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

RUNE BERGMANN • CONDUCTOR | JOAQUÍN ACHÚCARRO • PIANO

Edvard Grieg (1843-1907)  
Selections from Peer Gynt, Suite No. 1, Op. 46  
Morning Mood  
In the Hall of the Mountain King

Concerto in A Minor for Piano and Orchestra, Op. 16  
Allegro molto moderato  
Adagio  
Allegro moderato molto e marcato  
Joaquín Achúcarro

INTERMISSION

Ainojuhani Rautavaara (1928-2016)  
Cantus Arcticus, Op. 61 (Concerto for Birds and Orchestra)  
The Bog  
Melancholy  
Swans Migrating

Igor Stravinsky (1882-1971)  
Suite from The Firebird (1919)  
Introduction  
The Firebird and its Dance—The Firebird's Variation  
The Princesses' Khorovod (rondo)  
Infernal Dance of Kashchei  
Berceuse (Lullaby)  
Final

The 2016-17 Piano Soloists are sponsored by The Michelle F. Rohé Distinguished Pianists’ Fund.  
The Friday night concert is generously sponsored by Symphony 100.  
The Saturday night concert is generously sponsored by Christopher Tower and Robert E. Celio, Jr.
Selections from Peer Gynt

EDVARD GRIEG (1843-1907)

Instrumentation: 2 flutes, piccolo, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 2 trombones, bass trombone, tuba, timpani, 2 percussion, harp, strings
Performance time: 8 minutes

Background

You don’t need to be Norwegian to know the traditional Norwegian hero Peer Gynt. He is the hero with a thousand faces who is an archetype in every culture... the young man who leaves home to face trials that test and build his character, then returns transformed into a mature adult. Grieg’s Peer Gynt suites, his most popular compositions, trace the young hero’s Orphic journey through the episodes depicted in playwright Henrik Ibsen’s setting of the mythic tale.

Grieg composed the incidental music for the play in 1875. Its original version, geared to Ibsen’s Shakespearean-scaled drama, spans 26 movements that encompass the play’s five acts; from this material he extracted two four-movement suites.

What to Listen For

The melodious charms of Grieg’s music for Peer Gynt are enormously appealing and have made some of the saga’s characters—the hero’s mother Ase, the seductive Anitra, the formidable Mountain King—seem as familiar as fairy-tale characters. But it’s best not to get so comfortable with Peer Gynt that we lose track of its literary and musical heft. Ibsen was Norway’s most important writer, a dramatist to helped change the course of Western drama; Grieg was fully his equal in the musical sphere, and remains Norway’s most famous composer more than a century after his death. In Peer Gynt they took a rather ordinary folk tale—Ibsen complained to his publisher about its provincialism—and raised it to the level of a great national saga, with a hero whose transformative journey echoes those of similar heroes in world mythology ranging from Orpheus to Beowulf... from Charles Dickens’ David Copperfield to the Irish hero Cuchulain... from Tamino in The Magic Flute to Luke Skywalker in Star Wars.

Concerto in A Minor for Piano and Orchestra, Op. 16

EDVARD GRIEG

Instrumentation: 2 flutes (second doubling on piccolo), 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 2 trombones, bass trombone, tuba, timpani, strings, solo piano
Performance time: 30 minutes

Background

Though Edvard Grieg was a virtuoso pianist who originally expected to make his career as a soloist, his popular Concerto in A minor is his only concerto. He composed it during the summer of 1868, while on holiday in the Danish town of Søllerød. And though he never produced another (he started a B-minor concerto 14 years later, but never completed it), the singularity of this concerto does not reflect a lack of commitment to the form. It is a passionate work that, together with its counterparts by Tchaikovsky, Liszt and Schumann, has formed the cinematic ideal of the piano concerto—fiery fortissimos, thundering chords and swirling arpeggios followed by portentous silences as the soloist’s hands hang dramatically in the air.

