PACIFIC SYMPHONY’S SUMMER FESTIVAL 2016
AT IRVINE MEADOWS AMPHITHEATRE

PACIFIC SYMPHONY PROUDLY RECOGNIZES ITS OFFICIAL PARTNERS

CARL ST.CLAIR • CONDUCTOR
MARY WILSON • SOPRANO | MILENA KITIĆ • MEZZO SOPRANO
JOHN BELLEMER • TENOR | KEVIN DEAS • BASS
PACIFIC CHORALE — JOHN ALEXANDER • ARTISTIC DIRECTOR

Beethoven’s Ninth

The concert begins at 8 p.m.

Aaron Copland (1900-1990)
Fanfare for the Common Man

Samuel Barber (1910-1981)
Adagio for Strings

John Williams (b. 1932)
Liberty Fanfare

Hymn to the Fallen from Saving Private Ryan
Pacific Chorale

INTERMISSION

Ludwig van Beethoven (1770-1827)
Symphony No. 9 in D Minor, Op. 125, Choral

Allegro ma non troppo; un poco maestoso
Molto vivace
Adagio molto e cantabile
Presto - Allegro assai - Allegro assai vivace

Mary Wilson
Milena Kitić
John Bellemer
Kevin Deas
Pacific Chorale

Tonight’s performance is dedicated to the memory of James Emmi (June 1916 - May 2016).

Music for Hope:
Pacific Symphony is proud to partner with AMERICAN LUNG ASSOCIATION | LUNGFORCE.

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difficulties faced by GIs. But if his subject is down-to-earth, Copland’s treatment of it is exalted. While many fanfares have a quick tempo and a martial air, if not an outright march rhythm, Fanfare for the Common Man elevates its subject with a slower pace that suggests gravitas—“a certain nobility of tone, which suggested slow rather than fast music,” as Copland described it. (The marking calls for it to be played “very deliberately.”) In it we hear the familiar, wide-open intervals of fifths and fourths that make Copland’s music sound so characteristically American. But from the opening bars, it is the distinctive and majestic use of percussion—timpani, bass drum and tam tamb—that give the fanfare its sense of importance.

Of the 18 original fanfares that Goossens commissioned, Copland’s Fanfare for the Common Man was one of only 10 that Goossens included when he anthologized them. Of those, only Copland’s survived to find a life in the concert hall after World War II.

**Adagio for Strings**
**SAMUEL BARBER (1910-1981)**

*Instrumentation: strings; Performance time: 8 minutes*

Samuel Barber’s moving Adagio for Strings is one of the most popular, frequently programmed and hauntingly melodic American compositions in the standard repertory. Elemental and beautiful, the Adagio has qualities that are rarely found together: a spacious, quintessentially American sound, but also a melancholy, ruminative mood that offers both insight and solace to the listener.

Barber originally composed this work in 1936 as the second movement of his String Quartet Op. 11. It seems likely that his life partner Gian Carlo Menotti, the phenomenally successful Italian-born composer with a sure sense of drama and popular appeal, was instrumental in its success. Knowing that Barber had a potential hit on his hands, Menotti ensured that its manuscript would be seen and programmed by Arturo Toscanini when the reticent Barber was less sure of its appropriateness. It was premiered by the NBC Symphony Orchestra under Toscanini’s baton in 1938. Today it is more than just a staple of the orchestral repertory; it is almost always turned to when American orchestras seek a work to provide beauty, solace and inspiration.

The Adagio’s long, flowing, deeply voiced melodic line remains a constant presence that is both elegiac and hopeful as it passes from one string choir to another—first the violins and then, a fifth lower, the violas. As the violas continue with their heartfelt voicing of the theme, it is taken up by the cellos and further developed, eventually building to a climax in which the basses underline it, adding a sense of depth and timelessness with their unique, rumbling resonance. A fortissimo climax, like a cry from the heart, is followed by silence, leading to the restatement of the original, with an inversion of its second statement offering perhaps the possibility of healing and hope.

