.

The second movement, marked Andante con moto, is in double variation form: two themes presented and varied in alternation — not uncommon in classical symphonies, but unconventional in this instance. Beethoven develops each theme separately, allowing both to meander in a way that seems to reflect the spontaneity of meditative thought after the contrasting challenges presented in the first movement.

In the third movement we hear a scherzo — again, not unusual in classical symphonies, but unusual in this case for its intensity and the earnest purpose it conveys. The sense of forward movement feels almost like a march, despite the prevailing triple rhythm. The scherzo is the focus of one of English literature’s most famous descriptions of concert-going, as the three Schlegel siblings of E.M. Forster’s novel Howard’s End listen to it in performance. “Now comes the wonderful movement,” says sister Helen, “first all the goblins, and then a trio of elephants dancing.” Meanwhile her intellectual brother Tibby is reading the score as he listens, pondering structure rather than goblins. He urges his sister to listen for the timpani that will signal the movement’s momentous transition to the Symphony’s triumphant C major finale. Tibby and Helen represent two different ways of listening, one visualizing and one analyzing, before personal audio options made it easy to hear great music outside the concert hall. And Forster, despite his wry humor, dismisses neither.

Rather than coming to a conventional close, the scherzo builds over the sound of the timpani in a brilliantly crafted transition that leads to an explosion of C major: victory in the struggle over adversity that started with those four fateful opening notes. In this transitional passage we hear the first use of trombones in a symphony, as well as the first appearance of contrabassoon and piccolo in the piece. The Symphony ends with a sustained expression of C major, leaving us with a feeling of unalloyed triumph — a passage from darkness to light.

Michael Clive is editor-in-chief of the Santa Fe Opera and blogs as The Operahound for Classical TV.com.
In 2012-13, Music Director Carl St.Clair celebrates his 23rd 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 2012-13 season continues the three-year opera-vocal initiative, “Symphonic Voices,” with a semi-staged production of Puccini’s Tosca, and a “Music Unwound” concert featuring Soprano Ute Lemper singing Kurt Weill’s Seven Deadly Sins as well as songs by George Gershwin and Edith Piaf. Two additional “Music Unwound” concerts highlighted by multimedia elements and innovative formats include Mozart’s Requiem and the 100th anniversary of Stravinsky’s Rite of Spring. The 13th American Composers Festival is a jazz celebration featuring the Duke Ellington Orchestra and composer Daniel Schnyder.

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 playing before capacity houses and receiving extraordinary responses. The Symphony received rave reviews from Europe’s classical music critics — 22 reviews in total.

From 2008 to 2010, St.Clair was general music director for the Komische Oper in Berlin, where he led successful new productions such as La Traviata (directed by Hans Neuenfels). He also served as general music director and chief conductor of the German National Theater and Staatskapelle (GNTS) in Weimar, Germany, where he recently led Wagner’s Ring Cycle to great critical acclaim. St.Clair was the first non-European to hold his position at the GNTS; the role also gave him the distinction of simultaneously leading one of the newest orchestras in America and one of the oldest orchestras in Europe.

St.Clair’s international career has him conducting abroad numerous months a year, and he has appeared with orchestras throughout the world. He was the principal guest conductor of the Radio Sinfonieorchester Stuttgart from 1998-2004, where he successfully completed a three-year recording project of the Villa-Lobos symphonies. He has also appeared with orchestras in Israel, Hong Kong, Japan, Australia, New Zealand, and South America, and summer festivals worldwide. St.Clair’s commitment to the development and performance of new works by American composers is evident in the wealth of commissions and recordings by Pacific Symphony. St.Clair has led the orchestra in numerous critically acclaimed albums including two piano concertos of Lukas Foss on the harmonia mundi label. Under his guidance, the orchestra has commissioned works which later became recordings, including Philip Glass’ The Passion of Ramakrishna, 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 and Chen Yi, Curt Cacioppo, Stephen Scott, Jim Self (the Symphony’s principal tubist), Christopher Theofandis and James Newton Howard.