Grieg is the subject of the Hollywood biopic Song of Norway. But in the case of this particular concerto, the cinematic quality extends to the young Grieg’s composing process. He began working on the concerto when he was only 24 and was looking ahead to a concert career. He was deeply influenced by the piano music of Robert Schumann, having heard Clara Schumann play the Schumann Piano Concerto in A when he was a student in Leipzig, and enormously admired both musicians. Much is made of the similarities between Schumann’s concerto and Grieg’s—the stentorian, dramatic opening with its pyrotechnics that blaze their way up and down the keyboard, and much quieter, lullaby-like central movement with the reflective intimacy characteristic of so much of Schumann’s piano music.

Despite his youth, Grieg gave his concerto a grandness that made it the biggest project he ever undertook. Success attended it from the time of its premiere in Copenhagen in April of 1869. The soloist’s boundless enthusiasm for the work and the fervent public reaction surely encouraged Grieg to call on the most celebrated pianist of the day—Franz Liszt—in Rome the following year.

Liszt’s fiery charisma as a performer was legendary, but we know him today for his quieter side—as an innovative composer, religious thinker, nurturer of young talent. He had already contacted Grieg after hearing an early violin sonata, and conferred upon him his highest accolades for a rising composer, praising not only his creativity but also his discipline. When they were together, Liszt...
NOTES

honored Grieg by playing a two-piano version of the sonata with him; then Liszt astonished the younger composer by improvising his own version incorporating both parts for solo piano. Grieg had brought the score of his concerto with him, but when Liszt proved eager to play through it with Grieg (two-piano arrangements were standard reductions for full-scale concertos), Grieg had to demur—he had not practiced the work enough to play it confidently.

This tantalizing predicament led to what is surely one of the most impressive and fateful incidents in the annals of musical sight-reading: Liszt took the full score and played through it without advance preparation, improvising his own solo piano reduction as he went. Accounts of this encounter depict Liszt growing more and more enthusiastic as he played. Exaggerated? It’s hard to say, but one can hardly imagine things having gone any other way. Even Grieg, not a man given to exaggeration, described in a letter home Liszt’s increasing excitement, and how at one point he bolted from the piano with his arms upraised, singing the dramatic main theme of the concerto at a fortissimo level. “At the end,” wrote Grieg, “he said to me…’You carry on, my friend; you have the real stuff in you. And don’t ever let them scare you!’”

What to Listen For

This is a concerto that begins by seeming to announce its bold ambitions. After its intensely dramatic opening, it proceeds with a drumroll and a simple theme ornamented by the soloist. A second theme emerges in the cellos (favored by Grieg throughout his career), with trumpets spearheading a development section.

In the second movement, an introspective adagio, the piano plays rhapsodically over muted strings. A sequence of trills signals the entrance of the piano, which plays until the reintroduction of a stark, jagged reintroduction of the concerto’s main theme. The calmness of the adagio’s opening eventually returns to the movement, leads directly into a third movement that is livelier—even rambunctious, with adventurous rhythmic groupings of 13, 22 and 27 notes. This rousing finale has a characteristically Norwegian sound, thanks to the inclusion of a Norwegian folk-dance—the ‘hurling,’ or ‘halling’—that develops into a brisk waltz as the movement progresses. The folky textures in the strings emulate the sound of the Hardanger fiddle, an indigenous Norwegian instrument resembling a violin. The Hardanger’s size and playing technique give it a robust, vigorous sound. Fans of PBS’ Antiques Road Show may recall seeing examples of this fascinating variant, with its brightly painted ornamentation that somehow goes with its sound. A brilliant, virtuosic cadenza brings the concerto to a close.

Cantus Arcticus (Concerto for Birds and Orchestra)

EINOJUHANI RAUTAVAARA (1928-2016)

Instrumentation: 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, trombone, timpani, percussion, harp, celesta, strings

Performance time: 18 minutes

Background

Success came gradually for the Finnish composer Einojuhani Rautavaara. But by the time of his death in July of this year, he had achieved worldwide acclaim as a composer, teacher and writer. His music, which is characterized by stylistic flexibility but also by a distinctive sound-world, includes nine operas, eight symphonies, a dozen concertos (including one for chorus), and a broad range of chamber, vocal and instrumental compositions. Cantus Arcticus is one of his most widely performed works.