**In Honor of James Emmi**

Tonight’s concert is underwritten by financial support from long-time Symphony Board member James Emmi and the Emmi family. The Emmis have long been among the Symphony’s most generous supporters. At the time of his passing in May (just one month shy of his 100th birthday), Jim was Pacific Symphony’s longest-serving board member, serving for nearly 30 years. Through much of that time, his wife, Catherine, has been equally active as a Symphony volunteer leader and supporter, and we are happy to have Catherine join the Pacific Symphony Board of Directors. Catherine, along with her son, Cameron, will continue the long tradition of generous giving to support Pacific Symphony. The Emmis’ financial support includes the endowment of the Principal Viola Chair, held by Robert Becker; recently they have also endowed the Symphony’s Principal Cello Chair, held by Timothy Landauer. Pacific Symphony is deeply indebted to Jim, Catherine and Cameron Pearce for their lifelong support of Pacific Symphony.
T
ough he is best known as the dean of American composers of film scores, John Williams is one of the few American composers who have achieved equal success in the movie theater and the concert hall. As a composer of signature scores for dozens of hit movies (over 80 at last count), Williams has become a major figure in American culture and one of the most listened-to composers of all time.

In his Liberty Fanfare and Hymn to the Fallen, we have examples of both John Williams the movie composer and the composer of concert works. His Liberty Fanfare, commissioned to mark the centennial of the Statue of Liberty in 1986, actually premiered a month before the anniversary celebrations, with the composer leading the orchestra; it is most closely associated with: The Boston Pops. The Fanfare is jubilant, uplifting and celebratory, with the ring of patriotism always in our ears as we listen. Williams offered the following comment in advance of the premiere: “[I] tried to create a group of American airs and tunes of my own invention that I hope will give some sense of the event and the occasion.” It did, and still does.

Williams composed his Hymn to the Fallen for the 1988 feature film Saving Private Ryan. Here the brass, strings and horns we heard in the Fanfare create a markedly different effect—evoking strength and hope, but also a sense of sacrifice and the nobility of endurance. Of the many pieces composed for the film, this has proved the most memorable—a hymn of thanks and praise to “the greatest generation” in their finest hour. Like the Liberty Fanfare—but in a very different way—the Hymn evokes the spirit of American patriotism.

**Symphony No. 9, “Choral”**

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

*Instrumentation: 2 flutes, piccolo, 2 oboes, 2 clarinets, 2 bassoons, contrabassoon, 4 horns, 2 trumpets, 2 trombones, bass trombone, timpani, 3 percussion, strings, soprano, alto, bass, tenor, chorus; Performance time: 65 minutes*

In a nation forged on the frontier, we recognize Beethoven as a kindred spirit. He may have been dark, brooding and Germanic, but he is also the most prominent classical composer to “go rogue,” reinventing a familiar form in a heroic new way with the Symphony No. 9. Most of all we cherish and celebrate the philosophical statement itself: a hymn to freedom and brotherhood, values we claim as American. The breakthrough fourth movement takes a form that no composer had ever before imagined, a symphonic choral with full chorus and soloists, that sets Friedrich Schiller’s ecstatic “Ode to Joy”; but this movement is the culmination of a meditation on human freedom that spans the entire symphony.

Beethoven was influenced by the poetry of Schiller from a young age, and as early as 1793, when he was only 22, he began to consider the idea of basing a major composition on the poet’s “Ode to Joy”; it also seems likely that some piano sonatas of his early period, including the beloved Pathétique (dating from 1799), were inspired by Schiller essays.

Beethoven’s idea of including the voice in a symphony also dates from this period, but may not originally have been attached to the Ninth. In a sketchbook dated 1811 he envisions a cantata combining choral and instrumental movements based on the “Ode.” The Beethoven biographer Alexander Thayer describes how, in 1822, while visiting a music critic in Leipzig, the composer described plans for a 10th symphony that would include vocal elements that would “enter gradually — in the text of the Adagio Greek Myth, Cantique Ecclesiastique—in Allegro, the feast of Bacchus.”

**NOTES**

**MUSIC FOR HOPE: PACIFIC SYMPHONY PROUDLY SUPPORTS THE AMERICAN LUNG ASSOCIATION IN CALIFORNIA’S LUNG FORCE WALK**

The LUNG FORCE Walk is a passionate community gathering that celebrates the collective power of our breath and voice to stand up against lung cancer and for lung health. Join the movement on Nov. 5 at Mason Regional Park in Irvine.

