A SPACE ODYSSEY
2018-19 HAL & JEANETTE SEGERSTROM FAMILY FOUNDATION CLASSICAL SERIES

Pacific Symphony
Jean-Marie Zeitouni, conductor
Juho Pohjonen, piano

TO THE NEW WORLD
(WORLD PREMIERE)
Moonrise
One Small Step
Splashdown

PIANO CONCERTO NO. 23 IN A MAJOR
Allegro
Adagio
Allegro assai
Juho Pohjonen

ALSO SPRACH ZARATHUSTRA
Sunrise
Of the Backworldsmen
Of the Great Longing
Of Joys and Passions
The Song of the Grave
Of Science and Learning
The Convalescent
The Dance-Song
Song of the Night Wanderer

Preview talk with Alan Chapman at 7 p.m.

Thursday, April 11, 2019 @ 8 p.m.
Friday, April 12, 2019 @ 8 p.m.
Saturday, April 13, 2019 @ 8 p.m.
Segerstrom Center for the Arts
Renée and Henry Segerstrom Concert Hall

This afternoon’s performance is generously sponsored by the
Michelle F. Rohé Distinguished Pianists Fund.

This concert is being recorded for broadcast on
Sunday, July 7, 2019, at 7 p.m.
on Classical KUSC.
PROGRAM NOTES

Michael Daugherty:
To the New World (World Premiere)

On Sept. 12, 1962, President John F. Kennedy’s famous speech, “We choose to go to the Moon!” launched America’s race to become the first country to land a human on the Moon. On July 16, 1969, a massive Saturn V rocket propelled the crew of Apollo 11—Neil Armstrong, Buzz Aldrin and Michael Collins—from the Kennedy Space Center in Florida into outer space. Like the rocket, which separated in three stages after lift-off, and the spacecraft, which was divided into three modules, my 22-minute composition is in three movements. I have created otherworldly music, evoking the sense of awe and trepidation that the Apollo 11 astronauts must have felt as they traveled to the new world.

“Moonrise,” the first movement, takes its title and inspiration from the 1917 Imagist poem by the poet Hilda Doolittle: “O flight, / Bring her swiftly to our song.” Neil Armstrong, the commander of the Apollo 11 mission crew, played euphonium during his college days and was a lifelong music enthusiast. For his historic trip to the Moon, Neil Armstrong brought along cassette tape recordings of his favorite music, including Antonin Dvořák’s Symphony No. 9, subtitled “From the New World,” and Les Baxter’s “Music Out of the Moon,” a mixture of lounge jazz and exotic music featuring a theremin. A favorite instrument of Neil Armstrong, the theremin was a microtonal electronic musical instrument often used in 1950s science fiction film soundtracks. In a tip of the hat to Neil Armstrong, I have added a solo euphonium to the brass section and a soprano vocalist, singing and glissing like a theremin. I also interweave musical fragments and chords from the second movement of Dvořák’s Symphony No. 9 with atmospheric cluster chords and atonal punctuations, performed by the harp, celesta and mallet instruments.

On July 20, with only 25 seconds of fuel left, Neil Armstrong landed the “Eagle” lunar module on the Moon’s surface, in an area known as the “Sea of Tranquility.” The second movement, “One Small Step,” is inspired by his memorable words, beamed back to Earth as he became the first human to walk on the surface of the Moon: “That’s one small step for man; one giant leap for mankind.” I have rhythmically translated these words into a repeated, syncopated rhythmic pattern (ostinato) that is first heard in the marimba. To dramatize the unearthly sensation of Armstrong’s moonwalk, this movement features an amplified soprano vocalist singing an eerie wordless melody, accompanied by a waterphone (an inharmonic acoustic percussion instrument, which creates sound by bowing a stainless-steel resonator filled with water).