Part of the 20th-century flowering of Finnish composers, Rautavaara began piano studies at 17 and went on to study musicology at Helsinki University. He received his diploma in composition from the Sibelius Academy in 1957. But by that time, Sibelius himself had already chosen Rautavaara as the young Finnish composer of his choice for a scholarship for studies in the U.S. Here he worked with Vincent Persichetti at The Juilliard School and with Roger Sessions and Aaron Copland at Tanglewood.

From the mid-1980s onward, his compositions have enjoyed extraordinary success and garnered a worldwide following. His style, which is broadly accessible without compromising it depth or nuance, is often associated with those of Arvo Pärt and Henryk Górecki.

What to Listen For

The subtitle “Concerto for Birds and Orchestra” is both a description and a notice to us listeners to leave our preconceptions behind. Commissioned by the University of Oulu (Finland) for its first doctoral degree ceremony, the concerto was composed in 1972 and incorporates birdsongs recorded in the bog country of northern Finland, near the Arctic Circle.

Unlike the French composer Olivier Messaïen, who was an ornithologist and for whom birds were a recurrent and dominant element in composition, Rautavaara was not obsessed by the avian world. But he did share Messaïen’s appreciation of birdsong as music. In the Cantus Arcticus, Rautavaara integrates the compelling sounds of the bird species of the far north into a classical composition in three movements. In the first movement, they intertwine with opening statements in the woodwinds. The second movement, slower and more introspective, uses a manipulated (slowed) recording of the shore lark’s song to create a feeling of melancholy. The final movement, structured around the majestic sounds of whooper swans, seems to trail into infinity—appropriate, perhaps, for new Ph.D. recipients reaching for far horizons.
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commission for

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In 1908, just before he began work on The Firebird, Stravinsky was

26 and was still greatly influenced by Rimsky-Korsakov, whose

stravinsky himself. But sometimes it's just a thin line that separates

opposites, and that seems to have been the case with these two

supremely gifted Russian composers, whose lives overlapped by a
decade. Though they did not know each other, both were mentored

by Nikolai Rimsky-Korsakov, and compositions for the ballet anchored

both men's careers. Yet Tchaikovsky's deep insecurities prevented

him from believing in his own success, while Stravinsky believed in his

own greatness before its evidence came before the public. It was his

ballet score The Firebird that would provide the needed breakthrough.

In 1908, just before he began work on The Firebird, Stravinsky was

26 and was still greatly influenced by Rimsky-Korsakov, whose

iridescent harmonies and traditional virtuosity were still strongly

evident in Stravinsky’s compositions, almost all of which remained

unpublished. Without a major commission, Stravinsky was receptive
to a suggestion from Rimsky-Korsakov for an opera based on an

enchanting tale from Hans Christian Andersen, "Le Rossignol."

After a year of experimentation and false starts with "Le Rossignol,"
an improbable series of coincidences brought Stravinsky the
commission for The Firebird, his breakthrough ballet for Serge

Diaghilev’s prestigious Ballets Russes. Setting Andersen’s tale aside,

Stravinsky suddenly found himself in a hothouse of international
talent: The Ballets Russes’ dancers included Vaslav Nijinsky and

Bronislava Nijinska, its settings and costumes were designed by
such artists as Pablo Picasso and Leon Bakst, and its productions
embrodied all the artistic richness and ferment of Paris in the Art

Deco era preceding World War I. With characteristic boldness,

Diaghilev had given Stravinsky this assignment based on a single
hearing of a rather slender score; its success made the composer’s
reputation overnight. It was the beginning of a transformative musical
journey that continued with Petrushka and the epoch-making The Rite

of Spring. In less than five years, this astounding collaboration caused
sophisticated Parisians to riot at the sound of a new and revolutionary
sound in music far beyond anything Rimsky-Korsakov imagined.

