MARCH 23–25
classical series

SEGERSTROM CENTER FOR THE ARTS
RENEWÉ AND HENRY SEGERSTROM CONCERT HALL

PACIFIC SYMPHONY • 9

Performance begins at 8 p.m.; Preview talk with Alan Chapman begins at 7 p.m.

DARRELL ANG • CONDUCTOR | ZHANG ZUO • PIANO

Huang Ruo (b. 1976)
Folk Songs for Orchestra
- Flower Drum Song from Feng Yang
- Love Song from Kang Ding
- The Girl from the Da Ban City

Ludwig van Beethoven (1770-1827)
Concerto No. 3 in C Minor for Piano and Orchestra, Op. 37
- Allegro con brio
- Largo
- Rondo: Allegro
  - Zhang Zuo

INTERMISSION

Edward Elgar (1857-1934)
Enigma Variations, Op. 36
- Enigma: Andante
- Variation I: "C.A.E." L’istesso tempo
- Variation II: "H.D.S.- P." Allegro
- Variation III: "R.B.T." Allegretto
- Variation IV: "W.M.B." Allegro di molto
- Variation V: "R.P.A." Moderato
- Variation VI: "Ysobel" Andantino
- Variation VII: "Troyte" Presto
- Variation VIII: "W.N." Allegretto
- Variation IX: "Nimrod" Moderato
- Variation X: "Dorabella - Intermezzo" Allegretto
- Variation XI: "G.R.S." Allegro di molto
- Variation XII: "B.G.N." Andante
- Variation XIII: "*** - Romanza" Moderato
- Variation XIV: "E.D.U." - Finale

The Saturday night concert is generously sponsored by the Chinese Communities Leadership Council and the Jade Society.

PACIFIC SYMPHONY PROUDLY RECOGNIZES ITS OFFICIAL PARTNERS

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The Saturday, March 25, concert is being recorded for broadcast on Sunday, June 25, at 7 p.m. on Classical KUSC.
Huang Ruo (b. 1976)

Folk Song Suite for Orchestra
HUANG RUO (b. 1976)

Instrumentation: 3 flutes, 3 oboes, 3 clarinets, 3 bassoons; 3 horns, 3 trumpets, 3 trombones, tuba; strings; percussion
Performance time: 12 minutes

Background

When Huang Ruo’s opera Dr. Sun Yat-Sen received its American premiere at The Santa Fe Opera in 2014, your intrepid annotator had the opportunity to interview him. Huang valued the premiere not as a personal accomplishment, but for its potential to enrich the musical styles of East and West through a kind of “cross-pollination.” It was the first time that American singers would sing in Chinese (both Mandarin and Cantonese) in an opera by a Chinese composer presented on an American stage. This quest—to bring together musical styles that have always been worlds apart—has marked Huang’s entire career.

Huang established his international career at a young age. He was born on Hainan Island off the southern coast of China, and received piano and composition training from his father starting at age 6. At age 12 he began studies in traditional Chinese music at the conservatory in Shanghai, continuing until he was 18, when he came to the U.S. for advanced studies. He enrolled at Oberlin Conservatory, earning his degree in composition, and went on to graduate work in composition at Juilliard, where he earned a Ph.D.

Huang quickly gained a reputation for music with a freshness that seems to transcend boundaries rather than crossing them at ground level. He is also a strong advocate for new music and founder of FIRE (for Future In REverse), a noted ensemble pursuing multimedia and cross-genre projects. In 2001 he was one of the founding members of the International Contemporary Ensemble (ICE), an orchestral group.

Huang’s composition “The Yellow Earth,” which is based on the third movement of his sheng concerto “The Color Yellow,” was awarded first prize in the Celebrate Asia! composition competition in 2010. The sheng, one of the oldest Chinese instruments, is a wind instrument constructed of vertical pipes. The concerto combines this traditional Chinese instrument with a Western orchestra. Huang also received first prize in the International Composition Competition in 2008 for “MO,” a chamber concerto composed for the Luxembourg Sinfonietta.

What to Listen For

Huang’s wide-ranging musical palette often incorporates traditional Chinese instruments alongside Western orchestral instruments. But even when he scores for the European post-Wagner orchestra that is the mainstay in American concert halls, he imbues it with a “fusion” sensibility that makes it sound new, a technique that Huang has termed dimensionalism. One collaborator, the artist Christina Mamakos, has defined this as Huang’s use of “an inventive musical voice which draws equal inspiration from Chinese folk, Western avant-garde, rock and jazz [creating] a seamless series of musical works that do not necessarily exist in the sound world of our daily life.” But if the sound is new, the spirit in Huang’s Folk Song Suite is also ancient and universal, demonstrating a sense of narrative that has inhered in songs from every culture and time.
half the price of other early works of comparable scope including his Symphony No. 1, noting that “as I have already written, I don’t consider it one of my best works.”