In North America, St.Clair has led the Boston Symphony Orchestra, (where he served as assistant conductor for several years), New York Philharmonic, Philadelphia Orchestra, Los Angeles Philharmonic and the San Francisco, Seattle, Detroit, Atlanta, Houston, Indianapolis, Montreal, Toronto and Vancouver symphonies, among many.

A strong advocate of music education for all ages, St.Clair has been essential to the creation and implementation of the symphony education programs including Classical Connections, arts-X-press and Class Act.
One of the most dynamic young conductors in America, Mei-Ann Chen is currently in her third year as music director of the Memphis Symphony Orchestra. She is also beginning her second season as music director of the Chicago Sinfonietta. During this time, the impact of her energy, enthusiasm and high level of music-making has been felt by both of these orchestras, their audiences and entire communities, as well. The League of American Orchestras recognized this fact by choosing her for the prestigious Helen M. Thompson Award at their 2012 national conference in Dallas.

Among Chen’s highlights this season are debuts on the Chicago Symphony subscription series, the San Francisco Symphony Chinese New Year Celebration, North Carolina Symphony, San Diego Symphony, São Paulo Symphony in Brazil and the Tampere Philharmonic in Finland. Among last season’s debuts were the Netherlands Philharmonic at the Amsterdam Concertgebouw, the Aspen Music Festival, the symphonies of Jacksonville, Naples and Sarasota, as well as the National Taiwan Symphony Orchestra.

In great demand as a guest conductor, Chen recently stepped in on short notice for her very well-received subscription concert debut with the Cincinnati Symphony. She has been engaged by the Cincinnati Symphony for this season as well. Chen has also appeared with the Rochester Philharmonic and the symphonies of Alabama, Atlanta, Baltimore, Chicago, Colorado, Columbus, Edmonton (Canada), Florida, Fort Worth, Nashville, National (Washington, D.C.), Oregon, Pacific, Pasadena, Phoenix, Seattle and Toronto. Worldwide engagements include all the principal Danish orchestras, BBC Scottish Symphony, Bournemouth Symphony, Graz Symphony, National Symphony of Mexico, Norrlands Opera Orchestra, Norwegian Radio Orchestra and the Trondheim Symphony. Festival appearances include Grand Teton, Wintergreen, Chautauqua Institute and the Texas Music Festival in Houston.

The first woman to win the Malko Competition (2005), Chen has served as assistant conductor of the Atlanta, Baltimore and Oregon symphonies. The positions in Atlanta and Baltimore were sponsored by the League of American Orchestras. Recipient of the 2007 Taki Concordia Fellowship, she has appeared jointly with Marin Alsop and Stefan Sanderling in highly acclaimed subscription concerts with the Baltimore Symphony, Colorado Symphony and Florida Orchestra.

In 2002, Chen was unanimously selected as music director of the Portland Youth Philharmonic in Oregon, the oldest of its kind and the model for many of the youth orchestras in the United States. During her five-year tenure with the orchestra, she led its sold-out debut in Carnegie Hall, received an ASCAP award for innovative programming and developed new and unique musicianship programs for the orchestra’s members. She was honored with a Sunburst Award from Young Audiences for her contribution to music education.

Born in Taiwan, Chen has lived in the United States since 1989. She holds a doctor of musical arts degree in conducting from the University of Michigan, where she was a student of Kenneth Kiesler. Prior to that, she was the first student in New England Conservatory’s history to receive two master’s degrees, simultaneously, in both violin and conducting. Chen also participated in the National Conducting Institute in Washington, D.C. and the American Academy of Conducting in Aspen.

MEI-ANN CHEN
CONDUCTOR

SPECIAL THANKS

We would like to recognize a special community partner, the Orange County Business Council. Special thanks to Chair of the Council and Pacific Symphony Board Member Lucy Dunn for help in adding breadth to our community reach.
Hailed as one of the most exciting, innovative and respected erhu masters today, the Gemini-Award nominated erhu master George Gao began studying the erhu at the age of 6. A few years later, he won first prize at the Shanghai Junior Instrumental Soloist Competition and a silver medal at the China National Junior Instrumental Soloist Contest in 1982. In 1985, he swept the three highest prizes of the Beijing China National Invitational Erhu Competition. In 1999, he won a recognition award for his appearance at the 13th World Festival for Young Students in Pyongyang, North Korea. Gao studied at the Shanghai Conservatory of Music and the Royal Conservatory of Music in Toronto.

