

**SEGERSTROM CENTER FOR THE ARTS**  
RENÉE AND HENRY SEGERSTROM CONCERT HALL



presents

**2016-17 HAL & JEANETTE SEGERSTROM  
FAMILY FOUNDATION CLASSICAL SERIES**

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

**CARL ST. CLAIR** • CONDUCTOR | **JEREMY DENK** • PIANO

Johannes Brahms (1833-1897)

**Concerto No. 1 in D Minor for Piano, Op. 15**

Maestoso

Adagio

Rondo: Allegro non troppo

*Jeremy Denk*

INTERMISSION

Richard Strauss (1864-1949)

**Suite from *Der Rosenkavalier*, TrV 227, Op. 59**

Johann Strauss, Jr. (1825-1899)

**On the Beautiful Blue Danube, Op. 314**

The 2016-17 Piano Soloists are sponsored by **The Michelle F. Rohé Distinguished Pianists' Fund.**

The appearance by Jeremy Denk is generously sponsored by the **Nicholas Family Foundation.**

The Thursday night concert is generously sponsored by **Hans and Valerie Imhof.**

The Saturday night concert is generously sponsored by **Joann Leatherby and Greg Bates.**

**PACIFIC SYMPHONY PROUDLY RECOGNIZES ITS OFFICIAL PARTNERS**

Official Hotel



Official Television Station



Official Classical Radio Station



The Saturday, Dec. 3, concert is being recorded for broadcast on Sunday, Feb. 26, 2017, at 7 p.m. on Classical KUSC.



**JOHANNES BRAHMS**  
(1833-1897)

## Concerto No. 1 in D Minor for Piano and Orchestra

JOHANNES BRAHMS (1833-1897)

*Instrumentation: 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, timpani, strings, solo piano*

*Performance time: 44 minutes*

### Background

It's not unusual to hear professional musicians describe a composition or part as "grateful"—especially the solo part of a concerto. As listeners we can intuit what they mean, even if the exact definition is tough to nail down: Music is grateful when it is written in a way that demonstrates a sympathetic understanding of both the instrument and the player. For the pianist, it may lie comfortably in the hands and offer opportunities for spectacular flights of virtuosic playing that are not quite so difficult (for the pros) as we listeners might imagine.

On the other hand, though we rarely hear pianists describe a concerto as "ungrateful," that term would seem to fit Brahms' piano concertos. These sumptuous works seem suffused with the light of a sunset rather than the flash of fireworks. They are not about display, but are filled with hidden difficulties that we hear only as the lyrically flowing inner voices of Brahms' purling extended lines.

We might well ask why Brahms was so tough on pianists. A virtuoso pianist himself, he performed the premieres of his piano concertos. But despite his standing as a late champion of the romantic tradition, which set the concerto soloist in heroic relief against the massed orchestra, these concertos are characterized by nuanced, layered scores that provide extended passages of serene beauty. Instead of outward display, we hear inward expressiveness.

We rightly think of Brahms as a composer of independent mind and unwavering principle, but the development of his First Piano Concerto shows us the other side of that coin: his inclination to seek professional advice from friends and to give it deep consideration. These valued colleagues included some of the greatest musicians of their day, including the legendary violinist Joseph Joachim, the composer Robert

Schumann and his wife Clara, who was the unrequited love of Brahms' life. Clara, née Wieck, was a superb pianist and a sensitive judge of Brahms' work who was 14 years his senior; in 1854, when Brahms was 21 and this concerto's premiere was still four years in the offing, she wrote in her diary, "I love him like a son."

As a pianist and a rising composer, Brahms knew that he would compose piano concertos. But had it not been for the counsel of his friends, this concerto might have taken another form entirely. He began writing it in 1854 as a sonata for two pianos; by mid-summer of that year, his initial work had morphed in the direction of a symphony, another form that loomed large in Brahms' future. The first friend with whom he shared these efforts, the composer and conductor Julius Otto Grimm, offered suggestions that Brahms found constructive. After further work he forwarded the draft to Joachim; in their initial correspondence, including Joachim's deeply positive observations, they consistently reference Brahms' "symphony."

By early 1855, Brahms' intentions for the work had clearly changed. The original four-movement framework he envisioned for his symphony had switched to three movements, and his drafts for new second and third movements framed a solo piano part. Only materials from the first movement were retained from his original work, to be recast as a concerto. Throughout this evolution, Brahms and Joachim continued their correspondence on its progress in some 20 painstakingly observed letters.