After completing their mission on the moon, the astronauts returned in a command module streaking into the Earth’s atmosphere at a speed of 25,000 miles per hour. They safely splashed down into the Pacific Ocean on July 24, 1969, and were greeted to a hero’s welcome around the world. In “Splashdown,” the third and final movement, I celebrate the return of Apollo 11 in a dance rhythm composed in a recurring musical motif of 11 beats. This motif, first heard in the double basses and cellos, moves at lightning speed through the strings, woodwinds, brass and percussion of the orchestra. I also create polyrhythms by superimposing the 11-beat motif over a four-beat pulse. To heighten suspense, I feature flexatones that create strange glissando effects in the percussion section. A spirited coda brings our celebration of the historic first landing on the Moon and “a giant leap for mankind” to a rousing conclusion. But before the final triumphant chord, the glockenspiel, harp and celesta softly play an ascending scale, as I imagine the three astronauts glancing back at the Moon one last time.

Michael Daugherty is an multiple GRAMMY award-winning American composer, pianist and teacher. One of the most widely performed American concert music composers, he was Composer-in-Residence with Pacific Symphony during the 2010–11 season. As part of the residency, Pacific Symphony commissioned and recorded Daugherty’s “Mount Rushmore” for orchestra and chorus for the Naxos label.

Michael Daugherty
Born: 1954. Cedar Rapids, Iowa

To the New World (World Premiere)

Composed: 2018-19

Instrumentation: 2 flutes, piccolo, 2 oboes, English horn; 2 clarinets, bass clarinet; 2 bassoons, contrabassoon; 4 horns, 3 trumpets, 3 trombones, tuba; timpani, percussion; harp; celesta; soprano; strings

Estimated duration: 22 minutes

Wolfgang Amadeus Mozart
Born: 1756. Salzburg, Austria
Died: 1791. Vienna, Austria

Piano Concerto No. 23 in A Major

Composed: 1786

World premiere: 1786

Most recent Pacific Symphony performance: April 4, 2002, with Angela Hewitt as soloist

Instrumentation: flute, 2 clarinets, 2 bassoons; 2 horns; strings; solo piano

Estimated duration: 26 minutes
**Wolfgang Amadeus Mozart:**

**Piano Concerto No. 23 in A Major**

Mozart was prolific from boyhood onward; he seemed to become increasingly productive as time went on, with this year or that one singled out for particular significance. When he composed the Piano Concerto No. 23 in 1786, was certainly one of those important years: it came toward the end of a span of two and one-half years when he wrote a dozen piano concertos, including many of his greatest. No. 23 was one of three he wrote in that year; the fact that he was hard at work on *The Marriage of Figaro* at the same time may help account for the operatic, singing quality we hear in these concertos.

This outpouring of piano works came at an auspicious time for Mozart—six years after his success with the opera *Idomeneo*, when his popularity as a composer and piano soloist was high with the Viennese public. He and his best students often performed his piano concertos at subscription concerts, known as "academies," which were successful events during the Lenten season. It was for one of these concerts that he composed the Concerto No. 23.

Musicologists tell us that Mozart often reserved this concerto's key of A major for warm, brightly lit works like this one. But in this case, after the unassuming opening, the concerto's warmth is deepened by occasional melancholy. The music soon displays the composer's incomparable abundance of melodic invention.

**Richard Strauss:**

**Also Sprach Zarathustra**

It's hard to imagine a time when the stentor opening notes of Richard Strauss' *Also Sprach Zarathustra* weren't universally known. This tone-poem, though not exactly obscure, had nothing like the ubiquity it acquired after Stanley Kubrick's use of its portentous initial fanfare in his 1968 film *2001: A Space Odyssey*. Suddenly, people everywhere were trying to hum this nearly unhummable passage. If you've ever tried it, you know that it's as much a matter of pantomime as of music: you have to thrust your arms wide to indicate the explosion of volume that becomes successively louder after each three-note announcement in the trumpets, and you have to pound both fists to suggest the alternating booms from the timpani. Even after successfully tracing the downward steps of the brasses as the tension of these ratchets tighter and your voice mounts upward with the repeated "nature" motif based on C-G-C, you're faced with the difficulty of suggesting that sepulchral organ chord left hanging in the air after the instruments of the orchestra have faded away. Without a lot of hand-waving, it just won't work. And that's just the first 21 bars.