After winning the first prize in the Beijing National Erhu Competition, Gao launched on a truly international performing career. He toured the U.S., Canada, France, Germany, Denmark, Japan, Taiwan, Hong Kong and China extensively and was featured as a soloist with the Toronto Symphony Orchestra, Bamberg Symphony Orchestra, Aalborg Symphony Orchestra, Shanghai Symphony Orchestra, Hong Kong Chinese Orchestra, Taiwan National Chinese Orchestra, National Arts Center Symphony Orchestra, Winnipeg Symphony Orchestra and Edmonton Symphony Orchestra. Gao has also performed many recitals, including appearances at the Glenn Gould Studio, the Royal Conservatory of Music (Toronto), City Hall Concert Hall (Hong Kong) and the National Concert Hall (Taipei). Billions of people around the world have watched him on CCTV, China’s most watched TV station.

Gao is a hot session player; his erhu performance is frequently recorded by many world renowned composers, film and record producers. Gao is featured in the soundtrack for the popular science fiction television program *Earth: Final Conflict*, which was nominated for an Emmy Award for Outstanding Main Title Theme Music.

An enthusiast of many musical styles, Gao organized the Beijing rock band Red Maple Leaf and the pop group Snowman. In Toronto, he collaborated with many world music artists including Jesse Cook, Donald Quan, Ron Korb and joined many world music ensembles such as Bowfire, Silk Orchestra, George Gao Ensemble and Memento. He has pioneered the development of new music for the erhu, fusing traditional Chinese music with jazz, Western Classical music, New Age and music from different world cultures.

As a composer, Gao has written music for many films and documentaries. He co-composed with Brian Keane for Bill Moyer’s Productions/Lennon Documentary Group’s 3-part film *Becoming American, the Chinese Experience*. In 2006, Gao co-composed and recorded the soundtracks for the Oscar-winning short documentary *The Blood of Yingzhou District*. In 2010, *The Warriors of Qiugang*, another short documentary for which Gao co-composed and recorded, was nominated for an Oscar. Gao is also a songwriter and has several hit songs in China. He has written many erhu works including *Capriccio for Erhu*, which was designated as a compulsory work for the final round of the 2002 International Dragon Cup Erhu Competition, and *Erhu Capriccio No. 2 — Mongolian Fantasy*, which was designated as compulsory work for the final round of the 2008 Shanghai Spring Festival International Erhu Competition and 2011 Taipei Chinese Instrumental Competition for Erhu.

Gao is a guest professor of China Conservatory of Music, Shanghai Conservatory of Music, National Taiwan University of Arts, Zao Zhuang University, Jiang Xi University of Science and Technology in China, Ogaki Women’s College in Japan. Gao is also the guest concertmaster of the Hong Kong Chinese Orchestra.
Pacific Symphony, celebrating its 34th season in 2012-13, is led by Music Director Carl St.Clair, who marks his 23rd 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 22 years with the orchestra in 2012-13. 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, now in his final season with the Symphony, 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 premiered Danielpour’s Toward a Season of Peace. The Symphony has also commissioned and recorded The Passion of Ramakrishna by Philip Glass (released in September 2012), 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
ALEJANDRO GUTIÉRREZ • 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
Marisa Sorajja

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

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

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

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

FLUTE
Benjamin Smolen*
Valerie and Hans Imhof Chair
Sharon O’Connor
Cynthia Ellis

PIECES
Cynthia Ellis

OBUE
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/CÉLESTE
Sandra Matthews*

PERSONNEL MANAGER
Paul Zibits

LIBRARIANS
Russell Dicey
Brent Anderson

PRODUCTION STAGE MANAGER
Will Hunter

ASSISTANT STAGE MANAGER
William Pruett

* Principal
** Assistant Principal
† On Leave

Celebrating or years with Pacific Symphony this season.

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