MAR. 21, 22, 23

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.

PACIFIC SYMPHONY
CARL ST. CLAIR • MUSIC DIRECTOR
presents

2012-2013 HAL & JEANETTE SEGERSTROM
FAMILY FOUNDATION CLASSICAL SERIES

CARL ST. CLAIR • CONDUCTOR | DEJAN LAZIĆ • PIANO

JOHANN SEBASTIAN BACH
(1685-1750)

“Air” from Orchestral Suite No. 3 in D Major, BWV 1068
Piano Concerto No. 3 in D Major, BWV 1054
  Allegro
  Adagio e sempre piano
  Allegro
  Dejan Lazić

INTERMISSION

GUSTAV MAHLER
(1860-1911)

Symphony No. 5 in C-sharp Minor
  PART I
  Trauermarsch
  Stürmisch bewegt
  PART II
  Scherzo: Kräftig, nicht zu schnell
  PART III
  Adagietto
  Rondo-Finale

The Thursday, March 21 concert is generously sponsored by David and Tara Troob.
The Saturday, March 23 concert is generously sponsored by Dr. Stan and Dolores Sirott.

Dejan Lazić’s appearances this weekend are generously underwritten by the Nicholas Family Foundation.

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PACIFIC SYMPHONY gratefully acknowledges the support of its 12,500 subscribing patrons. Thank you!

The Saturday, Mar. 23, performance is broadcast live on KUSC, the official classical radio station of Pacific Symphony. The simultaneous streaming of this broadcast over the internet at kusc.org is made possible by the generosity of the musicians of Pacific Symphony.

Pacific Symphony
• 5
a simple, beautiful melody in a single voice — something we rarely encounter in Bach’s music, with its densely layered polyphonic constructions.

While Baroque fiddle technique often includes crisp attacks and an astringent sound with suppressed vibrato, the Air indulges us with a more luxurious sound which exposes the solo violin’s voice against a “walking bass” accompaniment, requiring the soloist to maintain a purling legato line — fluid, yet controlled. The effect is a delicate balance between Baroque purity and Romantic pliancy.

Piano Concerto No. 3

Instrumentation: strings, solo piano; Performance Time: 20 minutes

Background

Bach died before the modern piano was developed. But his mastery of the organ and the harpsichord, his freewheeling concerto transcriptions and his fascination for the new musical technologies of his day all suggest that he would have pounced on the dynamic possibilities of the modern piano. His Piano Concerto No. 3 is one of seven complete concertos he originally composed for a single harpsichord.

When played on the harpsichord, these concertos delight with their energy, fleet passagework and intertwined voices. For the modern pianist, the expressive possibilities are greater than they were for the harpsichord soloist of Bach’s day — offering control of a wider dynamic range opening to a much louder sound, the possibility of legato phrasing and notes that sustain instead of quickly decaying in the air. But the concertos’ initial challenges remain as they do in all of Bach’s keyboard works: accurate articulations of rapid, excitingly showy passagework are crucial, and all of Bach’s twining contrapuntal voices must be clearly delineated.

Bach was living in Leipzig and was in his late 40s or early 50s when he composed these concertos, which freely mix new material with transcriptions from earlier works. Such borrowing was a common artistic practice of the day; composers borrowed not only from themselves, but from each other. One of Bach’s favored sources was Vivaldi, the popular Venetian composer whose concertos numbered in the hundreds. Once Bach had completed his harpsichord concertos, he continued the recycling process, reworking individual movements in sacred cantatas. (His responsibilities as Kapellmeister in Leipzig included producing a new cantata — typically with six choral and instrumental movements — roughly every two weeks.)

What to listen for

The Piano Concerto No. 3 is constructed in the typical three-movement form — fast-slow-fast — and is based on the master’s violin concerto in E major, which also survives in its original form. (For the harpsichord, the key was dropped a whole tone to accommodate the limits of contemporary instruments, which had a top note of high D.)

The concerto opens in brisk, celebratory fashion, with a fanfare-like tutti. The tempo is energetic (allegro) but the construction is elegant in the Bachian manner, with tutti and solo passages twining rather than simply alternating.
The central movement slows the pace down to a stately chaconne marked \textit{adagio e sempre piano} — slow and soft. A dignified theme is introduced as a bass line in the lower strings, and is then passed to the piano; the effect is courtly and discursive, as if ensemble and soloist are engaged in gentle conversation. But with the third and final movement, the celebratory energy of the opening allegro returns with even greater pace and intensity — a joyful close to an exuberant concerto.