But for all its thunder, *Zarathustra* is not without its dark humor. Rather than depict an incident, it captures the spirit of a work that is philosophical and satirical, even cynical, by the author famous for shocking readers with the assertion that "God is dead." The title references the ancient Persian philosopher, prophet and mystic we know as Zoroaster, whose teachings formed the basis of Zoroastrianism. He is also the model for the fatherly Sarastro in Mozart's opera *The Magic Flute*. But in *Also Sprach Zarathustra*, Nietzsche presents his sardonically, with mock-biblical portentousness.

Sarcasm may seem like an odd tone for a tone poem, but religious pomposity gave Strauss a chance to unleash musical bombast of the highest order. It's not surprising that the opening bars of *Also Sprach Zarathustra* have been used repeatedly to express cosmic ideas. Composed in 1896, when Strauss was 32 and the tone poem dominated his creative output, *Zarathustra* is considered his most literary work in this form. It stands in stark contrast to his other tone poems, which range from children's classics (*Till Eulenspiegel* and *His Merry Pranks*) to masterpieces of world literature such as *Don Quixote*. The critical deference accorded to *Zarathustra* may well be a matter of Nietzsche's authorial heft and thorniness. None of his densely philosophical works is exactly beach reading; in this one, its protagonist, like Moses, hands down the laws for living. But in this case, they are philosophical principles for reaching a higher plane of existence, and they run directly counter to the principles of the Judeo-Christian tradition.

Eight additional movements follow this opening, but they are played with only three definite pauses. The familiar C-G-C of the opening recurs throughout the work, evolving from the epochal dawn motif to a Nature motif that has been interpreted as a universal, eternal riddle (like the riddle of 2001).

**Richard Strauss**

**Born:** 1864, Munich, Germany  
**Died:** 1949, Garmisch-Partenkirchen, West Germany

**Also Sprach Zarathustra**

**Composed:** 1896  
**World premiere:** Nov. 27, 1896, with Strauss conducting

**Most recent Pacific Symphony performance:** Feb. 4, 2012, with Maxim Shkienzky conducting

**Instrumentation:** 4 flutes including piccolo, 4 oboes including English horn, 4 clarinets including bass clarinet and E-flat clarinet, 4 bassoons including contrabassoon; 6 horns, 4 trumpets, 3 trombones, 2 tubas; timpani, percussion; 2 harps; organ; strings

**Estimated duration:** 33 minutes

*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*. PacificSymphony.org*
Jean-Marie Zeitouni is recognized as one of the brightest young conductors of his generation for his eloquent yet fiery style, in repertoires ranging from Baroque to contemporary. He studied at the Conservatoire de Musique de Montréal, most notably under Maestro Raffi Armenian and graduated in conducting, percussion and composition. He is currently artistic director of the Orchestre de Chambre I Musici de Montréal, and is principal guest conductor of the Colorado Music Festival.

Zeitouni’s résumé also includes stints as music director of the Columbus Symphony in Ohio, and the Opera as Theatre program at the Banff Centre, as assistant conductor and chorus master of the Opéra de Montréal (and music director of its artist-in-residence program, the Atelier Lyrique), as chorus master of the Orchestre Symphonique de Québec and Opéra de Québec, and as music director of Université Laval’s opera workshop and orchestra. While with the Violons du Roy, an orchestra with which he enjoyed a fruitful collaboration for 12 years, he was alternately conductor-in-residence, assistant conductor and principal guest conductor.