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During these years Beethoven was working on the first three movements of the Symphony No. 9, drawing on ideas in his sketchbooks, and his plans for the symphony were purely instrumental. In 1823 he finally integrated the three critical elements that became Beethoven’s Ninth: a primarily instrumental symphony, the introduction of vocal elements and a fourth movement incorporating Schiller’s “Ode to Joy.” But how could a fourth movement with chorus and vocal soloists fit naturally into a symphony whose first three movements were purely instrumental? The Beethoven scholar Leon Plantinga describes the dramatic moment in October of 1823 when Beethoven solved this problem, recounted by the composer’s friend Anton Schindler:

“One day he burst into the room and shouted at me: “I got it! I have it!” He held his sketchbook out to me so that I could read: “Let us sing the song of the immortal Schiller”; then a solo voice began the hymn of joy.

The Ninth Symphony has become a universal symbol of humanity’s longing for freedom and human dignity, and was famously Leonard Bernstein’s choice to celebrate the fall of the Berlin Wall as a symbol of hope and human aspiration.

Michael Clive is a cultural reporter living in the Litchfield Hills of Connecticut. He is program annotator for Pacific Symphony and Louisiana Philharmonic, and editor-in-chief for The Santa Fe Opera.
The 2016-17 season marks Music Director Carl St.Clair’s 27th year leading Pacific Symphony. He is one of the longest tenured conductors of the major American orchestras. St.Clair’s lengthy history 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 50 years—due in large part to St.Clair’s leadership.

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. Among his creative endeavors are: the opera initiative, “Symphonic Voices,” which continues for the sixth season in 2016-17 with Verdi’s Aida, following the concert-opera productions of La Bohème, Tosca, La Traviata, Carmen and Turandot in subsequent seasons; and the highly acclaimed American Composers Festival, which, now in its 17th year, celebrates the 70th birthday of John Adams with a performance of “The Dharma at Big Sur,” featuring electric violinist Tracy Silverman, followed by Steven Boyers’ “Ellis Island: The Dream of America.”

St.Clair’s commitment to the development and performance of new works by composers is evident in the wealth of commissions and recordings by the Symphony. The 2016-17 season features commissions by pianist/composer Conrad Tao and composer-in-residence Narong Prangcharoen, a follow-up to the recent slate of recordings of works commissioned and performed by the Symphony in recent years. These include William Bolcom’s Songs of Lorca and Prometheus (2015-16), Elliot Goldenthal’s Symphony in G-sharp Minor (2014-15), Richard Danielpour’s Toward a Season of Peace (2013-14) Philip Glass’ The Passion of Ramakrishna (2012-13), and Michael Daugherty’s Mount Rushmore and The Gospel According to Sister Aimee (2012-13). St.Clair has led the orchestra in other critically acclaimed albums including two piano concertos of Lukas Foss; Danielpour’s An American Requiem and Goldenthal’s Fire Water Paper: A Vietnam Oratorio with cellist Yo-Yo Ma. Other commissioned composers include James Newton Howard, Zhou Long, Tobias Picker, Frank Ticheli and Chen Yi, Curt Cacioppo, Stephen Scott, Jim Self (Pacific Symphony’s principal tubist) and Christopher Theofanidis.

In 2006-07, St.Clair 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 and reviews.

From 2008-10, 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 led Wagner’s Ring Cycle to critical acclaim. He 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 in Europe.

In 2014, St.Clair became the music director of the National Symphony Orchestra in Costa Rica. His international career also has him conducting abroad several 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 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.

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’s education and community engagement programs including Pacific Symphony Youth Ensembles, Heartstrings, Sunday Casual Connections, OC Can You Play With Us?, arts-X-press and Class Act.
Kevin Deas, a renowned mezzo-soprano, has performed numerous roles with opera companies around the world in the last three decades. Best known for her performance as the title role in Carmen, Kitić has played Carmen in major performance venues across the United States and Europe including National Theatre in Belgrade (Serbia), Essen Opera in Germany, Washington National Opera, Baltimore Opera, Los Angeles Opera, Opera Pacific and Metropolitan Opera. She has received numerous accolades for her performances, including the German Music Critic’s Award for “Performer of the Season” in 1998 and the Opera Pacific Guild’s “Div of the Year” in 2005. The International Jeunesses Musicales Competition in Belgrade has established a special prize for “the best young mezzo-soprano” in Kitić’s name. Her talent earned her the inaugural artist-in-residence award given by Chapman University in Orange, where she has been an adjunct professor and master class instructor since 2007. She also works closely with USC; California State University, Northridge; Saddleback College and Orange County School of the Arts and runs a private vocal studio. Kitić currently serves as chair of artistic excellence for LA Opera with whom she most recently performed the role of Carmen, Albine in Thaïs (with Placido Domingo), Mrs. Noah in Noah’s Flood and Suzuki in Madame Butterfly. With Pacific Symphony, she performed her signature role of Carmen in February 2015 and sang selections from Carmen during last year’s Summer Festival.