**FROM BACH TO MAHLER**

Bach and Mahler share a number of similarities with regard to their biographical details and their respective places in music history. Born and raised in rural German-speaking environments, both composers grew up and raised families where the death of siblings and children was a constant reality. Both earned great admiration and respect as preeminent performers during their lifetimes (Bach as an organist and Mahler as a conductor), but as composers their genius was ignored and not fully appreciated until well after their deaths. Both composers represent the pinnacle and end of an era in their respective times.

The other connection is a purely musical one. Skillfully adapted traditional dance-inspired movements can be found in both composers’ works. The complexity of their respective music has been at times criticized as being excessively self-indulgent. Perhaps these similarities unconsciously inspired Mahler through his own unique style to draw great influence from Bach in his own work? Beginning with his Fifth Symphony, counterpoint became an important feature in Mahler’s music and music history has known no greater master of counterpoint than Johann Sebastian Bach. The third and fifth movements of the Fifth Symphony demonstrate how Mahler immersed himself in the study of Bach’s music and made it his own.

**Symphony No. 5**

*Instrumentation: 4 flutes (all doubling on piccolo), 3 oboes (third doubling on English horn), 3 clarinets (third doubling on E-flat clarinet and bass clarinet), 3 bassoons (third doubling on contrabassoon), 6 horns, 4 trumpets, 2 trombones, bass trombone, tuba, timpani, 4 percussion, harp, strings; Performance Time: 68 minutes.*

**Background**

In his \textit{monumental} — we’ll come back to that word — biography of Gustav Mahler, Henri-Louis de la Grange writes with painterly detail about the summer and fall of 1904, when Mahler was preparing to conduct a new production of Beethoven’s opera \textit{Fidelio} while also preparing for the premiere of his own fifth symphony. The account reveals a side of Mahler we tend to forget, as well as confirming our popular image of him as an obsessive artist ardently committed to big ideas and uncompromising in his aesthetic principles.

Today we know Mahler primarily as a symphonist — some would say the pre-eminent symphonist since Beethoven. But during his lifetime, the acceptance that Mahler’s symphonies won from critics and the public was mostly grudging. It barely hinted at the appreciation that these masterworks would receive later. His cycles of art songs placed him within the lineage of the foremost German-language art-song composers, but somehow did not establish him as a composer of greatness.

As a conductor, on the other hand, Mahler was a giant of his day, with a reputation that made him perhaps the first modern celebrity-conductor. (His ill-fated stint as leader of the New York Philharmonic is one of the tragedies of his life and of American music.) As a conductor of opera he was a penetrating musical analyst with a tremendous sense of theater. All of these factors helped shape Mahler’s Symphony No. 5 and helped make it a turning point in his symphonic composition.

The composer’s simultaneous focus on his Symphony No. 5 and on Beethoven’s \textit{Fidelio} seems fateful. He considered it the greatest of all operas, the “opera of operas” that most fully realized the form’s potential for exploring humanity’s highest concerns. These are the concerns that pervade Mahler’s music: His symphonies and songs explore the fragility of beauty, the brevity of life, the mystery of death and the purpose of corporeal existence. In his first four symphonies, these subjects were not just embedded in the notes, but expressed verbally through the inclusion of vocal elements based on folk songs, or on Mahler’s own. Even his simplest songs contain these layers of meaning.

Mahler’s fifth symphony was his first purely instrumental work in this form. It progresses from an opening funeral march to a triumphant fifth movement — a finale that is his most emphatic affirmation of life. Is the ghost of Beethoven’s Leonore, the heroine of \textit{Fidelio}, lurking in this symphony? Leonore’s faithfulness to her imprisoned husband Florestan delivers him from false imprisonment, vanquishes a tyrant, and strikes a blow for human freedom; identifying with her story, he produced a work of music-theater that transformed the way we see Fidelio. And De la Grange reveals that 1904, when Mahler was working on this opera and his Symphony No. 5, was a period of joyful closeness between Mahler and his wife, whom he idolized — the formidable, captivating Alma.

We know from contemporary reports by Alma herself and by Mahler’s good friend Willem Mengelberg, the brilliant Dutch conductor, that the symphony’s fourth movement — the achingly lovely adagietto — was a very personal message to Alma, delivered wordlessly to her as a gift. While Leonard Bernstein cemented the tradition of playing it as an elegy — first in tribute to his mentor Serge Koussevitzky and later at a memorial for Robert F. Kennedy — it was likely an expression of Mahler’s undying love for his wife. For many listeners, including this one, the sense of timeless ardor that pervades this movement is what makes the symphony’s triumphant finale convincing.