To many listeners, including the musicologist and Beethoven specialist Hans-Werner Küthen, No. 3 is Beethoven’s “breakout” concerto. Küthen has described this concerto as a gateway between the Classical concerto tradition and the revolution that began with Beethoven’s fourth and fifth concertos, and that continued in the Romantic era. Beethoven completed most of his work on the Piano Concerto No. 3 in 1799 and 1800, just two years after finishing his [current] Concerto No. 1, though he continued refining No. 3 until performing the premiere in April 1803. Still, it represents a cautious departure from his earlier concertos: Here is Beethoven preparing to break away from the formal constraints of the Classical era, like a bicycle racer making his move. With this concerto Beethoven begins to explore a new kind of thinking about the concerto form, expanding its scope and force. With his deep study of all five of Beethoven’s piano concertos, Küthen observes that “The four versions of the B-flat concerto [No. 2], the three of the C major [No. 1], and a single one of the C minor concerto show that the time span between draft and final form becomes increasingly short, that the composer wins the upper hand over the virtuoso, and in [the Third Concerto] Op. 37 a first perfection of the genre is reached, which was the object of the greatest emulation in the 19th century.”

What to Listen For

The refinement and mastery we enjoy in today’s concert performances of this concerto contrast markedly with its premiere in April 1803, a marathon concert of Beethoven works at Vienna’s Theater an der Wien. The composer continued to work on the concerto right up until the last minute, perhaps a sign of his nervousness over its departure from his earlier concertos, which had been well-received. In this case, the sense of unreadiness—there had been only one orchestral rehearsal, and it was a messy affair—did not bode well.

If the composer was worried, he needn’t have been. His reputation was growing, as was public acceptance of his highly individualistic style, and this concerto was understood to be a more personal statement than Nos. 1 and 2. As Beethoven’s pupil Carl Czerny wrote, “The style and character of this Concerto are much more grand and fervent than in the two former.” Marked C minor, this was Beethoven’s first piano concerto in a minor key, and it shifts direction from its predecessors: there is less attention to formal elegance and decorative ornamentation of line, and more emphasis on sheer expressiveness. The dynamics have more contrast, the emotions are more turbulent, and the overall impression is less lapidary and more deeply passionate.

The opening movement, marked allegro con brio, exposes a powerful, solemn theme in the orchestra, allowing it to modulate from minor to major and then introducing a second, more lyrical theme before settling back into minor. Thus the stakes are high before the piano even makes its entrance; and throughout the movement, it is left to the piano soloist to reconcile the emotions contested in the development of these two themes.

The second movement, a meditative largo, is poetic and contemplative, with the piano at times so deeply embedded in the ensemble that the orchestra takes the melodic line for extended periods. The gorgeous, zesty closing rondo is often described as joyful or jubilant despite its minor key—despite modulations into major, it remains at home in the key of C minor. The movement’s energy and exuberance come not only from the beauty of melody, but also from the sense of the concerto’s successful reconciliation of contending melodic forces. The movement’s conclusion brings a sense of drama and completion that is almost operatic.

About the Cover and Our Musicians, continued from page 8

He joined the New World Symphony in Miami from 1995–98. “Artistically, that was an amazing experience and really convinced me that I wanted to pursue a career as a symphony cellist.” In 1988, he traveled west to USC for a special “honors” liberal arts program that allowed for a double major, then earned a Ph.D. in political science in 1999. He played for Opera Pacific and became a substitute for Pacific Symphony before winning a permanent spot in 2003.

“I’m really happy to be part of this second family—we spend a lot of nights and weekends together. It’s fun to be part of something that’s growing in such big ways artistically.” Like Agnes, Bob loves a diversity of music, which he finds at the Symphony. Married with a 3-year-old boy, Wesley, he is unique in that he’s also an assistant professor of spatial sciences at USC, where he works on issues of environmental sustainability—often late at home “after Wesley’s in bed.”

Agnes has been married for 20 years to a non-musician who develops database software. “We have a dog, but no kids. We make an effort to spend as much time together as possible. We live in Altadena, which is beautiful, but it means I drive a lot. One big unexpected perk has been my carpool, which includes Bob. It’s great to get to talk about things on the way to and from Costa Mesa. We usually dissect the rehearsal or performance and then talk about what we’ll eat when we get home!”