What to Listen For

"Shimmering" is a word often used to describe the ethereal beauty
of Stravinsky’s score for The Firebird. But when balletomanes first
encountered it in 1909, both the look and the sound of this work had
the power to shock. Where 19th-century ballets were dominated by
elegance and picturesque delicacy on stage and in the pit, The Firebird
substituted a story rooted in folk traditions that seemed primitive
by comparison, even including human sacrifice. The music boils
with emphatic percussion and is not afraid of dissonance. Yet it also
shines with melodies that are almost magical, capturing the sense of
human awe in the midst of nature’s eternal vastness. In his next two
ballets, Stravinsky would go even further in combining sophisticated
musical craft with folk elements that seemed shockingly primitive to
his contemporary listeners.

"For me, the most striking effect in The Firebird was the natural-
harmonic string glissando near the beginning, which the bass
chord touches off like a Catherine wheel," Stravinsky wrote. "I was
delighted to have discovered this, and I remember my excitement
in demonstrating it to Rimsky-Korsakov’s violinist and cellist sons."
Though he was still in his twenties, it was not the first time he had used
the orchestra to evoke fireworks. His Feu d’artifice, or Fireworks, was
composed a year before The Firebird. It was this sparkling orchestral
fantasy that had so impressed Diaghilev, leading to their collaboration.

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THE MICHELLE F. ROHÉ DISTINGUISHED PIANISTS’ FUND

Michelle Rohé is one of the great patrons of the arts in Orange
County. She has invested in Pacific Symphony’s artistic excellence
and has a particular love of great pianists. Her kind spirit and
willingness to support the arts make much of what we do possible.
We are grateful to The Michelle F. Rohé Distinguished Pianists’ Fund
for sponsoring our piano soloists this season.

SYMPHONY 100 (Friday night sponsor)

Symphony 100 is an exclusive membership group led by president
Darrellyn Melilli. Members enjoy VIP opportunities to meet
orchestra members, guest artists and orchestra leadership, while
enjoying a warm and friendly gathering of music lovers. Symphony
100 is limited to 100 women, who support special projects of the
Symphony through an annual contribution of $1,000. We appreciate
their support!

CHRISTOPHER TOWER AND ROBERT E. CELIO, JR.

(Saturday night sponsor)

Saturday’s performance has been made possible by the generous
support of dear friends Christopher Tower and Robert E. Cello, Jr.
Christopher and Bobby are among the Symphony’s most ardent and
enthusiastic supporters. They are tireless advocates, introducing
new community leaders to our orchestra at nearly every concert.
Christopher and Bobby, on behalf of all of us at your Symphony
family, we thank you!
An energetic and compelling figure on the podium, Norwegian conductor Rune Bergmann is a dynamic, versatile conductor with an extensive classical, romantic, operatic and contemporary repertoire.

Recently named music director designate of Canada’s Calgary Philharmonic as well as artistic director and chief conductor of Poland’s Szczecin Philharmonic, Bergmann has been artistic director of Norway’s innovative Fjord Cadenza Festival since its inception in 2010. Additionally, he regularly conducts a wide range of distinguished orchestras and opera houses around the world.

The 2015-16 season saw Bergmann make a joint North American operatic debut at Yale Opera with innovative stage director Claudia Solti. Upcoming highlights of Bergmann’s 2016-17 season include return engagements in Calgary, Lisbon and New Mexico, as well as North American debuts with the Edmonton, Hawaii and Toledo Symphony Orchestras and the Wroclaw and Argovia Philharmonics in Europe. The 2016-17 season also marks the beginning of Bergmann’s tenure as the new artistic director and principal conductor of the Szczecin Philharmonic in Poland, and the continuation of his role as principal guest conductor of the Kaunas City Symphony in Lithuania.