Greatly appreciated as a lyrical director, he recently conducted the Opéra National de Montpellier and Orchestre National de Lorraine of Nancy. He has also conducted numerous productions at the Opéra de Montréal, Opéra de Québec, Glimmerglass Opera, Théâtre du Capitole de Toulouse and Opéra National de Lorraine, as well as productions in Banff, Calgary, Edmonton, Cincinnati and St. Louis.

Among the many Canadian symphony orchestras Zeitouni has conducted are those of Montreal, Toronto, Quebec City, Edmonton, Calgary, Vancouver, Winnipeg, Halifax, Victoria, Kitchener-Waterloo and London, not to mention the National Arts Centre Orchestra, Arion Baroque Orchestra and Club Musical de Québec.

No stranger to the international stage, Zeitouni has conducted the symphony orchestras of Tucson, Houston, Oregon, Monterey, San Antonio, Omaha, Honolulu, Huntsville and Cincinnati, in addition to the Handel and Haydn Society of Boston, Seattle Symphony Orchestra, Phoenix Symphony Orchestra, Philharmonique de Marseille, Xalapa Symphony Orchestra, National Symphony of Mexico, Hong Kong Philharmonic, Arco Ensemble and Detroit Symphony.

He’s also a regular at the Festival international de Lanaudière, Festival international du Domaine Forget, Elora Festival, Parry Sound Festival and New York’s Mostly Mozart Festival. You may also have seen him at festivals in Round Top, Texas, and Grant Park, Illinois. He recently made his debut in Moscow with the Russian National Orchestra and at the Théâtre des Champs-Élysées of Paris.

During the 2018–19 season in addition to his concerts with I Musici and at the Colorado Music Festival, Zeitouni will be conducting the Orchestre Symphonique de Québec, Pacific Symphony and the Edmonton Symphony.
Celebrated as one of Finland's most outstanding pianists, Pohjonen has received widespread acclaim for his profound musicianship and distinctive interpretations of a broad range of repertoire, from Bach to Salonen. His interpretations are known for their intensity, thoughtfulness and fearless musical conviction.

Highlights of Pohjonen's 2017-18 season included a remarkable summer festival circuit, with performances at Music@Menlo, the Santa Fe Chamber Music and Ravinia festivals, Cleveland Orchestra's Blossom Festival, Chamber Music Society of Lincoln Center at Saratoga Performing Arts Center and the Bridgewater Chamber Music Festival. Concerto appearances include Greenwich Symphony and Turku and Tampere philharmonic orchestras, performing Saint-Saëns' Concerto No. 5, Esa-Pekka Salonen's Piano Concerto and Einar Englund's Piano Concerto No. 1. In recital, he performs at the National Gallery of Art, Frederic Chopin Society and Meany Center for the Performing Arts at the University of Washington, La Jolla Music Society, Perimeter Institute in Waterloo, Mobile Chamber Music Society and Philip Lorenz Memorial Keyboard concerts in Fresno. He continues his close association with The Chamber Music Society of Lincoln Center at Alice Tully Hall, and was on tour in Chicago, Birmingham, Asheville, N.C., Purchase, N.Y., Athens, Ga. and Ashland, Ore., as well as in Beijing, Seoul and Taiwan. He appears frequently with The Chamber Music Society of Lincoln Center, since his tenure with the CMS Two Residency Program for Outstanding Young Artists from 2009-2012.

