

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 | **ARNAUD SUSSMANN** • VIOLIN
BENJAMIN SMOLEN • FLUTE | **JESSICA PEARLMAN FIELDS** • OBOE
JOSEPH MORRIS • CLARINET | **ROSE CORRIGAN** • BASSOON

Narong Prangcharoen (b. 1973)

**"Absence of Time" for Flute, Oboe, Clarinet,
Bassoon and Orchestra** (WORLD PREMIERE)

*Benjamin Smolen
Jessica Pearlman Fields
Joseph Morris
Rose Corrigan*

Wolfgang Amadeus Mozart (1756-1791)

**Concerto No. 3 in G Major for Violin and Orchestra,
K. 216, "Strassburg"**

*Allegro
Adagio
Rondo: Allegro
Arnaud Sussmann*

INTERMISSION

Piotr Ilyich Tchaikovsky (1840-1893)

Symphony No. 4 in F Minor, Op. 36, TH 27

*Andante sostenuto
Andantino in modo di canzona
Scherzo: Pizzicato ostinato
Finale: Allegro con fuoco*

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The Saturday, Oct. 22, concert is being recorded for broadcast on Sunday, Feb. 12, 2017, at 7 p.m. on Classical KUSC.



NARONG PRANGCHAROEN
(b. 1973)

"Absence of Time" for Flute, Oboe, Clarinet, Bassoon and Orchestra

NARONG PRANGCHAROEN (b. 1973)

Instrumentation: 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 2 trombones, bass trombone, tuba, timpani, 3 percussion, strings
Performance time: 15 minutes

Notes by Narong Prangcharoen

Background

Time is one of the main factors impacting the world and our lives. Einstein saw time as the relationship of the motion of one object relative to the position of another object, as measured through observation. But can we really measure time objectively?

Music, the art which moves through time, can affect our perception of time, and can affect each person's perception of time differently. Depending on the emotion it stimulates, music can make time seem to pass quickly or slowly. A composer can use music to convey time to an audience and different musical ideas can create different sensations of time.

"Absence of Time" is a concerto for woodwind quartet and orchestra. It has three main sections (fast, slow, fast), recalling traditional concerto form, but it does not use the solo instruments in the traditional way, i.e., as soloists in contest with the orchestra. Inspired by the idea of juxtaposing different experiences of time, I divided the instruments into two groups: the four soloists and the orchestra. The orchestra functions mostly as the keeper of time ("real" time) while the quartet of soloists fluctuates (in "imaginary" time or in the "absence" of time) around the orchestra's time. While the quartet's instruments do play solos, they also play in ensemble with the orchestra. You could say that they play in both "imaginary" time (as soloists) and in "real" time (with the orchestra). In addition to this, the woodwind section of the orchestra plays in conversation with the solo quartet, calling it back to "real" time. Fusion is achieved at the end of the piece through the use of strong, driving rhythm.

"Absence of Time" was commissioned by Pacific Symphony and is being premiered by Pacific Symphony and the orchestra's four principal woodwinds with Carl St.Clair as conductor.

Violin Concerto No. 3

WOLFGANG AMADEUS MOZART (1756-1791)

Instrumentation: 2 flutes, 2 oboes, 2 horns, strings, solo violin
Performance time: 24 minutes

Background

It may seem odd, but when it comes to Mozartiana, violin enthusiasts have a right to sing the blues. While Mozart's brilliance on the piano is fixed in the popular imagination, his accomplishments on the violin—in some ways equally remarkable—are less well known. And though his violin concertos are a cornerstone of that instrument's repertory, they do not carry the weight that his piano concertos do. All five were composed in the year 1771, when Mozart was just 19—though, being Mozart, he was already writing masterpieces.

We know that at age 4 he played the pianoforte with technical mastery and style that belied his age, and stories of his spectacular pranks at the keyboard have become part of his legend. Later in life, his superb piano concertos were written in part to showcase his skills as a piano virtuoso. Yet somehow we forget that he was also one of the greatest violin soloists of his era, a combination that has no parallel among the great composers. His five violin concertos are a cornerstone of the violin repertory.

Make no mistake: Mozart's early violin playing was equally prodigious as his keyboard skills, and is documented by one of the most famous letters in the Mozart bibliography. Written by family friend Johann Andreas Schachtner, it describes what happened when Mozart, probably age 7, received the gift of a violin.