John Bellemer’s engagements in the 2015-16 season included Lysander in Britten’s A Midsummer Night’s Dream (Hawaii Opera Theatre), Rodolfo in La Bohème (Bangor Symphony) and Carmina Burana in Turin, Italy. His 2014-15 engagements included Don Ottavio in Don Giovanni (Boston Lyric Opera), Gabriele in Foroni’s Cristina, regina di Svezia (Chelsea Opera Group, London), Don José in Carmen (Opera Grand Rapids), Beethoven’s Symphony No. 9 (Winnipeg Symphony), the world premiere of James Newton’s St. Matthew Passion (Torino Jazz Festival) and Peter Quint in Britten’s The Turn of the Screw (China). Recent engagements include Britten’s Spring Symphony and Elgar’s The Dream of Gerontius (Berkeley Choral Festival), Toni in Henze’s Elegy for Young Lovers (Teatro la Fenice), Sali in Delius’ A Village Romeo and Juliet (Wexford Festival), male chorus in The Rape of Lucretia (Maggio Musicale Fiorentino), Messiah (Baltimore Symphony Orchestra), Nebuchadnezzar in Britten’s The Burning Fiery Furnace and Herold in Grassi’s Tasso (Festival Mattseer Diabelli Sommer), and Rodolfo in La Bohème and Ira Hayes in Doderer’s Der leuchtende Fluss (Theater Erfurt). He is featured in the Academy Award-nominated film Lincoln in the title role of Gounod’s Faust.

Kevin Deas has gained international renown as one of America’s leading bass-baritones. He is perhaps most acclaimed for his signature portrayal of the title role in Porgy and Bess, having performed it with the New York Philharmonic, Pacific Symphony, Philadelphia Orchestra, National Symphony, St. Paul Chamber Orchestra, and the symphonies of Atlanta, Baltimore, Calgary, Columbus, Detroit, Florida, Hartford, Houston, Milwaukee, Minnesota, Montreal, San Diego, San Francisco, Seattle, Utah and Vancouver, and at the Ravinia, Vail and Saratoga festivals. He repeated the role during the 2015-16 season with the Orquesta Sinfonica Nacional de Minería, Dallas Symphony and Buffalo Philharmonic. Recent highlights of Deas’ orchestral concert performances include Boston Baroque, Buffalo Philharmonic, Calgary Philharmonic, Colorado Symphony, Louisiana Philharmonic, National Arts Centre Orchestra, North Carolina Symphony, Cleveland Orchestra, Kansas City Symphony, Seattle Symphony, Alabama Symphony, Grand Rapids Symphony and Orquesta Sinfonica Nacional de Mexico. Deas can be heard on Decca/London, Vox Classics, Telarc, Linn Records and Naxos recording labels.
Pacific Chorale is widely regarded as one of the premier choruses in the United States. Chorus America, the national service organization for choirs in North America, has honored the Chorale with the prestigious “Margaret Hillis Achievement Award for Choral Excellence.” Under the leadership of Artistic Director John Alexander since 1972, Pacific Chorale has performed in 27 countries around the globe and collaborated with major international orchestras such as the London Symphony, the National Orchestra of Belgium, the China National Symphony and the Orquesta Sinfónica Nacional of Argentina. In addition to many performances in collaboration with orchestras in Southern California, Pacific Chorale has also performed under the batons of major international conductors such as Zubin Mehta, Pierre Boulez, Seiji Ozawa, Esa-Pekka Salonen and Gustavo Dudamel. Alexander is recognized as one of America’s most respected choral conductors, with honors including the “Michael Korn Founders Award for Development of the Professional Choral Art” from Chorus America, the “Lifetime Achievement Award” from the American Choral Directors Association, the “Gershwin Award” from Los Angeles County and the “Outstanding Individual Artist Award” from Arts Orange County. Further information about Pacific Chorale, including the availability of their recordings, may be found at www.pacificchorale.org.