When you listen to the adagietto, what will you hear? A dirge, or a love letter? A rumination on the universality of death, or an expression of the beauty of human love? The dichotomy between these ways of hearing brings us back to that word \textit{monumental}. Initially, cavils about Mahler’s symphonies were usually related to scope, with critics citing expansive developments that seemed disproportionate to their relatively simple themes. When advocates such as the conductor Sir Thomas Beecham championed the symphonies, their merits gained recognition. But their reputation for monumentality only increased, reinforced by a sense of the composer’s insistence upon profundity, eternal themes and, yes, death. The symphonies abound in funeral marches and chorales that
The second movement seems to embody a kind of rebellion against the portentous announcements of the first movement. Even larger in scale than the first movement, this one — Mahler marked it stürmisch, or turbulent — conveys a sense of defiance through its steady accretion of layer after layer of sound, rapid string figures, and angry, complex chords (particularly diminished sevenths). Astonishingly, the contending forces in this movement — do they represent our struggle against the dictates of fate that we heard in movement one? — culminate in a chorale. Keyed in D major, an ascent from the C-sharp minor that prevails earlier in the movement, it suggests the possibility of eventual triumph.

Scherzos are not unusual in symphonies, but the scherzo that comprises the third movement of Mahler’s Fifth stands alone — the symphony’s longest movement, and one of the longest Mahler ever composed. Sometimes called the “hinge” of this symphony, it is the turning point in a work that was itself a turning point for its composer. Continuing in the earlier chorale’s key of D major, this movement seems more rooted in the everyday world than those preceding it; it is built in seven sections rooted in the rustic Ländler dances that Mahler loved and that he often associated with happy memories. Mystery and resolution seem to alternate as he layers and develops these themes, but the movement ends on a note of perplexity. Is resolution really possible?

Yes, resolution comes in the fourth movement, with its long, singing lines and sense of serenity. Heard as an expression of love, the adagietto makes the ultimate triumph of the final movement possible, moving with a quality of ecstatic timelessness until it diminishes to a single, poetic note — an “A” — in the horn. The final movement unfolds from this note without a pause, and leads to one of the most tumultuous expressions of triumph in music: a deliriously energetic rondo that eventually fulfills the promise of the chorale we heard in movement two.

**THANK YOU TO OUR SPONSORS**

**MARCH 21: DAVID AND TARA TROOB**

David and Tara Troob have been enthusiastic and generous supporters of the arts in Orange County since moving here from New York in 2001. David previously served on the board of Opera Pacific and currently is a board member of both Pacific Symphony and the Segerstrom Center for the Arts. Tara and David are both active with Williams College and the Clark Museum of Art in Williamstown, Mass., where they have sponsored a number of touring collections. We salute David and Tara Troob for their commitment to the arts, and — especially — their generous underwriting of Thursday’s performance.

**MARCH 23: DOLORES AND STAN SIROTT**

Pacific Symphony extends enthusiastic thanks to Dr. Stan and Dolores Sirott for their underwriting support of our Saturday evening performance. Since moving to Laguna Niguel a few years ago, the Sirottos have become generous contributors to Pacific Symphony, and they are strong advocates for our classical concerts. Dolores is a member of Symphony 100. We are deeply indebted to Stan and Dolores for their strong commitment to great music, and for their continuing support of Pacific Symphony. Thank you!

**ARTIST SPONSOR: NICHOLAS FAMILY FOUNDATION**

The Nicholas Family Foundation, founded in 2002, has provided our endowment to Pacific Symphony to underwrite distinguished guest pianists’ appearances with the Symphony. We are grateful to the Nicholas Family for assuring the continuing appearances of world-renowned artists each season.

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suggest religious concerns (both occur in the fifth), reinforcing the idea that Mahler was death-obsessed and unremittingly profound — an obsessive composer for obsessed listeners. It’s more realistic to view his awareness of death as the philosopher’s memento mori, intended as a reminder to keep what’s important in view — a reminder that life is finite and precious, its mysteries and its brevity worth pondering.

Is 70 or 80 minutes of glorious listening — typical performance time for the fifth — really so much to ponder such things? As the great English art critic Sister Wendy Beckett noted (to the London Independent in 1996), the best art takes time; “... you have to look long and hard and sometimes it takes hours” before a painting will reveal its meanings. Mahler makes it easier for us; but as Sister Wendy also reminds us, it takes courage to experience art in this way. To do so, we must face the music on its own terms, without preconceptions and with a willingness to face its challenges — even when our prevailing culture pushes us toward the gym to deny our mortality, and away from a symphony that confronts its mysteries.

