PACIFIC SYMPHONY’S SUMMER FESTIVAL 2016
AT IRVINE MEADOWS AMPHITHEATRE

The concert begins at 8 p.m.
CONSTANTINE KITSOPoulos • CONDUCTOR

PARAMOUNT PICTURES Presents
A LUCASFILM LTD Production
A STEVEN SPIELBERG Film

Raiders of the Lost Ark
Starring HARRISON FORD
KAREN ALLEN • PAUL FREEMAN • RONALD LACEY
JOHN RHYS-DAVIES • DENHOLM ELLIOTT

Music by
JOHN WILLIAMS

Executive Producers
GEORGE LUCAS and HOWARD KAZANJIAN

Screenplay by
LAWRENCE KASDAN

Story by
GEORGE LUCAS and PHILIP KAUFMAN

Produced by
FRANK MARSHALL

Directed by
STEVEN SPIELBERG

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A Note from the Composer

In creating the character Indiana Jones, George Lucas and Steven Spielberg introduced an enduring and much-loved figure into the pantheon of fictional movie heroes. *Raiders of the Lost Ark* was illuminated by the superb comedy-action performance of Harrison Ford and enlivened by the spirited direction of Steven Spielberg.

Speaking for myself, I must say that the experience of composing the music for this film, and for the subsequent installments in the series, was a very happy one, and offered me a wild and truly joyous ride. I'm especially delighted that the magnificent Pacific Symphony has agreed to perform the music this evening in a live presentation of the movie.

I know I speak for everyone connected with the making of *Raiders* in saying that we are greatly honored by this event... and I hope that tonight's audience will experience some measure of the joy and fun we did when making the film nearly 35 years ago.

Raiders of the Lost Ark

Sitting back in our seats to enjoy *Raiders of the Lost Ark*, we not only see one of the greatest of all Hollywood adventure features, but we also hear a master composer at work in one of his most accomplished scores. Combining esteemed musical traditions with a compositional skill that has kept up with the times, the sound of *Raiders of the Lost Ark* works in perfect unison with the onscreen adventure, updating the thrills of the classic swashbuckler with contemporary spirit, wit and zest. This is a score that *Billboard* magazine has ranked as number four among Williams' 10 best.

Is this kind of musical glory vanishing? Not as long as the movies themselves retain their power to entertain and to thrill. But in an age of digital technology both aural and visual, Williams' successors may not be waiting off-screen. In the redoubtable *Wall Street Journal*, a 2011 profile of Williams by writer John Jurgensen was headlined "The Last Movie Maestro."

When it comes to job-hunting, *The Wall Street Journal* speaks with a magisterial voice, and it has advised aspirants more than once to keep their résumés down to a single page... which makes it all the more striking that, as Jurgensen noted, a résumé surveying composer John Williams’ principal achievements in the movie industry would have to be 15 pages long. That was five years and several movies ago. And let’s not forget that Williams is also a noted conductor and composer of concert and occasional pieces.

Williams is—should it go without saying?—the composer of many of the most popular and recognizable film scores of Hollywood’s modern era: *Jaws*, the *Star Wars* franchise, *E.T. the Extra-Terrestrial* and of course the *Indiana Jones* franchise. No other composer approaches his dominance in the movie industry. His staggering prolific-ness and its circumstances bring to mind the career of J.S. Bach, who also affiliated with a dominant cultural force of the time (in his case the Church) and turned out inspired compositions with breathtaking speed. And like Bach’s, Williams’ career has become the stuff of cultural mythology, though in Williams’ case this distinction came during his lifetime, rather than later.

A large part of the legend is Williams’ alliance with Steven Spielberg and his terrifying score for *Jaws*, which became the prototypical summer blockbuster and broke all existing box-office records with its release in 1975. The score for *Jaws* became famous with just two repeated bass notes—the spine-tingling theme that Williams wrote to suggest the presence of a dangerous shark that was rarely seen. It became the sound of nightmare fantasy for millions of viewers and still rings in our ears as the essence of terror. Just as *Jaws* was often compared to Hitchcock thrillers, its score was often compared to Bernard Herrmann’s soundtrack for *Psycho*, which also ratcheted up the tension and curdled our blood with the accompaniment to the famous shower scene.