“It was fun to do the photo shoot with Agnes,” Bob adds. “We carpooled, of course!”
in 1857, he was largely self-taught and kept his distance from British musical circles, which were dominated by academics and suspicious of his Roman Catholic faith.

Yet Elgar could not have been more English if he’d been cast for Downton Abbey. In the most famous photographic portrait of the composer, he appears every inch the English country squire—impeccably groomed, spectacularly mustachioed and posed as if to take his place in London’s National Portrait Gallery, which he eventually did. We can’t know if different circumstances might have broken Elgar’s self-imposed exile from the music scene, but the snobbery he perceived in England’s music establishment was quite real; in a rigidly class-conscious society, that kind of exclusivity—and Elgar’s defensive rejection of those who rejected him—were also quite English.

Elgar began composing the Enigma Variations around the time he turned 40—still young for a serious composer. After some initial resistance, the Variations established his reputation as a composer of greatness. His two symphonies, concertos for the violin and the cello, and the immensely popular Pomp and Circumstance Marches are all standard repertory for today’s orchestras, but the 14 Enigma Variations are especially revered by musicians.

What to Listen For

The enigma is the theme itself. Throughout the suite it remains hidden—in Elgar’s phrase, “not played,” though an introductory variation builds around the unstated subject. The 13 movements that follow are affectionate musical portraits of his closest friends and his wife, Alice, linked by a dark, unstated idea that is deep and mysterious—like one of those scientific phenomena that cannot be directly viewed, but whose consequences can be studied. What is the theme uniting these variations? Elgar went to his grave refusing to disclose it or even if it was a melody at all. But listeners enjoy puzzling out the enigma for themselves.

The suite’s ninth variation, “Nimrod,” is an hommage to a particularly admired friend, the music editor Augustus J. Jaeger; the movement takes its name from the Old Testament patriarch described as “a mighty hunter before the Lord.” This movement is considered one of the noblest and most quintessentially English utterances in music.

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.
Darrell Ang’s triumph at the 50th Besançon International Young Conductor’s Competition, where he took all three top awards—Grand Prize, Audience Prize and Orchestra Prize—launched his international career, leading to the music directorship of the Orchestre Symphonique de Bretagne and numerous guest conducting engagements with Orchestre Philharmonique de Radio France, Orchestre National de Lyon, Orchestre Philharmonique du Strasbourg, Orchestra Sinfonica di Milano “Giuseppe Verdi,” St. Petersburg Philharmonic Orchestra, Konzerthaus Orchestra Berlin, Vienna Chamber Orchestra, Copenhagen Philharmonic Orchestra and RTVE Symphony Orchestra Madrid, among others. Three years later, Ang was selected to join the prestigious International Conductors’ Academy of the Allianz Cultural Foundation and invited to take on residencies with the London Philharmonic Orchestra and the Philharmonia Orchestra. He is grateful to his mentors Vladimir Jurowski and Esa-Pekka Salonen for their invaluable advice and support.

In 2015, Ang made a triumphant debut with the Royal Liverpool Philharmonic which led to an immediate reengagement in the 2015-16 season. The ambitious program included Ravel’s Le Tombeau de Couperin, Hindemith’s Concerto for Orchestra and Shostakovich’s Symphony No. 9, as well as the UK premiere of Wolf Totem, Tan Dun’s latest concerto, which featured the orchestra’s principal double bassist, Marcel Becker, as soloist.

In his native Singapore, Ang became the youngest associate conductor of the Singapore Symphony Orchestra where he worked with Lan Shui for five years. He also served as the music director of the Singapore National Youth Orchestra, bringing the ensemble to the Young Euro Classic Festival at Konzerthaus in Berlin. In 2010 Ang led the World Youth Olympic Games Orchestra in an internationally televised opening ceremony of the first World Youth Olympic Games in Singapore. As a guest conductor, he has worked with Asia’s top ensembles including the Hong Kong Philharmonic and National Symphony Orchestra of Taiwan. As the chief conductor of the NTSO Taiwan-China Youth Orchestra, Ang was at the heart of the initiative which brought together the best young musicians from China and Taiwan, leading them in high-profile concerts at the national concert halls of Beijing and Taipei. Ang’s latest project, The Young Musicians’ Foundation of Singapore and its resident orchestra, raises funds for young local musicians who wish to pursue a career in music.