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In 2016-17 Pacific Symphony, currently in its 38th season, celebrates the 10th anniversary as the resident orchestra of the Renée and Henry Segerstrom Concert Hall. Led by Music Director Carl St.Clair, who is in his 27th season, the Symphony is the largest orchestra formed in the U.S. in the last 50 years and is recognized as an outstanding ensemble making strides on both the national and international scene, as well as in its own community of Orange County. Presenting more than 100 concerts and events a year and a rich array of education and community engagement programs, the Symphony reaches more than 300,000 residents—from school children to senior citizens.

The Symphony offers repertoire ranging from the great orchestral masterworks to music from today’s most prominent composers, highlighted by the annual American Composers Festival. Five seasons ago, the Symphony launched the highly successful opera initiative, “Symphonic Voices.” It also offers a popular Pops season, enhanced by state-of-the-art video and sound, led by Principal Pops Conductor Richard Kaufman, who celebrated 25 years with the orchestra last season. Each Symphony season also includes Café Ludwig, a chamber music series; an educational Family Musical Mornings series; and Sunday Casual Connections, an orchestral matinee series offering rich explorations of selected works led by St.Clair.

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 Pacific Chamber Orchestra, under the baton of then-CSUF orchestra conductor Keith Clark. Two seasons later, the Symphony expanded its size and changed its name to Pacific Symphony Orchestra. Then in 1981-82, the orchestra moved to Knott’s Berry Farm for one year. The subsequent four seasons, led by Clark, took place 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, and from 1987-2016, the orchestra has additionally presented a Summer Festival at Irvine Meadows Amphitheatre. Ten years ago, the Symphony moved into the Renée and Henry Segerstrom Concert Hall, with striking architecture by Cesar Pelli and acoustics by Russell Johnson—and in 2008, inaugurated the hall’s critically acclaimed 4,322-pipe William J. Gillespie Concert Organ. The orchestra embarked on its first European tour in 2006, performing in nine cities in three countries.

The 2016-17 season continues St.Clair’s commitment to new music with commissions by pianist/composer Conrad Tao and composer-in-residence Narong Prangcharoen. Works commissioned and performed by the Symphony include the release of William Bolcom’s Songs of Lorca and Prometheus in 2015-16. In 2014-15, Elliot Goldenthal released a recording of his Symphony in G-sharp Minor, written for and performed by the Symphony. In 2013-14, the Symphony released Richard Danielpour’s Toward a Season of Peace and Philip Glass’ The Passion of Ramakrishna; in 2012-13, Michael Daugherty’s Mount Rushmore in 2012-13—all three commissioned and performed by the Symphony. The Symphony has also commissioned and recorded An American Requiem by Danielpour and Fire Water Paper: A Vietnam Oratorio by Goldenthal featuring Yo-Yo Ma. Other recordings have included collaborations with such composers as Lukas Foss and Toru Takemitsu. Other leading composers commissioned by the Symphony include Paul Chihara, Daniel Catán, James Newton Howard, William Kraft, Ana Lara, Tobias Picker, Christopher Theofanidis, Frank Ticheli and Chen Yi.

In both 2005 and 2010, the Symphony received the prestigious ASCAP Award for Adventurous Programming. Also in 2010, a study by the League of American Orchestras, “Fearless Journeys,” included Pacific Symphony as one of the country’s five most innovative orchestras. The Symphony’s award-winning education programs benefit from the vision of St.Clair and are designed to integrate the orchestra and its music into the community in ways that stimulate all ages. The Symphony’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. The Symphony also brings the gift of music to Orange County communities through its many programs including arts-X-press, Class Act, Heartstrings, OC Can You Play With Us?, Santa Ana Strings, Strings for Generations and Symphony in the Cities.
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Ako Kojian  
Ovsep Ketendjian†  
Linda Owen  
Phil Luna  
Marla Joy Weisshaar  
Alice Miller-Wrake  
Shelly Shi  
Chloe Chiu

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John Acevedo†  
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John Acosta  
Robert Vos  
László Mező  
Ian McKinnell  
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The musicians of Pacific Symphony are members of the American Federation of Musicians, Local 7.

Summer Festival 2016

Celebrating or years with Pacific Symphony this season.