



CHOPIN'S PIANO CONCERTO

2018-19 HAL & JEANETTE SEGERSTROM FAMILY FOUNDATION CLASSICAL SERIES

Pacific Symphony
David Danzmayr, conductor
Gabriela Martinez, piano

Mussorgsky **NIGHT ON BALD MOUNTAIN**
arr. Rimsky-Korsakov

Chopin **PIANO CONCERTO NO. 1 IN E MINOR**
Allegro maestoso
Romanze
Rondo
Gabriela Martinez

Intermission

Prokofiev **SYMPHONY NO. 7 IN C-SHARP MINOR**
Moderato
Allegretto
Andante espressivo
Vivace

Preview talk with Alan Chapman at 7 p.m.

Thursday, January 10, 2019 @ 8 p.m.
Friday, January 11, 2019 @ 8 p.m.
Saturday, January 12, 2019 @ 8 p.m.
Segerstrom Center for the Arts
Renée and Henry Segerstrom Concert Hall

This performance is generously sponsored by the **Michelle F. Rohé Distinguished Pianists Fund.**

The Thursday night concert is generously sponsored by **Symphony 100.**

Conductor David Danzmayr's appearance has been generously underwritten by a gift from **Sam and Lyndie Ersan.**



This concert is being recorded for broadcast on Sunday, March 3, 2019, at 7 p.m. on Classical KUSC.

PROGRAM NOTES

MODEST MUSSORGSKY: NIGHT ON BALD MOUNTAIN



Composed in 1867, when Mussorgsky was still in his 20s, *Night on Bald Mountain* is early Mussorgsky and vintage subject matter:

a tone poem depicting a

witches' Sabbath occurring on St. John's Eve, the very night (June 23) when he completed the work to his evident satisfaction.

Unfortunately, his friend and mentor, the composer and piano virtuoso Mily Balakirev, held a lesser opinion of it—in part, perhaps, because of its innovative form and subject matter. (With Rimsky-Korsakov's *Sadko* of the same year, it is considered one of the first Russian tone poems.) Mussorgsky recycled some of its musical materials in the opera-ballet *Mlada* and the opera *The Fair at Sorochyntsi*, but *Night on Bald Mountain* was never heard during Mussorgsky's lifetime.

The version of the tone poem that has achieved popularity among today's concert audiences is an arrangement that Rimsky-Korsakov based on Mussorgsky's music in *Sorochyntsi Fair*. It received its concert premiere in St. Petersburg in 1886, five years after Mussorgsky's death, and achieved immediate success. He larded the score with bone-chilling elements, including the sinister roll of the bass drum and scary descending phrases that slither like serpents. The critic Paul Serotky deftly describes this witches' brew as a "hatful of horrors."

The tone poem's four-part structure begins with [1] "an underground noise of inhuman voices. Appearance of the Spirits of Darkness followed by an appearance of Satan and [2] his adoration. [3] A Black Mass. [4] Joyful dancing of the Witches' Sabbath." With the tolling of a church bell, the darkness is finally dispersed.

FRÉDÉRIC CHOPIN CONCERTO NO. 1 IN E MINOR



Born in 1810, Chopin displayed all the signs of a music prodigy early on, playing the piano by ear and composing at the keyboard as a small boy.

At age 7 his first teacher notated one of his improvisations, a polonaise, and had it published; his next teacher apparently knew the adage about teaching a man to fish, and taught young Chopin to notate music himself. His first rondo for solo piano was published in 1825. Five years later, Chopin unveiled his piano concerto in F minor (now known as No. 2)—composed not in the heroic mold of the great Beethoven concertos, but in the familiar tradition of the display piece in the distinctive style of the composer-performer. With its success in Warsaw, Chopin gained a place as a national hero of Poland. He composed the concerto now known as No. 1, in E minor, that same year, performing it in Warsaw to acclaim that Chopin himself described as "deafening bravos." From then on—he was just 20 years old—Chopin was not just famous but a national hero of Poland, a figure whose brilliance and standing in music history remain central to Polish national identity.

For Chopin, his two great concertos were the portfolio pieces that comprised proof of achievement for a young man longer on talent than experience. At his first public performance in Paris, early in 1832, he played the first concerto to great acclaim with Liszt and Mendelssohn in attendance; after that, he rarely performed in public more than twice a year, focusing on the exquisite color and introspection of his smaller-scale works. Though this intimacy ran counter to the prevailing style of virtuosos such as Paganini and Liszt, Chopin's salon concerts took on a legendary status resembling

certain rock concerts of the 1960s: you had to say you'd been there, whether or not it was true. But if Chopin seemed to neglect these concertos himself (he never played his No. 1 after 1835), they were certainly not forgotten. They have been consistent favorites since Clara Wieck, the pianist and composer who married Robert Schumann, performed the final movement of the No. 1 in 1833, when she was 14.

The concerto's long, formal introduction follows all the rules of orchestration and structure Chopin learned in his years studying composition with Jozef Elsner at the Warsaw Conservatory. At over four minutes in length, this first-movement opening seems highly formal and almost Beethovenian in length, building suspense and duly introducing thematic material in the orchestra before the piano plays a note. But once the piano enters, it is clearly dominant, and suddenly the melodies that sounded merely felicitous in the orchestra have the indescribably expressive sweetness of Chopin. What follows is an allegro maestoso movement that does not follow a highly elaborated development of key modulations, but that continually alternates between E minor and E major until it finally modulates upward to G major as the movement ends.