Ang’s uncommon gift was discovered at the age of 4 when he began to play violin, piano and bassoon, and soon he was inspired to study composition. As a teenager, he followed his musical dream all the way to St. Petersburg where he studied conducting in the grand tradition of the legendary Ilya Musin. There he developed a particular passion for 20th-century Russian music which, along with French and contemporary Asian repertoire, remains central to his artistic identity. Ang continued his studies at Yale, becoming its first conducting fellow. Maestro Ang is fluent in six languages: English, German, French, Italian, Russian and Mandarin, most of which he learned for the purpose of rehearsing in orchestras’ native tongues.

THANK YOU TO OUR SPONSORS

CHINESE COMMUNITIES LEADERSHIP COUNCIL

Pacific Symphony has a decades-long tradition of serving Southern California’s Chinese communities and seeks to expand engagement, educational programming and artistic projects to better serve the community in meaningful ways. Founded in 2015, the Chinese Communities Leadership Council (CCLC) provides insight, advice and guidance to help the Symphony create a short- and long-term sustainable vision for engaging the Chinese communities. Additionally, the CCLC assures alignment of overall activities, opens doors, broadens awareness and recruits community leaders for Pacific Symphony involvement.

JADE SOCIETY

The Jade Society is a group of business, community and cultural leaders with a passion for classical music who may open avenues of engagement to the Chinese-American communities of Orange County. Jade Society members are generously supportive of Pacific Symphony’s efforts to build beneficial links and long-term partnerships with the growing number of ethnic Chinese residents in our region.
In recent seasons, pianist Zhang Zuo (“Zee Zee”) has appeared with the BBC Symphony, BBC Philharmonic, London Philharmonic, Belgian National Orchestra, Los Angeles Philharmonic, Cincinnati Symphony, Hong Kong Philharmonic and the Shanghai Symphony Orchestra, among others. She has worked with leading conductors including Paavo Järvi, Marin Alsop and Yan Pascal Tortelier and has appeared at some of the top festivals, such as the BBC Proms, Ravinia Festival in the United States and the Beethoven Festival in Poland. Zee Zee has also had success with a series of solo recitals at notable halls around the world, including the Kennedy Center in Washington D.C., Lincoln Center in New York, London’s Wigmore Hall and De Doelen in Rotterdam, Netherlands.

An imaginative and electrifying performer, Zee Zee began her musical training in Germany at the age of 5. Upon returning to her native China, she became one of the most sought-after young artists in the nation, collaborating with leading Chinese orchestras with which she retains a close link. The 2016-17 season sees her as the artist in residence with the Shenzen Symphony Orchestra touring Europe.

Having completed her piano studies with Dan Zhao Yi at the Shenzhen Arts School, Zee Zee was invited to continue her artistic development under the mentorship of Nelita True at the Eastman School of Music and Yoheved Kaplinsky and Robert McDonald at The Juilliard School, where she won the coveted Petschek Piano Award. Zee Zee was awarded first prize at China’s First International Piano Concerto Competition, the Gina Bachauer International Artists Piano Competition in America and the Krainev International Piano Competition in Ukraine; she was also a prizewinner at the 2013 Queen Elizabeth Competition. She has studied at the Peabody Institute with Leon Fleisher and continues to receive guidance from Alfred Brendel.

The 2015-16 season marked the end of Zee Zee’s two-year residency with the BBC’s flagship New Generation Artists program. During her residency, she gave a number of orchestral concerts and recitals in London and around Great Britain. As an NGA artist, she has appeared with the BBC Philharmonic and BBC Ulster Orchestra with which she performed a live, televised concert for the BBC Proms at Royal Albert Hall. She also debuted with the Warsaw Philharmonic, performed the Liszt “Totentanz” and Beethoven First Concerto with the Minnesota Orchestra, and performed the Beethoven First Concerto with Paavo Järvi in Parnu, Estonia, at the Järvi family festival. She also performed with the Shanghai Symphony Orchestra and Charles Dutoit.

Zee Zee has been described as “full of enthusiasm and glamour, radiating the vigor of youth” (Chinese Gramophone). Her interpretations and communicative abilities have been praised as “taking us to another reality... bright, expressive and moving to the extreme” (Belgischer Rundfunk) while her creative maturity has been hailed as “a powerful, passionate and compelling representation of pure artistry” (Los Angeles Times).