We were going to play trios, Papa [Amadeus' father Leopold] playing the bass with his viola, Wenzl the first violin, and I was to play the second violin. Wolfgang had asked to be allowed to play the second violin, but Papa refused him this foolish request, because he had not yet had [any] instruction in the violin, and Papa thought he could not possibly play anything. Wolfgang said, "You don't need to have studied in order to play second violin," and when Papa insisted that he should go away and not bother us any more, Wolfgang began to weep bitterly and stamped off with his little violin. I asked them to let him play with me. Papa eventually said, "Play [along] with Herr Schachtner, but so softly that we can't hear you [so as not to disturb the group], or you will have to go." And so it was. Wolfgang played [my part along] with me. I soon noticed with astonishment that I was quite superfluous. I quietly put my violin down, and looked at [Leopold]; tears of wonder and comfort ran down his cheeks at this scene.

Though Leopold was hardly one to question his son's incredible musical gifts—he was quite literally banking on them—in this case they seem to have taken him by surprise. Even today Mozart's early violin skills, confirmed by modern scholarship, defy the imagination. The physical challenges of producing accurate intonation and bowing expressively are completely different from skills required at the keyboard, yet Mozart seems to have been a prodigy at both.

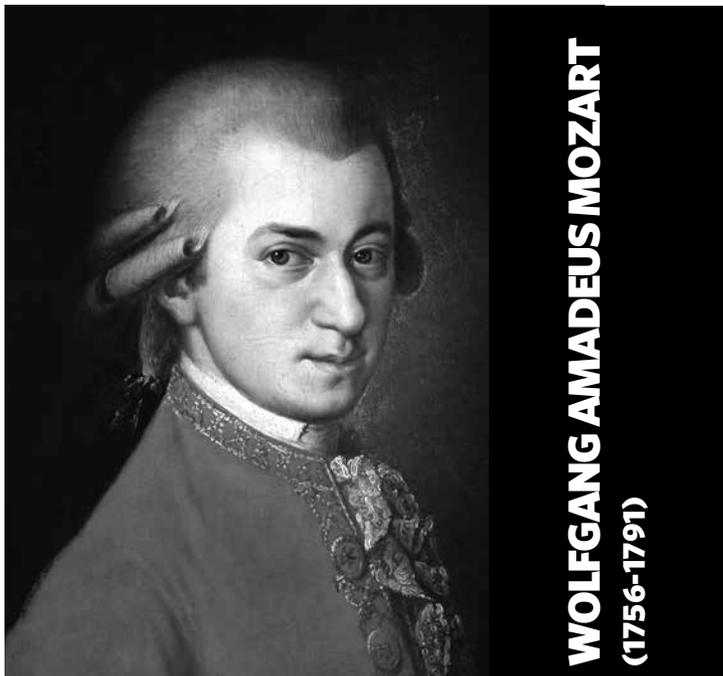
NOTES

Shortly after the incident with Johann Schachter and Herr Wenzl, young Wolfgang began playing publicly on the violin as well as the piano throughout Europe. He became Michael Haydn's second concertmaster in the court orchestra of the Archbishop of Salzburg at age 13, beginning a professional association about which he would later complain bitterly. He appeared throughout Austria and Germany as a violinist in his teens.

Despite these achievements, his reputation as a violinist seems to have been as much in eclipse in his own lifetime as it would be in ours. In a letter to his father describing a 1777 violin performance (he was by then 21), he averred that "I played as if I were the greatest fiddler in all of Europe." Leopold's response could serve equally well today: "...Many people do not even know that you play the violin, since you have been known from childhood as a keyboard player." Always the disciplinarian (and the artist's agent), Leopold advised his son to apply himself further so that he really could be known as Europe's leading violinist, and to play with "boldness, spirit and fire." Wolfgang's response was to resume his concentration on the pianoforte and leave the violin playing mainly to others. But his violin compositions, which he continued to produce through the end of his life, show a fluent sensitivity informed by his own skill on the instrument.