The concerto made its way into the world in January of 1859. Responses to early performances were ambivalent at best; after coldly received presentations in Hanover and then in Leipzig, it was enthusiastically received in Hamburg, but then receded into critical and popular disaffection. Clara Schumann, who fully appreciated the concerto's beauty—how tantalizing to imagine her interpretation!—noted in her diary after one performance that "the public understood nothing and felt nothing, otherwise it must have shown proper respect." Though that respect was gradual in coming, it has never stopped mounting. Today this concerto elicits more than just grudging respect from the listening public.

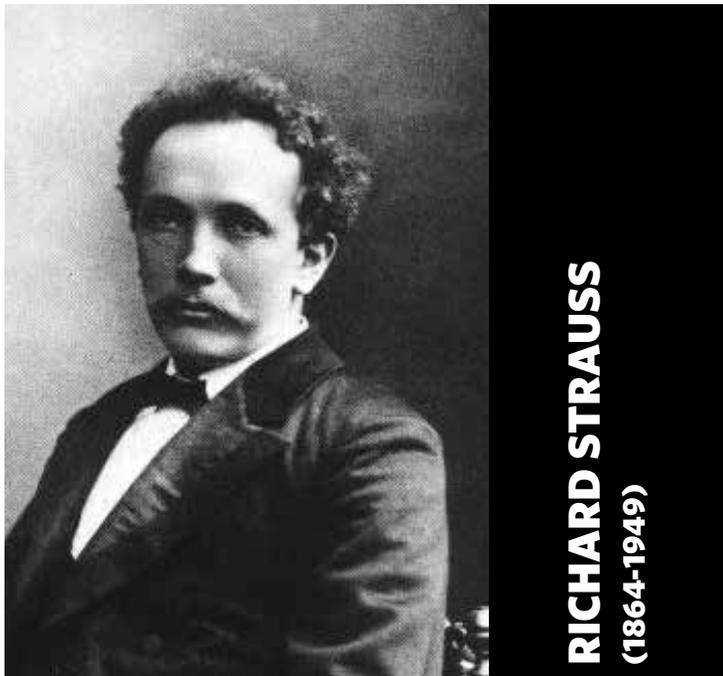
### What to Listen For

How in the world did those early audiences resist the beauties of this concerto? It gives an abundance of the qualities we love in Brahms' music: a first movement of complex, contending voices opening with the emphatic assertions of the woodwinds and deep strings intensified by the timpani—layered yet lucid, thanks to the composer's deft craftsmanship. Yet the second movement whisks us to another world, dreamy and poetic. No one excelled Brahms' ability to make the piano sing with silken, wafting tones that seem to float in the air. In this case it is a testament not only to his mastery of the instrument, but of his feelings for Clara Schumann; he described the movement as a portrait of her. The energetic final movement, often compared to the finale of Beethoven's Third Piano Concerto, provides a traditionally rousing and virtuosic close.

### THANK YOU TO OUR SPONSOR

#### 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.



## Suite from *Der Rosenkavalier*, Op. 59

RICHARD STRAUSS (1864-1949)

*Instrumentation:* 3 flutes (third doubling on piccolo), 3 oboes (third doubling on English horn), 3 clarinets (third doubling on E-flat clarinet), bass clarinet, 3 bassoons (third doubling on contrabassoon), 4 horns, 3 trumpets, 2 trombones, bass trombone, tuba, timpani, 5 percussion, 2 harps, celesta, strings  
*Performance time:* 22 minutes

### Background

In 2014, sesquicentennial celebrations of Richard Strauss' birth confirmed his place as the great non-Italian opera composer of the 20th century. But early in that century, when the young Strauss composed his opera *Salome*, he was known mainly as a pianist, conductor and the composer of captivating tone poems. While they were superbly crafted, they were hardly controversial. His two earlier attempts at operas were critical setbacks in an otherwise fast-track career. And his father, renowned as a virtuoso of the French horn, had groomed his son's musical education carefully (perhaps too carefully?), embargoing the music of Richard Wagner for fear of its "dangerous" operatic ideas.