Then again, following Sister Wendy’s advice can also enable us to hear Mahler’s Fifth as a purely sensual experience that seems to hold time in gloriously beautiful suspension. As one distinguished musicologist told your intrepid annotator, “My idea of heaven would be to hear a great live performance of a Mahler symphony roll out and surround me endlessly while I’m lolling in a hot bath.”

**What to listen for**

Mahler’s Symphony No. 5 makes a breathtaking transition in the course of its five movements. It opens with a funeral march that captures us with an arresting trumpet call and a fanfare of trumpets expressed in quick, urgent triplets. The textures are brilliant, but the mood is one of frightening portent that gives way to despair as the brass-heavy march subsides into elegiac contemplation dominated by strings. Mahler’s expansive development, with each element repeated, leads the movement to a mysterious close that suggests something different is coming — as indeed it is.
In 2012-13, Music Director Carl St.Claire celebrates his 23rd season with Pacific Symphony. During his tenure, St.Claire has become widely recognized for his musically distinguished performances, his commitment to building outstanding educational programs and his innovative approaches to programming. St.Claire’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.Claire’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.Claire celebrated the milestone 30th anniversary of Pacific Symphony. In 2006-07, he led the orchestra’s historic move into its home in the Renee 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.Claire 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.Claire 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.Claire 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.Claire’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.Claire’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.Claire 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.Claire 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.Claire 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.Claire has been essential to the creation and implementation of the symphony education programs including Classical Connections, arts-X-press and Class Act.
... a powerhouse performer whose playing combines strength with beauty. - The Guardian

Dejan Lazić’s fresh interpretations of the piano repertoire have established him as one of the most sought-after and unusual soloists of his generation. He has appeared with such orchestras as the Budapest Festival Orchestra, Rotterdam Philharmonic, Philharmonia Orchestra, City of Birmingham Symphony, Bamberger Symphoniker, Swedish Radio, Danish National, Helsinki Philharmonic and Australian Chamber Orchestra. Lazić enjoys a significant following in the Far East appearing with orchestras such as NHK Symphony, Yomiuri Nippon, Sapporo Symphony, Seoul Philharmonic and Hong Kong Philharmonic. He works with conductors such as Iván Fischer, Vladimir Ashkenazy, Giovanni Antonini, Kirill Petrenko, RobertSpano, John Storgårds, Krzysztof Urbanski and Osmo Vänskä.

In the 2012-13 season, Lazić will be artist in residence with Orchestre Philharmonique de Strasbourg, a position which will showcase him as an interpreter of the Germanic tradition (Beethoven and Haydn concerti), more unusual repertoire (Shostakovich and Lutoslawski) and as a recital artist. In Germany he appears with such orchestras as NDR Sinfonieorchester Hamburg and Konzerthausorchester Berlin, under their principal conductor Iván Fischer, with whom Lazić appears regularly also with Budapest Festival Orchestra. Orchestral appearances elsewhere include a return to Basel Chamber Orchestra, Copenhagen Philharmonic, a tour with Amsterdam Sinfonietta, National Symphony Orchestra Taipei, Adelaide Symphony Orchestra and Indianapolis Symphony, the latter for the Midwest premiere of Lazić’s own arrangement of the Brahms Violin Concerto as a piano concerto.

Alongside his solo career, Lazić is also a passionate chamber musician. Recently artist in residence with the Netherlands Chamber Orchestra, he has given recitals at Amsterdam Concertgebouw, London Queen Elizabeth Hall, Munich Prinzregententheater, Washington Kennedy Center, plus in Montreal, Tokyo, Beijing and Istanbul. The season includes recital tour dates across Germany, at Zurich’s Tonhalle, Teatro Colón Buenos Aires and at Sydney Opera House.

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

Lazić is also active as a composer. His works include various piano compositions, chamber music and orchestral works, as well as cadenzas for Mozart, Haydn and Beethoven piano concertos. His arrangement of Brahms’ Violin Concerto for piano and orchestra was premiered with the Atlanta Symphony Orchestra and Robert Spano in 2009 and has since been performed by Lazić at the BBC Proms, Amsterdam’s Concertgebouw, at Hamburger Ostertöne festival and in Japan. A live recording of the concerto was released in January 2010 to great critical acclaim. He is currently working on his own Concerto for Piano and Orchestra No. 1.

Born into a musical family in Zagreb, Croatia, Lazić grew up in Salzburg, Austria, where he studied at the Mozarteum. He now lives in Amsterdam.
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.
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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
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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

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Meredith Crawford**
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John Acevedo
Erik Rynearson
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**CELLO**
Timothy Landauer*  
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John Acosta
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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
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**PICCOLO**
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**OBES**
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**CLARINET**
Benjamin Lulich*  
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*Principal  **Assistant Principal  †On Leave

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