Recent highlights include his debuts with Vancouver, Baltimore and Cleveland symphonies, and chamber programs at Lincoln Center’s Alice Tully Hall and the Library of Congress. European engagements have included performances with the Szczecin Philharmonic, Finnish Radio Orchestra, Philharmonia Orchestra, Helsinki Philharmonic, Iceland Symphony and Antalya State Symphony. Pohjonen received high praise for his interpretation of Grieg’s Piano Concerto with the Buffalo Philharmonic and conductor JoAnn Falletta, which he also performed across England with the Bournemouth Symphony Orchestra and Kirill Karabits. In 2015, Pohjonen opened the Los Angeles Chamber Orchestra's season in performances of the Saint-Saëns' Piano Concerto No. 5 with Jeffrey Kahane, and made his debut with Tonhalle-Orchester Zürich performing Esa-Pekka Salonen's Piano Concerto with conductor Lionel Bringuier. In 2016, the pianist debuted at the Grant Park Music Festival performing Chopin’s Piano Concerto No. 2, for which the Chicago Tribune praised him for his “pearly tone, articulate touch and supple legato ... His sensitivity in unfurling Chopin’s intimate musical grammar was always evident.” Additionally, he gave stunning recital debuts at Beethoven-Haus in Bonn for their Klaviersommer Festival and the Ravinia Festival, and performed Mozart with the KBS Symphony Orchestra in Seoul and in Mexico’s Palacio De Bellas Artes with the Orquesta Sinfónica Nacional.

THANK YOU TO OUR SPONSORS:

THE MICHELLE F. ROHÉ DISTINGUISHED PIANO 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 Pianist Fund for sponsoring our piano soloists this concert season.
Multiple Grammy Award-winning composer Michael Daugherty was born in Cedar Rapids, Iowa in 1954. He is the son of a dance-band drummer and the oldest of five brothers, all professional musicians. Daugherty has achieved international recognition as one of the 10 most performed American composers of concert music, according to the League of American Orchestras. His orchestral music, recorded by Naxos over the last two decades, has received six Grammy Awards, including Best Contemporary Classical Composition in 2011 for De Nux Machina for Piano and Orchestra, and in 2017 for Tales of Hemingway for Cello and Orchestra.

As a young man, Daugherty studied composition with many of the preeminent composers of the 20th century including Pierre Boulez at IRCAM in Paris and Betsy Jolas at the Paris Conservatory (1979), Jacob Druckman, Earle Brown, Bernard Rands and Roger Reynolds at Yale (1980-82), and György Ligeti in Hamburg (1982-84). Daugherty was also an assistant to jazz arranger Gil Evans in New York from 1980-82.

After teaching composition for five years at Oberlin College, Daugherty joined the University of Michigan School of Music, Theatre and Dance in 1991 as a professor of composition, where he is a mentor to many of today’s most talented young composers. He is also a frequent guest of professional orchestras, festivals, universities and conservatories around the world.

Future commissions include new works for the Pittsburgh Symphony Orchestra (a homage to the art and life of Andy Warhol for the 125th anniversary of the PSO), a violin concerto for violinist Anne Akiko Meyers to be premiered by the National Symphony Orchestra at the Kennedy Center (on aviation pioneer Amelia Earhart) and the Santa Rosa Symphony (a symphonic ode to Jack London’s novel The Call of the Wild).

Daugherty’s music is published by Michael Daugherty Music, Peermusic Classical and Boosey & Hawkes.
CARL ST. CLAIR

The 2018-19 season marks Music Director Carl St. Clair’s 29th 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-budgeted orchestra formed in the United States in the last 50 years—due in large part to St. Clair’s leadership.

During his tenure, St. Clair has become widely recognized for his musically distinguished performances, his commitment to building outstanding educational programs and his innovative approaches to programming. In April 2018, St. Clair led Pacific Symphony in its Carnegie Hall debut, as the finale to the Hall’s yearlong celebration of pre-eminent composer Philip Glass’ 80th birthday. He led Pacific Symphony on its first tour to China in May 2018, the orchestra’s first international tour since touring Europe in 2006. The orchestra made its national PBS debut in June 2018 on “Great Performances” with Peter Boyer’s Ellis Island: The Dream of America, conducted by St. Clair. Among St. Clair’s many creative endeavors are the highly acclaimed American Composers Festival, which began in 2000; and the opera initiative, “Symphonic Voices,” which continues for the eighth season in 2018-19 with Puccini’s Madame Butterfly, following the concert-opera productions of The Magic Flute, Aida, Turandot, Carmen, La Traviata, Tosca and La Bohème in previous seasons.