In 1905, things changed so markedly for Strauss that it is difficult to think of another composer—indeed, any famous artist—who was so fully identified with both scandal and respectability in his or her own lifetime. His shockingly sexualized *Salome* (based on Oscar Wilde's play) catapulted him to international notoriety; instead of backtracking, he followed it with the equally scandalous, Freudian *Elektra* (based on Sophocles' tragedy). His beloved opera *Der Rosenkavalier*, if not exactly an apology to the outraged Viennese public, is a nostalgic backward glance to 18th-century Vienna modeled to some degree upon Mozart's *The Marriage of Figaro*. Composed in 1910 and 1911 with the librettist Hugo von Hofmannsthal—his collaborator on *Elektra*—it is old-fashioned, modern, timeless and as deliciously caloric as Herr Sacher's torte.

Born at the end of Western classical music's Romantic era, Strauss had a long, productive life. In his 20s, he established himself as a dazzling musical technician with superb keyboard technique. His

mastery of complex, inventive harmonies gave hope to listeners in the post-Brahmsian, post-Wagnerian world that there were still musical frontiers to explore without abandoning tonality altogether, as the Second Viennese School was doing under the leadership of Arnold Schoenberg and Alban Berg.

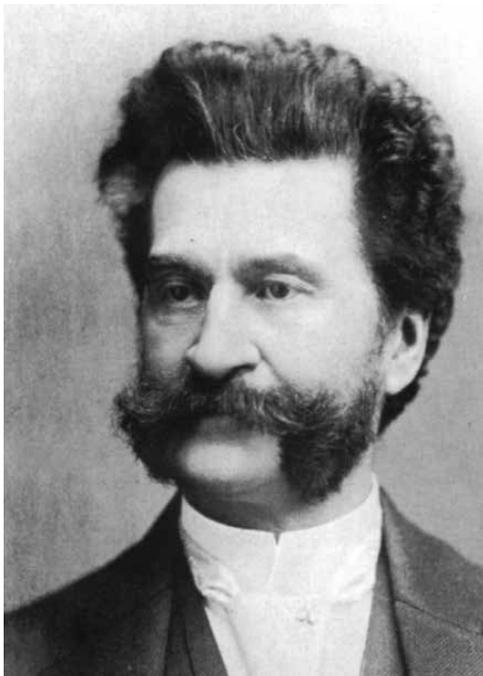
Strauss established his early reputation as a composer with lushly entertaining, vaguely programmatic tone poems. It's possible to surmise the plot points that underlie various musical passages in each and to hear the innate theatricality that would lead Strauss to write more than two dozen operas. But most impressive is the construction of Strauss' densely chromatic chords and their dizzying changes. Musicologists sometimes analyze a symphony in terms of how a composer "gets out of" each movement; as Strauss leads us through exotic modulations, at least half the fun is marveling at how he gets where he's going, leading us back to his tonic key. To many listeners, Strauss had gone from traditional composer to modernist rebel with *Salome* and *Elektra*. But for his own artistic reasons, he had long been nurturing the idea of writing a lighter work in the manner of Mozart's *The Marriage of Figaro*. The result, Strauss' 1911 masterpiece *Der Rosenkavalier*, was like an irresistible valentine to the public that felt Strauss had abandoned them. All was forgiven.

*Der Rosenkavalier* became something different from what Strauss and Hofmannsthal, the most important German writer of his generation, had in mind. Correspondence between the two shows how the opera seemed to run away with them. The original protagonist was to be a charmer suggested by Mozart's Cherubino—a teenage boy played by a mezzo-soprano. The setting was to be Vienna in the mid-18th century, the time of Figaro's *Seville*; and the opera was to be filled with melody, romance and waltzes, even though the waltz did not yet exist in the 18th century. By the time the opera was finished, it was longer and more philosophical than either artist had anticipated, and the character of the Marschallin—who doesn't even appear in the opera's second act—had come to dominate the drama.

### What to Listen For

*Der Rosenkavalier* is filled with gorgeous waltzes and versatile leitmotifs, enough to provide two orchestral suites that don't quite manage to crowd in everyone's favorite moments from the opera. The most famous of these waltzes has a melody so perfect that it seems always to have been there—indeed, the lecherous Baron Ochs sings it as if it were a traditional (if bawdy) song. ("With me, no night will be too long for you...no room too small for you.") It sounds lush and singable when voiced by an operatically trained bass-baritone, but don't try humming this melody at home. With its deceptively tricky stepwise modulations in minor thirds, it will defy your best efforts in the shower.