But while Williams demonstrates his compositional abilities with a brilliant and memorable theme in *Jaws*, his achievement six years later in *Raiders of the Lost Ark* demonstrates even greater range and depth. That’s because the challenge was even more formidable: to recapture the spirit of the classic Hollywood swashbuckler, full of rollicking melodies and orchestral sweep, for modern times. *Raiders of the Lost Ark* is a good-and-evil quest that has everything: romance, danger, exotic locales and colorful characters. Its tumultuous plot spans elements from biblical times to World War II. To make musical sense of this potential chaos, Williams could not simply give free rein to his gift for memorable melodic gesture and for gripping effects; instead, his delineation of dramatic incident is combined with the use of motifs that define character and historic themes. Without his skillful illumination of these elements through music, the tumble of incidents might not make as much sense as it does as we watch—nor be as enjoyable.

It all seems natural as we listen, thanks to Williams’ interweaving of disparate materials. But if it sounds easy, it wasn’t. Famous for his rapid and seemingly effortless ability to churn out a score, Williams shed light on his hidden travails in composing *Raiders of the Lost Ark* in this description of the passage called “Raiders March”:

A piece like that is deceptively simple to try to find the few right notes that will make a right leitmotivic identification for a character like Indiana Jones. I remember working on that thing.
for days and days, changing notes, changing this, inverting that, trying to get something that seemed to me to be just right. I can’t speak for my colleagues but for me things which appear to be very simple are not at all, they’re only simple after the fact. The manufacture of these things which seem inevitable is a process that can be laborious and difficult.

Williams’ mastery of the big orchestral sound is evident in every moment of *Raiders of the Lost Ark*, and his use of motifs to express character and mood hark back to the composers of Hollywood’s golden age, such as Erich Wolfgang Korngold, who were also respected as classical composers. Few, if any other movie scores reward the listener more richly with the sound of a big, virtuoso orchestra.

Born in Queens, N.Y., Williams moved to Los Angeles with his family in 1948. He attended the University of California in Los Angeles and studied composition privately with Mario Castelnuovo-Tedesco—like Williams, a composer who balanced a respect for tradition and a gift for melody with more modern influences.

After service in the Air Force, he returned to New York to attend The Juilliard School, where he studied piano with the distinguished pedagogue Rosina Lhévinne and also worked as a jazz pianist in clubs and on recordings. Returning to Los Angeles, he began his career in the film industry, working with such composers as Bernard Herrmann, Alfred Newman and Franz Waxman. He went on to write music for many television programs in the 1960s, winning two Emmy Awards for his work.

In January 1980, Williams was appointed the 19th conductor of the Boston Pops Orchestra since its founding in 1885, succeeding the beloved Arthur Fiedler. He assumed the title of Boston Pops laureate conductor following his retirement in December 1993 and currently holds the title of artist-in-residence at Tanglewood.

Williams has written many concert pieces, including a symphony, a sinfonia for wind ensemble, a cello concerto premiered by Yo-Yo Ma and the Boston Symphony Orchestra at Tanglewood in 1994, concertos for the flute and violin recorded by the London Symphony Orchestra, concertos for the clarinet and tuba, and a trumpet concerto, which was premiered by the Cleveland Orchestra and their principal trumpet Michael Sachs in September 1996. His bassoon concerto, *The Five Sacred Trees*, which was premiered by the New York Philharmonic and principal bassoon player Judith LeClair in 1995, was recorded for Sony Classical by Williams with LeClair and the London Symphony.

Movies are hardly Williams’ only link to popular culture; he also composed the well-known NBC News theme “The Mission,” introducing the network’s evening news program; as listeners of a certain age (including your intrepid annotator) can recall, this theme replaced a passage from the scherzo movement of Beethoven’s Symphony No. 9, which had long introduced the network’s nightly broadcasts with newscasters Chet Huntley and David Brinkley.

Williams also composed “Liberty Fanfare” for the rededication of the Statue of Liberty; “We’re Lookin’ Good!” for the Special Olympics in celebration of the 1987 International Summer Games; and themes for the 1984, 1988 and 1996 Summer Olympic Games. His most recent concert work—*Seven for Luck*, for soprano and orchestra—is a seven-piece song cycle based on the texts of former U.S. Poet Laureate Rita Dove. *Seven for Luck* was given its world premiere by the Boston Symphony with soprano Cynthia Haymon as soloist and Maestro Williams conducting.