A multitalented musician who also plays trumpet, piano and violin/viola, Bergmann studied choral and orchestral conducting under Anders Eby, Jin Wang and Jorma Panula at Sweden’s Royal College of Music. He graduated with high honors from the Sibelius Academy in Helsinki, Finland, where he studied under chief conductor emeritus of the Helsinki Philharmonic Orchestra/former principal conductor of the Vienna Radio, Finnish Radio and Danish National Symphony orchestras, Leif Segerstam. Honors include the 2010 Bjell Holm Foundation Culture Prize, the 2009 SMP Press culture award and second prize in Helsingborg’s 2002 Nordic Conducting Competition. Maestro Bergmann’s former posts include deputy general music director with the Augsburger Philharmoniker and Theater Augsburg in Germany.

In October 2015, the prestigious French magazine Diapason selected one of Joaquín Achúcarro’s recordings as one of “The Best 100 Piano Recordings of All Time” together with legends such as Rachmaninoff, Horowitz and Rubinstein, among others.

Born in Bilbao, he won a number of international prizes in Spain, France, Italy and Switzerland during his student days, but it was his victory in England at the 1959 Liverpool International Competition (one year after Zubin Mehta had won it as conductor) and the rave reviews in the London papers after his debut with the London Symphony in the Royal Festival Hall that marked the beginning of his career.

Since then, Achúcarro has been enjoying an uninterrupted international career, performing in prestigious venues around the world such as Avery Fisher Hall, Berlin Philharmonic, Carnegie Hall and The Kennedy Center. He has performed with over 200 orchestras including Berlin Philharmonic, New York Philharmonic, Chicago Symphony, Los Angeles Philharmonic, La Scala (Milan) and London Philharmonic, and under more than 350 conductors such as Claudio Abbado, Riccardo Chailly, Sir Colin Davis, Zubin Mehta, Seiji Ozawa and Sir Simon Rattle.

Achúcarro was named “Artist for Peace” in 2000 by UNESCO in Paris in recognition of “his extraordinary artistic achievement.” He is Accademico ad Honorem of the Accademia Chigiana in Siena, Italy, and in his home country, Achúcarro has received the highest honors in the arts: the Gold Medal of Fine Arts and The National Award for Music. In 2003, King Juan Carlos of Spain bestowed upon him the Great Cross of Civil Merit. The International Astronomical Union (IAU) named the miniplanet 2131 after Achúcarro, as a tribute to his successful international career.

His 2010 DVD/Blu-Ray Achúcarro plays Brahms, in which he plays the Brahms Concerto No. 2 with Sir Colin Davis and the London Symphony (Opus Arte label) received five-star reviews throughout Europe. The following year, EuroArts released Achúcarro’s DVD/Blu-Ray Falla and Friends, featuring him performing Manuel de Falla’s Nights in the Garden of Spain with the Berlin Philharmonic under Sir Simon Rattle. In 2014, Sony reissued two of his recordings: Goyescas by Granados (Choc Prize in Classical Music 2014) and Música Española por un poeta del piano.

Since August 1989 he has held the Joel Estes Tate Chair at SMU in Dallas, adjusting his teaching periods to his busy concert schedule. In 2007, The Joaquín Achúcarro Foundation was created by a group of individuals and institutions from the Dallas community “to perpetuate his artistic and teaching legacy” and to help young pianists at the outset of their careers.
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 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 and Chen Yi, Curt Ciaccioppo, 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. 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’s 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 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 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 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 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 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.
MEET the orchestra

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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

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Concertmaster, Eleanor and Michael Gordon Chair
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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
Angel Liu
Marisa Sorajja

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

VIOLA
Vacant*
Catherine and James Emmi Chair
Meredith Crawford**
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John Acevedo
Erik Rynearson
Victor de Almeida
Julia Staudhammer
Joseph Wen-Xiang Zhang
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CELLO
Timothy Landauer* Catherine and James Emmi Chair
Kevin Plunkett**
John Acosta
Robert Voś
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

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 Savedoff

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*†

TIMPANI
Todd Miller*

PERCUSSION
Robert A. Slack*
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.