Another melody really is based on an Austrian folk song, but in Strauss' hands it is totally transformed—rendered in two parts as the culminating duet of two young lovers, then surrounded by breathtaking, densely chromatic chords in the high woodwinds. "It's a dream," they sing, and indeed it is, as Strauss' inimitable harmonies evoke twinkling stars.



**JOHANN STRAUSS, JR.**  
(1825-1899)

## On the Beautiful Blue Danube

JOHANN STRAUSS, JR. (1825-1899)

*Instrumentation: 2 flutes (second doubling on piccolo), 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, trombone, tuba, timpani, 2 percussion, harp, strings*

*Performance time: 9 minutes*

### Background

Just two famous composers bore the name Johann Strauss, but keeping track of them is not easy—especially when one encounters the music of a Johann Strauss on the same program with that of the more modern Richard Strauss (no relation). Even without that complication, a waltz by the elder Johann may sound delightfully indistinguishable from one by his son Johann II, who is also known as Johann Jr. and had prominent composer-siblings to boot. Richard, both Johanns, and all the other famous musical Strausses (as well as Brahms, whose Christian name 'Johannes' is dangerously close to 'Johann') had two crucial elements in common: the city of Vienna and the Viennese waltz, which the elder Johann Strauss perfected in the form we know today.

Both successful composers and bandleaders, Johann and Johann II engaged in a long and surprisingly bitter rivalry. In his day the elder Johann was more famous than his son Johann II, now more commonly known as Johann Jr. But it was Johann Jr. who was later acknowledged as the "Waltz King" who gave us *Die Fledermaus*, the acme of Viennese operetta. Born in 1825, he produced a succession of lustrous waltzes like "On the Beautiful Blue Danube." They continue to dazzle us and to defy imitators, like a string of exquisitely matched pearls.

Stanley Kubrick famously turned to both these eminent Strausses in choosing music for *2001: A Space Odyssey*. His selection of the opening passage of Richard Strauss' *Also Sprach Zarathustra* for the monolith discovery scene catapulted that once-obscure tone poem into ubiquity. Kubrick's use of *On the Beautiful Blue Danube* was revelatory—both hilarious and seriously provocative. As the movie's Pan American space-plane is shown docking with a space station, the

gargantuan stateliness of these two huge mechanisms dancing with each other transformed our view of space technology.

Americans who have not seen *2001*—if there are any—have only to visit Austria to understand the very high regard in which this glorious waltz is held. It was first performed in choral form at a concert by the Vienna Men's Choral Association in 1867, and has been popular ever since, with the instrumental version having eclipsed several others with words. In Vienna, where the waltz is not just a heritage but a sacred patrimonial artifact, *An der schönen blauen Donau* is one of the most revered of all waltzes—an unofficial Austrian national anthem. The first few bars of the *Blue Danube* introduce overseas radio programs by the Österreichischer Rundfunk, the national radio station, and this waltz is also an almost mandatory encore at traditional Viennese New Year's concerts.

### What to Listen For

*On the Beautiful Blue Danube* is introduced in A major with tremolo violins that evoke beautifully calm waters, perhaps under a gathering dawn. Horns enter with the familiar waltz melody, but not yet in waltz time—not until descending chords in the winds lead into a bright modulation into D major, and the waltz glides in.

If the waltz is the essence of grace and the Strausses are the essence of the waltz, then the *Blue Danube* is one of the stateliest and most dignified of all waltzes. But Johann, Jr. found a way to bring it to a rousing finish—with emphatic tonic chords emphasized by a snappy drum roll in the snares.

*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.*

## THANK YOU TO OUR CONCERT SPONSORS

### HANS AND VALERIE IMHOF (Thursday)

Hans and Valerie Imhof have been valued members of the Pacific Symphony family for more than three decades. Great lovers of classical music and opera, they have taken strong leadership roles in important Symphony initiatives that are core activities today. Valerie is known as the "Founder of Class Act," the Symphony's comprehensive music education program that serves more than 30 schools, and recently celebrated its 20th anniversary. Hans was instrumental in the founding of the Pacific Symphony Youth Ensembles, a program that currently serves nearly 300 of Southern California's most talented instrumental students in three full-time ensembles. The Imhofs have also endowed the principal flute chair, currently held by Benjamin Smolen. We are most grateful to the Imhofs for all they do for great music in Orange County, and, specifically, for underwriting the Thursday night concert.