John Williams has led the Boston Pops Esplanade Orchestra on United States Tours in 1985, 1989 and 1992 and on a tour of Japan in 1987. He led the Boston Pops Orchestra on tours of Japan in 1990 and 1993. In addition to leading the Boston Symphony Orchestra at Symphony Hall and at Tanglewood, Williams has appeared as guest conductor with numerous major orchestras, including the London Symphony, the Cleveland Orchestra, the Philadelphia Orchestra, the Chicago Symphony, the Pittsburgh Symphony, the Dallas Symphony, the San Francisco Symphony and the Los Angeles Philharmonic.

Williams holds honorary degrees from 14 American universities, including Berklee College of Music in Boston, Boston College, Northeastern University, Tufts University, Boston University, the New England Conservatory of Music and the University of Massachusetts at Boston. On June 23, 2000, he became the first inductee into the Hollywood Bowl Hall of Fame.

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.
Constantine Kitsopoulos has made a name for himself as a conductor whose musical experiences comfortably span the worlds of opera and symphony, where he conducts in such venues as Carnegie Hall, Avery Fisher Hall and Royal Albert Hall, and musical theater, where he can be found leading orchestras on Broadway. Kitsopoulos is in his eighth year as music director of the Queens Symphony Orchestra and continues as general director of Chatham Opera, which he founded in 2005. He serves as music director of the Festival of the Arts BOCA, an extraordinary multiday cultural arts event for South Florida, and was most recently appointed artistic director of the OK Mozart Festival, Oklahoma’s premier music festival.

In addition to his ongoing music director commitments, in the 2014-15 season Kitsopoulos led the New York Philharmonic in holiday subscription concerts following a notable debut the previous season. He returned to the symphony orchestras of San Francisco, New Jersey, Houston and North Carolina, and makes debuts with the Florida Orchestra, San Antonio Symphony, Louisville Orchestra and Toledo Symphony. A frequent guest conductor at Indiana University, he led Menotti’s Last Savage and Rodgers and Hammerstein’s South Pacific.

Kitsopoulos also maintains a busy opera schedule. In recent seasons, he has led annual productions at the Indiana University Opera Theater of Gilbert & Sullivan’s H.M.S. Pinafore (2013-14), Verdi’s Falstaff (2012-13), Bolcom’s A View from the Bridge (2011-2012), Strauss’ Die Fledermaus (2010-11) and Loesser’s The Most Happy Fella (2010-11).

Also much in demand as a theater conductor, both on Broadway and nationwide, Kitsopoulos was music director and conductor of Rodgers and Hammerstein’s Cinderella on Broadway. He served as music director and conductor of The Gershwins’ Porgy and Bess, the Tony-Award winning Broadway musical revival featuring Audra McDonald and Norm Lewis which ran until September 2012. Prior to that, he was conductor and musical director of the Tony-nominated musical A Catered Affair, the Tony-nominated musical Coram Boy and the American Conservatory Theatre’s production of Kurt Weill’s Happy End, for which he recorded the cast album at Skywalker Ranch. Other musical theater highlights include serving as music director and principal conductor of Baz Luhrmann’s highly acclaimed production of Puccini’s La Bohème, conducting the new musical Mambo Kings in San Francisco, serving as music director of Frank Wildhorn’s Dracula and Les Misérables, and conducting Matthew Bourne’s Broadway production of Tchaikovsky’s Swan Lake.

Kitsopoulos’ most recent recording is the Grammy Award-winning original Broadway cast album of the Tony-Award winning The Gershwins’ Porgy and Bess, released in May 2012 on P.S. Classics. His first recording, Baz Luhrmann’s production of La Bohème, is available on Dreamworks. Also available are recordings of Happy End, the only English-language recording of the work, and an original Broadway cast recording of A Catered Affair on P.S. Classics.

Kitsopoulos studied conducting with his principal teacher Vincent La Selva, as well as Gustav Meier, Sergiu Comissiona and Semyon Bychkov. He studied piano with Marienka Michna, Chandler Gregg, Ed Edson and Sophia Rosoff.

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Diane and Rodney Sawyer are wonderful friends of Pacific Symphony. Diane serves on Pacific Symphony’s Board of Directors, and has a passion for our education and community programs. Diane is senior vice president, general manager of Capital Group, which has a long history of corporate support with Pacific Symphony. Capital Group currently provides funding for the Symphony’s Class Act Elementary School Program, which brings music into over 30 schools throughout Orange County. We are deeply grateful to Diane and Rodney for their ongoing support of Pacific Symphony, the Summer Festival series and for their generous sponsorship of this concert.

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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 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 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.
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.
MEET the orchestra

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