What to Listen For

Even dedicated Mozart enthusiasts may not recognize the melody he quotes to open this concerto: a theme from his opera *Il ré pastore* ("The Shepherd-King"), which he had recently completed. Though Mozart never lacked for melodic inspiration, this melody is well suited to the violin and is an example of the fertile exchange of ideas between his concertos, operas and symphonies. In the second movement, Mozart showcases the instrument by withholding its entrance until the ideal moment, when its singing expressiveness is given a gorgeous entrance—a beginning and climax in a single note. The concerto's final movement is energetic, with dancing rhythms that create a mood of irresistible gaiety that has been compared with the spirit of another Mozart opera: *The Magic Flute*.



WOLFGANG AMADEUS MOZART
(1756-1791)

We'll never know why Mozart seemed to turn aside from the violin, but can be grateful that he left us with his five concertos for the instrument and another masterpiece, the *Sinfonia Concertante* for violin and viola. And we know that he played this one in a concert at the Heiligenkreuz Monastery near Augsburg. Describing the event to his father, he wrote, "In the evening at supper I played my Strasbourg concerto, which went very smoothly. Everyone praised my beautiful pure tone."

Symphony No. 4

PIOTR ILYICH TCHAIKOVSKY (1840-1893)

Instrumentation: 2 flutes, piccolo, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 2 trombones, bass trombone, tuba, timpani, 3 percussion, strings
Performance time: 44 minutes

Background

It's tempting but often misleading to draw connections between a composer's life and his music. Not so in the case of Tchaikovsky—especially with respect to his compositions dating to the years 1877 and 1878, which included the *Symphony No. 4*. According to many musicologists, including the noted Tchaikovsky authority David Brown, this symphony and his opera *Eugene Onegin* reflect the turbulent state of Tchaikovsky's emotions at the most difficult time of his life.

Always self-conscious about the way he was perceived by critics, colleagues and friends, Tchaikovsky was tormented by inner confusion over his sexual identity and seemed desperate to live a life of mature respectability. In 1877, during the period when he was working on both the *Fourth Symphony* and *Onegin*, he became aware of a letter that had been written to him by a 16-year-old student, Antonina Miliukhova, who was infatuated with him.

In the "letter scene" of *Onegin*, an operatic setting of a novel-length romantic satire by Pushkin, Tchaikovsky dramatized a similar incident in which the opera's heroine, Tatyana, pours her soul into a confession of love to Onegin, who rejects her. Many musicologists call this scene—which captures the agonized depths of Tatyana's desire and its inevitable rejection—the greatest in all of Tchaikovsky's operas, informed by his own deep ambivalence regarding Antonina. At the same time, composing his *Fourth Symphony*, he was preoccupied with the role of implacable fate in personal happiness and embedded it in the symphony. Throughout the *Fourth*, we hear the power of fate juxtaposed against the struggle for personal happiness.

Correspondence and journal entries suggest that he wanted urgently to suppress his homosexual longings. All this made him especially susceptible to the influence of the two women who dominated his personal life while he was at work on the *Fourth*. "It seems to me as if the power of fate has drawn to me that girl," Tchaikovsky wrote to his patron and confidante Nadezhda von Meck, to whom he dedicated the symphony. Letters to his brother from the same period show he was considering the possibility of marriage to counter rumors about his homosexual encounters. Dangerous as homosexuality was in that time and place—punishable by exile to Siberia—it seems likely that Tchaikovsky was more concerned with appearances, and saw marriage to Antonina as his chance for an outwardly normal life. He married her (the proposal was hers) on July 6 of 1877. The marriage was an unmitigated disaster even though Tchaikovsky made it clear in his written acceptance to Antonina that there could be no physical



PIOTR ILYICH TCHAIKOVSKY
(1840-1893)

relationship between them. Still, the reality of marriage plunged Tchaikovsky into such unbearable tension that he could not bear to be near her. In one near-encounter when they found themselves in the same room, they passed without exchanging a word.

What to Listen For

Tchaikovsky had already begun composing his Symphony No. 4 in 1876, the year before Antonina flung herself at him, and he had sketched the first three movements before he received her first letter. But Tchaikovsky expressed deep personal feelings in his symphonies, and in his Fourth he grappled with questions of the individual, life choices and fate. He completed the symphony's finale around the time of the proposal, imbuing the music with his hopes for his marriage. We hear a sense of successful resolution in this movement that answers the first movement's expression of fateful personal challenges. Music historians tell us that Tchaikovsky entered into marriage with Antonina expecting a happily platonic relationship that would give him a visibly stable home life and undercut rumors of his homosexuality. The marriage took just 18 days to fail and three months to end, belying the elements of musical resolution we hear in the symphony.