### JOANN LEATHERBY AND GREG BATES (Saturday)

Not a soul was surprised when Joann Leatherby was awarded the Lifetime Achievement Award by the Association of Fundraising Professionals at the 2012 National Philanthropy Day luncheon. Along with her husband, Greg Bates, and representing the Leatherby family, Joann exemplifies boundless energy, inspiring leadership and generous giving to a variety of worthy Orange County organizations. The current chair of the Pacific Symphony Board of Directors, Joann has chaired the past two Symphony Galas, raising more than \$2.5 million, and Greg is chairing the Pacific Coast Wine Festival for the second consecutive year. Joann has also quietly provided tickets for the next generation to attend the Symphony, the Segerstrom Center for the Arts and South Coast Repertory Theater for more than a dozen years. Pacific Symphony is most honored to acknowledge Joann and Greg for their many contributions. We are pleased to thank them for their sponsorship of this Saturday's concert.

**CARL ST. CLAIR**

WILLIAM J. GILLESPIE  
MUSIC DIRECTOR CHAIR

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 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*.



**JEREMY DENK**

PIANO

Jeremy Denk is one of America's foremost pianists—an artist *The New York Times* hails as someone "you want to hear no matter what he performs." Winner of a MacArthur "Genius" Fellowship, the Avery Fisher Prize and *Musical America's* Instrumentalist of the Year award, he returns frequently to Carnegie Hall and has appeared at the BBC Proms with Michael Tilson Thomas. In the U.S., he has recently performed with the Chicago Symphony, New York Philharmonic and Cleveland Orchestra, as well as on tour with the Academy of St. Martin in the Fields.

In 2016-17, Denk embarks on a recital tour of the U.K., including a return to Wigmore Hall, and he will make his debut at the Philharmonie in Cologne. He appears on tour in recital throughout the U.S., including Chicago Symphony Hall and at Lincoln Center's White Light Festival in a special program that includes a journey through seven centuries of Western music. He also tours with The St. Paul Orchestra to New York and returns to the National Symphony and St. Louis Symphony. He will release a solo recording, *The Classical Style*, of music by Haydn, Mozart and Beethoven, and joins his long-time musical partners Joshua Bell and Steven Isserlis in a recording of Brahms' Trio in B Major. Future projects include a U.S. tour of the Ives Violin Sonatas with Stefan Jackiw, and a new Piano Concerto commissioned by The St. Paul Chamber Orchestra.

Following the release of his disc of the *Goldberg Variations*, which reached number one on Billboard's Classical Chart, Denk performed the piece throughout Europe, including at Wigmore Hall and the Concertgebouw in Amsterdam. Denk's 2015-16 engagements included a 14-city recital tour of the U.S., including Boston, Washington, Philadelphia, San Francisco and culminated in his return to Carnegie Hall; while in the U.K., he appeared in solo recital and on tour with the Britten Sinfonia. He also returned to the San Diego and Detroit Symphonies with Beethoven's Fifth Piano Concerto, and continued as artistic partner of The St. Paul Chamber Orchestra with multiple performances throughout the season. In the summer, he returned to the Tanglewood and Aspen Festivals.

In 2014 Denk served as music director of the Ojai Music Festival, for which, besides performing and curating, he wrote the libretto for a comic opera. The opera was later presented by Carnegie Hall and the Aspen Festival. Denk is known for his original and insightful writing on music, which Alex Ross praised for its "arresting sensitivity and wit." The pianist's writing has appeared in *The New Yorker*, *New Republic*, *The Guardian* and on the front page of *The New York Times Book Review*. One of his *New Yorker* contributions, "Every Good Boy Does Fine," forms the basis of a memoir for future publication by Random House in the U.S. and Macmillan in the U.K. Recounting his experiences of touring, performing and practicing, his blog, *Think Denk*, was recently selected for inclusion in the Library of Congress web archives.