Aside from her solo career, Zee Zee is a passionate chamber musician and has recently recorded her first album for Deutsche Grammophon with colleagues Esther Yoo and Narek Hakhnazaryan.
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. In April 2018, St.Clair will lead Pacific Symphony in its Carnegie Hall debut, as the finale to yearlong celebration of pre-eminent composer Philip Glass’ 80th birthday. Among St.Clair’s many 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 previous 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 Peter Boyer’s 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, 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.
Pacific Symphony, currently in its 38th season, celebrates a decade of creative music-making as the resident orchestra of the Renée and Henry Segerstrom Concert Hall. Led by Music Director Carl St.Clair for the past 27 years, 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. In April 2018, Pacific Symphony will make its debut at Carnegie Hall as one of two orchestras invited to perform for a yearlong celebration of composer Philip Glass’ 80th birthday. 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,” which continues in February 2017 with Verdi’s Aida. 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 in 2015-16. 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. Recordings commissioned and performed by the Symphony include the release of William Bolcom’s Songs of Lorca and Prometheus in 2015-16, Richard Danielpour’s Toward a Season of Peace and Philip Glass’ The Passion of Ramakrishna in 2013-14; and Michael Daugherty’s Mount Rushmore and The Gospel According to Sister Aimee in 2012-13. In 2014-15, Elliot Goldenthal released a recording of his Symphony in G-sharp Minor, written for 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 the Symphony as one of the country’s five most innovative orchestras.

The Symphony’s award-winning education and community engagement 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 spreads the joy of music through arts-X-press, Class Act, Heartstrings, OC Can You Play With Us?, Santa Ana Strings, Strings for Generations and Symphony in the Cities.
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

ROGER KALIA • ASSISTANT CONDUCTOR
Mary E. Moore Family Assistant Conductor Chair

NARONG PRANGCHAROEN • COMPOSER-IN-RESIDENCE

FIRST VIOLIN
Vacant
Concertmaster,
Eleanor and Michael Gordon Chair
Paul Manaster
Associate Concertmaster
Jeanne Skrocki
Assistant Concertmaster
Nancy Coade Eldridge
Christine Frank
Kimiyi Takeya
Ayako Sugaya†
Ann Shiau Tenney
Maia Jasper†
Robert Schumitzky
Agnes Gottschewski
Dana Freeman
Grace Oh
Angel Liu
Marisa Sorajja

SECOND VIOLIN
Bridget Dolkas*
Elizabethe and John Stahr Chair
Yen-Ping Lai
Yu-Tong Sharp
Ako Kojian
Ovsep Ketendjian
Linda Owen
Phil Luna
MarlaJoy Weisshaar
Alice Miller-Wrate
Shelly Shi
Chloe Chiu

VIOLA
Vacant*
Catherine and James Emmi Chair
Meredith Crawford**
Carolyn Riley
John Acevedo†
Victor de Almeida
Julia Staudhammer
Joseph Wen-Xiang Zhang
Pamela Jacobson
Adam Neeley
Cheryl Gates
Margaret Henken

CELLO
Timothy Landauer*
Catherine and James Emmi Chair
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 Koligaard
David Parmeter
Paul Zibits
David Black
Andrew Burnatay
Constance Deeter

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

PICCOLO
Cynthia Ellis

OBOE
Jessica Pearlman Fields*
Suzanne R. Chonette Chair
Ted Sugata

ENGLISH HORN
Lelie Resnick†

CLARINET
Joseph Morris*
The Hanson Family Foundation Chair
David Chang

BASS CLARINET
Joshua Ranz

BASSOON
Rose Corrigan*
Elliott Moreau
Andrew Klein
Allen Savedoff⁺

CONTRABASSOON
Allen Savedoff⁹

FRENCH HORN
Keith Popejoy*
Mark Adams
Joshua Paulus**
Andrew Warfield

TRUMPET
Barry Perkins*
Susie and Steve Perry Chair
Tony Ellis
David Wailes

TROMBONE
Michael Hoffman*
David Stetson

BASS TROMBONE
Kyle Mendiguchia

TUBA
James Self* ⁶

TIMPANI
Todd Miller*

PERCUSSION
Robert A. Slack* ⁶
Cliff Hulling†

HARP
Mindy Ball*
Michelle Temple

PIANO•CELESTE
Sandra Matthews*

PERSONNEL MANAGER
Paul Zibits

LIBRARIANS
Russell Dicey
Brent Anderson

PRODUCTION STAGE MANAGER
Will Hunter

STAGE MANAGER & CONCERT VIDEO TECHNICIAN
William Pruett

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

* Principal
** Assistant Principal
† On Leave

Celebrating (or) years with Pacific Symphony this season.