This symphony is one of those high-profile classical works that announce themselves with "fate" themes—Beethoven's Fifth and the opera *Carmen* are two others that come immediately to mind, and both influenced Tchaikovsky in composing this symphony. In fact, Tchaikovsky had been pondering individual suffering at the hand of fate since he saw *Carmen* in 1876. We hear this theme in the opening of the first movement as a frigid, threatening blast in the horns, a force that stands in opposition to the individual's yearning for free will and personal goals. This is a musical utterance that embodies both Romantic ideas and Tchaikovsky's personal struggles, and it provides the symphony's through-line.

The opening movement comprises more than half the symphony's total length and sets up the contest between implacable fate and personal happiness. Though the symphony has always inspired comparisons to Beethoven's Fifth—characterized in schoolroom mnemonics as "fate knocking at the door"—Tchaikovsky's represents

a personal struggle rather than a philosophical one. From the first moments we hear the blazing fanfare of the fate theme opening the reaches of a wintry landscape to the listener. The intensity of the melody and its realization in the brasses conveys not only the power of fate, but also the composer's personal fright in confronting it.

The melancholy second movement seems to open an icy, windswept Russian landscape before us. The thematic material, though original to Tchaikovsky, is inspired by Russian folklore, but the structure is a classical canon. In the third movement, a scherzo with beautiful, persistent pizzicato passages in the strings, has an exotic sound with the feeling of an arabesque—perhaps informed by Tchaikovsky's ballet writing. (It is also noted for its brief but technically demanding solo for piccolo, one of the most difficult in the repertory.)

The fourth movement is marked *allegro* and combines familiar Russian folk themes with the original fate theme from movement one. Here the power of fate, which had the power to sweep aside everything in its path, seemingly finds resolution with the human search for daily happiness. The unanswerable question for critics, and for us listeners, is this: Is this resolution authentic, or is it just Tchaikovsky groping for a solution, as he did with his marriage?

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.

COMING UP NEXT MONTH!

GRIEG'S PIANO CONCERTO
Thursday–Saturday, November 17, 18, 19 at 8 p.m.

Rune Bergmann, conductor
Joaquín Achúcarro, piano

GRIEG: "Morning Mood" and "In the Hall of the Mountain King"
from *Peer Gynt*
GRIEG: Piano Concerto
RAUTAVAARA: Concerto for Birds and Orchestra
STRAVINSKY: Firebird Suite (1919)

**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 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 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*.



ARNAUD SUSSMAN
VIOLIN

Winner of a 2009 Avery Fisher Career Grant, Arnaud Sussman has distinguished himself with his unique sound, bravura and profound musicianship. Minnesota's *Pioneer Press* writes, "Sussman has an old-school sound reminiscent of what you'll hear on vintage recordings by Jascha Heifetz or Fritz Kreisler, a rare combination of sweet and smooth that can hypnotize a listener. His clear tone is a thing of awe-inspiring beauty, his phrasing spellbinding."

A thrilling young musician attracting attention for his unmatched sound, Sussman makes debuts in the 2016-17 season with the Vancouver Symphony on Brahms Concerto with Cristian Macelaru, Pacific Symphony on Mozart Violin Concerto No. 3 with Carl St.Clair and Alabama Symphony on Brahms Concerto with Carlos Izcaray, among other orchestras. He performs Chausson Concerto for Violin, Piano and String Quartet at Lincoln Center's Alice Tully Hall with the Chamber Music Society of Lincoln Center and a Czech-themed recital program with pianist Michael Brown at Columbia University's Italian Academy Teatro in New York.

Highlights of the 2015-16 season included debuts with New World Symphony under Cristian Macelaru, Jacksonville Symphony under Courtney Lewis and Grand Rapids Symphony under Marcelo Lehninger. Abroad, Sussman played Brahms Double Concerto with the Israel Camerata Jerusalem in Tel Aviv with cellist Gary Hoffman and play/directed the Orchestre de Chambre de Paris in performances at the Philharmonie de Paris and at the Besançon International Music Festival in France.