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 featured 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 Matinées, OC Can You Play With Us?, arts-X-press and Class Act.
PACIFIC SYMPHONY

Pacific Symphony, led by Music Director Carl St.Clair for the last 29 years, has been the resident orchestra of the Renée and Henry Segerstrom Concert Hall for over a decade. Currently in its 40th season, the Symphony is the largest-budgeted orchestra formed in the U.S. in the last 50 years and is recognized as an outstanding ensemble making strides on both the national and international scene, as well as in its own community of Orange County. In April 2018, Pacific Symphony made its debut at Carnegie Hall as one of two orchestras invited to perform during a year-long celebration of composer Philip Glass’ 80th birthday, and the following month the orchestra toured China. The orchestra made its national PBS debut in June 2018 on “Great Performances” with Peter Boyer’s Ellis Island: The Dream of America, conducted by St.Clair. 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. Eight seasons ago, the Symphony launched the highly successful opera initiative, “Symphonic Voices,” which continues in February 2019 with Puccini’s Madame Butterfly. It also offers a popular Pops season, enhanced by state-of-the-art video and sound, led by Principal Pops Conductor Richard Kaufman. Each Symphony season also includes Café Ludwig, a chamber music series; an educational Family Musical Mornings series; and Sunday Matinées, an orchestral matinée 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, and from 1987-2016, the orchestra additionally presented a Summer Festival at Irvine Meadows Amphitheatre. In 2006, 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 continued St.Clair’s commitment to new music with commissions by pianist/composer Conrad Tao and former 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 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 Glass 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.
### FIRST VIOLIN
- **Dennis Kim**
  - Concertmaster; Eleanor and Michael Gordon Chair
- **Paul Manaster**
  - Assistant Concertmaster
- **Jeanne Skrocki**
  - Assistant Concertmaster; Arlene and Seymour Grubman Chair
- **Nancy Coade Eldridge**
- **Christine Frank**
- **Kimiyoshi Takeya**
- **Ayako Sugaya**
- **Ann Shliau Tenney**
- **Ali Nihira**
- **Robert Schumitzky**
- **Agnes Gottschewski**
- **Dana Freeman**
- **Angel Liu**

### SECOND VIOLIN
- **Bridget Dolkas**
  - Elizabeth and John Stahr Chair
- **Jennise Hwang**
- **Yen Ping Lai**
- **Yu-Tong Sharp**
- **Ako Kojian**
- **Ovsep Ketendjian**
- **Linda Owen**
- **Sooah Kim**
- **Marla Joy Weisshaar**
- **Alice Miller-Wrate**
- **Shelly Shi**

### VIOLA
- **Meredith Crawford**
  - Catherine and James Emmi Chair
- **Joshua Newburger**
- **Carolyn Riley**
- **John Acevedo**
- **Adam Neeley**
- **Julia Staudhammer**
- **Joseph Wen-Xiang Zhang**
- **Cheryl Gates**
- **Margaret Henken**

### CELLO
- **Timothy Landauer**
  - Catherine and James Emmi Chair
- **Kevin Plunkett**
- **John Acosta**
- **Robert Vos**
- **László Mező**
- **Ian McKinnell**
- **M. Andrew Honea**
- **Waldemar de Almeida**
- **Jennifer Goss**
- **Rudolph Stein**

### BASS VIOLIN
- **Steven Edelman**
- **Douglas Basye**
- **Christian Kollgaard**
- **David Parmeter**
- **Paul Zibits**
- **David Black**
- **Andrew Bumatay**
- **Constance Deeter**

### 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**

### TIMPANI
- **Todd Miller**

### BASSOON
- **Rose Corrigan**
- **Elliott Moreau**
- **Andrew Klein**
- **Allen Savedoff**

### CONTRABASSOON
- **Allen Savedoff**

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

### TROMBONE
- **Michael Hoffman**
  - David Stetson

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* Principal
** Assistant Principal
† On Leave

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PacificSymphony.org