In 2012, Denk made his Nonesuch Records debut with a pairing of masterpieces old and new: Beethoven's final Piano Sonata, Op. 111 and Ligeti's *Études*. The album was named one of the best of 2012 by *The New Yorker*, NPR and *The Washington Post*, and Denk's account of the Beethoven sonata was selected by BBC Radio 3's *Building a Library* as the best available version recorded on modern piano. Denk has a long-standing attachment to the music of American visionary Charles Ives, and his recording of Ives's two piano sonatas featured in many "best of the year" lists. In March 2012, the pianist was invited by Michael Tilson Thomas to appear as soloist in the San Francisco Symphony's American Mavericks festival, and he recorded Henry Cowell's Piano Concerto with the orchestra. Having cultivated relationships with many living composers, he currently has several commissioning projects in progress.

Denk has toured frequently with violinist Joshua Bell, and their recently released Sony Classical album, *French Impressions*, won the 2012 Echo Klassik award. He has appeared at numerous festivals, including the Italian and American Spoleto Festivals, and the Verbier, Ravinia, Tanglewood, Aspen Music and Mostly Mozart Festivals.

#### THANK YOU TO OUR ARTIST SPONSOR: THE NICHOLAS FAMILY FOUNDATION

We are most grateful to the Nicholas Family Foundation for their underwriting of Jeremy Denk, our piano soloist for this weekend's concerts. Through generous gifts to the Symphony's endowment, the Nicholas family has established a fund that will sponsor an outstanding guest pianist in each Pacific Symphony season. In addition, the Nicholas endowment provides an annual gift to support the Symphony's Heartstrings program, purchasing tickets and providing transportation for underserved populations to attend Family Musical Mornings concerts throughout the year. For their continuing support, we are truly grateful to the Nicholas family.



**P**acific 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.

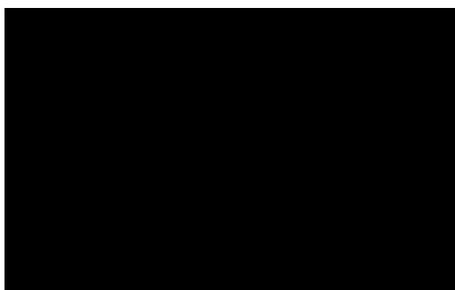
Founded in 1978 as a collaboration between California State University, Fullerton (CSUF), and North Orange County community leaders led by Marcy Mulville, the Symphony performed its first concerts at Fullerton's Plummer Auditorium as the Pacific Chamber Orchestra, under the baton of then-CSUF orchestra 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' *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.

## PACIFIC SYMPHONY



**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

Kimiyo Takeya

Ayako Sugaya <sup>20</sup>

Ann Shiau Tenney

Maia Jasper †

Robert Schumitzky <sup>30</sup>

Agnes Gottschewski

Dana Freeman <sup>30</sup>

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 <sup>30</sup>

Linda Owen

Phil Luna

MarlaJoy Weisshaar

Alice Miller-Wrate

Shelly Shi

Chloe Chiu

**VIOLA**

Vacant\*  
*Catherine and James Emmi  
 Chair*

Meredith Crawford\*\*

Carolyn Riley <sup>20</sup>

John Acevedo <sup>30</sup>

Erik Rynearson

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 Mezö

Ian McKinnell

M. Andrew Honea

Waldemar de Almeida

Jennifer Goss

Rudolph Stein

**BASS**

Steven Edelman\*

Douglas Basye\*\*

Christian Kollgaard <sup>30</sup>

David Parmeter

Paul Zibits <sup>30</sup>

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 <sup>30</sup>

**CONTRABASSOON**

Allen Savedoff <sup>30</sup>

**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\* <sup>30</sup>

**TIMPANI**

Todd Miller\*

**PERCUSSION**

Robert A. Slack\*

Cliff Hulling †

**HARP**

Mindy Ball\*

Michelle Temple

**PIANO-CELESTE**

Sandra Matthews\*

**PERSONNEL MANAGER**

Paul Zibits <sup>30</sup>

**LIBRARIANS**

Russell Dicey

Brent Anderson

**PRODUCTION****STAGE MANAGER**

Will Hunter

**STAGE MANAGER & CONCERT VIDEO TECHNICIAN**

William Pruett

\* Principal

\*\* Assistant Principal

† On Leave

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

Celebrating <sup>30</sup> or <sup>20</sup> years  
 with Pacific Symphony this season.