Sussman has performed with many of today's leading artists including Itzhak Perlman, Menahem Pressler, Gary Hoffman, Shmuel Ashkenazi, Wu Han, David Finckel, Jan Vogler and members of the Emerson String Quartet.

Born in Strasbourg, France and based now in New York City, Sussman trained at the Conservatoire de Paris and The Juilliard School with Boris Garlitsky and Itzhak Perlman. Winner of several international competitions, including the Andrea Postacchini of Italy and Vatelot/Rampal of France, he was named a Starling Fellow in 2006, an honor which allowed him to be Mr. Perlman's teaching assistant for two years. In September 2015, Sussman returned to his native France to work closely with violinist Kolja Blacher and the Orchestre de Chambre de Paris for intensive training on the play/direct technique, where he then won First Prize of the Orchestre de Chambre de Paris's Paris Play/Direct Academy.

A frequent recording artist, Sussman has released albums on Deutsche Grammophon's DG Concert Series, Naxos, Albany Records and CMS Studio Recordings labels. His solo debut disc, featuring three Brahms Violin Sonatas with pianist Orion Weiss, was released in 2014 on the Telos Music Label. He has been featured on PBS' *Live from Lincoln Center* broadcasts alongside Itzhak Perlman and the Perlman Music Program and with musicians of the Chamber Music Society of Lincoln Center.

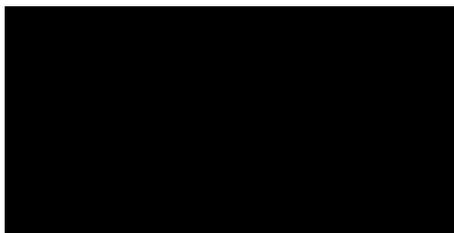
The *Chicago Sun Times* called Narong Prangcharoen's music "absolutely captivating," and, of the October 2012 Carnegie Hall debut by the American Composers Orchestra of *Migrations of Lost Souls*, *The New York Times* critic Corinna da Fonseca-Wollheim wrote, it is "an atmospheric work that weaves some of the spiritual and vernacular sounds of Prangcharoen's native Thailand into a skillfully orchestrated tapestry [with] moments of ethereal beauty." Prangcharoen, whose music has been performed around the globe, has served as Pacific Symphony's composer-in-residence since the 2013-14 season.

Prangcharoen's success as a composer was recently confirmed by his receiving the prestigious 2013 Guggenheim Fellowship and the Barlow Prize. Other awards include the Music Alive Residency, the 20th Annual American Composers Orchestra Underwood New Music Commission, the American Composers Orchestra Audience Choice Award, the Toru Takemitsu Composition Award, the Alexander Zemlinsky International Composition Competition Prize, the 18th ACL Yoshiro IRINO Memorial Composition Award, Pacific Symphony's American Composers Competition Prize and the Annapolis Charter 300 International Composers Competition Prize.

In his native country, Prangcharoen was recipient of the Silapathorn Award, naming him a "Thailand Contemporary National Artist." Prangcharoen received his DMA from University of Missouri-Kansas City, where his primary teacher was Chen Yi. In addition to working as a freelance composer, he is currently teaching at the Community Music and Dance Academy of the Conservatory of Music, University of Missouri in Kansas City. He is the founder of the Thailand International Composition Festival, now entering its 10th year.



NARONG PRANGCHAROEN
COMPOSER-IN-RESIDENCE





BENJAMIN SMOLEN
FLUTE

Benjamin Smolen was appointed principal flutist of Pacific Symphony in September 2011, where he occupies the Valerie and Hans Imhof Chair. He has won top prizes at the Haynes International Flute Competition, James Pappoutsakis Memorial Flute Competition, National Flute Association Young Artist Competition and New York Flute Club Young Artist Competition. He has given solo performances in Russia, Japan, Belgium, France and as concerto soloist with Pacific Symphony, Princeton University Orchestra, Charlotte Civic and Youth Orchestras, and Gardner Webb Symphony Orchestra. Smolen's performances have been featured on NPR (*Performance Today* and *From the Top*), WGBH-Boston, WDAV-Charlotte, French National Radio, and the Naxos and Mode record labels. Additionally, he can be heard on the soundtracks for movies such as *Monsters University*, *Planes*, *A Million Ways to Die in the West*, *Night at the Museum* and the 2015 movie *Star Wars: The Force Awakens*. He recently released his debut album, *Bach to Beaser*, with guitarist Jerome Mouffe. Smolen studied at Princeton University, the Moscow Conservatory, the New England Conservatory and the University of Michigan. His primary teachers include Paula Robison, Michael Parloff and Aleksandr Golyshev. He is a William S. Haynes Artist and performs on a handmade, custom-crafted Haynes 14-karat gold flute.



JESSICA PEARLMAN FIELDS
OBOE

Jessica Pearlman Fields currently holds the position of principal oboe for Pacific Symphony. Fields moved to Southern California after completing her Master of Music degree in 2009 at The Juilliard School. While in New York, she performed and toured with some of the city's most esteemed ensembles, including the Orpheus Chamber Orchestra, the New York City Ballet and the Metropolitan Opera. As a soloist Fields has been featured with the San Jose Chamber Symphony, the Colorado College Summer Music Festival and the Mansfield Symphony Orchestra (Ohio) where she also served as principal oboe during the 2005-06 season. An avid chamber musician, Fields tours regularly with her innovative New York-based chamber group "Shuffle Concert." Intrigued by both science and music, Fields earned two bachelor's degrees in both oboe performance and neuroscience from Oberlin College as a pre-med student. Her summer research in brain tumor models was presented at the 2006 conference of the American Association of Neurological Surgeons. Fields is an adjunct faculty member at Long Beach City College in addition to maintaining a private teaching studio.



JOSEPH MORRIS
CLARINET

Joseph Morris became Pacific Symphony's principal clarinet in the summer of 2016 and he currently holds The Hanson Family Foundation Chair. Previously, Morris had been the principal clarinet of the Sarasota Opera Orchestra and the Madison Symphony Orchestra, where he was featured as soloist in performances of Copland's Clarinet Concerto in September 2015. Other recent engagements as soloist include performances with the Burbank Philharmonic, Downey Symphony Orchestra, West Los Angeles Symphony, Middleton Community Orchestra and with the Colburn Orchestra in a performance of John Adams' *Gnarly Buttons* directed by the composer. A laureate of numerous competitions, Morris has been awarded first prize in the Pasadena Showcase House for the Arts Competition, the Hennings-Fischer Foundation Competition, the Downey Symphony Young Artist Competition, the Music Teacher's National Association Solo Competition and concerto competitions at the Music Academy of the West, the Thornton School of Music and the National Repertory Orchestra. He was a semifinalist in the Fifth Carl Nielsen International Competition in Odense, Denmark in 2013. Morris received a Professional Studies Certificate from the Colburn Conservatory of Music in 2014 where he studied with the renowned professor Yehuda Gilad. He graduated from the USC Thornton School of Music in May 2012.



ROSE CORRIGAN
BASSOON

Rose Corrigan is currently the principal bassoonist of Pacific Symphony, the Hollywood Bowl Orchestra and the Pasadena Symphony, and a former member of the Los Angeles Chamber Orchestra and the Los Angeles Opera Orchestra. She is a graduate of the University of Southern California where she studied with Michael O'Donovan, a teacher whose pedagogy included exposure to great cinema, literature and restaurants. She returned to the university as an adjunct professor, teaching bassoon from 1993 until 2011.

Corrigan has played bassoon and contrabassoon on the soundtracks of over 500 motion pictures, working with composers such as Michael Giacchino, Patrick Doyle, Hans Zimmer, Danny Elfman, John Powell, Jerry Goldsmith, John Williams, James Horner, Michel Legrand, Michael Kamen and William Ross. A few of the films that include her playing are *Ice Age*, *Life of Pi*, *Bolt*, *Despicable Me*, *Dances with Wolves*, *A River Runs Through It*, *Aladdin*, *The Lion King*, *Cars*, *Enchanted*, *WALL-E* and *Pirates of the Caribbean*. Her bassoon solos are prominent in *March of the Penguins*, one of the only movies to list a bassoonist in its closing credits. She has also performed on hundreds of recordings for stars like Paul McCartney, Tony Williams, Barbra Streisand and Natalie Cole.