We do not have to know the rules of sonata allegro form to intuit the structural rightness of this key change and the sense of expectant resolution it brings to the concerto's opening. But then in the second movement, marked *Romanze*, Chopin brings us back to the original key and to a mood of lyrical contemplation. He described this as a movement that "rests on a beloved landscape that calls up in one's soul beautiful memories—for instance, ... a fine, moonlit spring night." The effect is not unlike one of Chopin's beautiful unaccompanied nocturnes. He seems to have been wary of audience reaction to his orchestration: "I have written [it] for violins with mutes as an

Modest Mussorgsky

Born: 1839. Karevo, Russia

Died: 1881. St. Petersburg, Russia

Night on Bald Mountain

Composed: 1867

World premiere: Oct. 18, 1886, with Rimsky-Korsakov conducting

Most recent Pacific Symphony performance: Dec. 8, 1994, with Carl St.Clair conducting

Instrumentation: 2 flutes, 1 piccolo, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, 1 tuba, timpani, percussion and strings

Estimated duration: 12 minutes

Frédéric Chopin

Born: 1810. Żelazowa Wola, Poland

Died: 1849. Paris, France

Concerto No. 1 in E Minor

Composed: 1830

World premiere: Oct. 12, 1830, with Chopin as soloist

Most recent Pacific Symphony performance: March 29, 2014, with Carl St.Clair conducting

Instrumentation: 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 1 trombone, timpani, string and solo piano

Estimated duration: 39 minutes

accompaniment ... I wonder whether it will have a good effect. Well, time will show."

The finale of this concerto, like that of his second, takes the form of one of Chopin's beloved Polish dances—in this case a *krakowiak*, a high-energy two-step performed in a quick dotted rhythm. Its complex syncopations and shifts of tempo afford Chopin the opportunity to alter the mood from foot-stamping intensity to tender lyricism. By this time the entire concerto has unfolded without providing the soloist a chance to play a cadenza—a showy, unaccompanied solo passage designed for climactic virtuosity—yet the overall effect is of spectacular virtuosity and beauty in which the piano is dominant from beginning to end.

SERGEI PROKOFIEV SYMPHONY NO. 7 IN C-SHARP MINOR



Sergei Prokofiev composed his seventh symphony in 1952, seven years after the end of World War II and one year before his death. It was to be his final

symphony, composed at a time when he was beset by health problems, including a series of heart attacks that began in 1941, and a severe concussion in 1945 that left severe, continuing complications. He countered these setbacks with a disciplined composing regimen. (Prokofiev was always a highly skilled composer, able to work from memory or at the keyboard.) Some of his contemporaries and current musicologists feel his life as a composer almost became a race against time; according to one friend, "His whole existence, all his energies, his entire mode of life were directed to the one aim, of saving for his work all the strength he had left."

Freshness and energy are characteristic of all Prokofiev scores. But where some of his major works—for example, his five great piano concertos—thrill with their power and percussiveness, others are written in a more lyrical style. The latter group includes his popular ballet scores, which shine with narrative expressiveness, and his melodious Symphony No. 7. Although the symphony ultimately grew beyond his original conception, it retains an ingratiating simplicity, with all the charm of Prokofiev's narrative scores. Even before its premiere, Prokofiev's colleagues were praising it to the Soviet press; the composer Dmitri Kabalevsky called it "joyful, lyrical and delightful." After the premiere, this praise was echoed by the public.

The symphony's opening movement is serene in mood, built on three themes: a melancholy melody stated in the violins followed by a sweeping dance phrase, culminating in a motif that is almost metronomic in its mechanical-sounding rhythm. In the second movement we hear a waltz that echoes with the sound of Russian nationalist composers such as Tchaikovsky. The mood of almost sentimental, romantic reminiscence continues in the melodious third movement, an *andante*. The animated and joyful fourth movement, marked *vivace*, reprises melodies from the first movement to bring the symphony to a vigorous, optimistic resolution.

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 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.

SAM & LYNDIE ERSAN

We are grateful to Sam and Lyndie Ersan for their generous underwriting of the appearance of conductor David Danzmayr. Sam and Lyndie are true champions of emerging artists, and we are grateful for their support of several of our guest artists over the past years. An avid lover of classical music since childhood, Mr. Ersan is an enthusiastic and passionate supporter of chamber and orchestral music in San Diego and Orange County. He serves on the board of the San Diego Symphony, and has established a chamber music series at UCSD. Thank you, Sam and Lyndie Ersan!

SYMPHONY 100

Symphony 100 is an exclusive membership group that offers members adult music education opportunities, lunches with artists and several unique events or field trips annually. Membership is limited to 100 women, who support special projects of the Symphony through an annual contribution of \$1,000.

Sergei Prokofiev

Born: 1891. Sontsivka, Ukraine

Died: 1953. Moscow, Russia

Symphony No. 7 in C-sharp Minor

Composed: 1952

World premiere: Oct. 11, 1952, with Samuil Samosud conducting

First Pacific Symphony performance: Jan. 10, 2019, with David Danzmayr conducting

Instrumentation: 2 flutes, 1 piccolo, 2 oboes, 1 English horn, 2 clarinets, 1 bass clarinet, 2 bassoons, 4 horns, 3 trumpets, 3 trombones, 1 tuba, timpani, percussion, harp, piano and strings

Estimated duration: 31 minutes



DAVID DANZMAYR

Described by *The Herald* as “extremely good, concise, clear, incisive and expressive,” David Danzmayr is widely regarded as one of the most talented and exciting European conductors of his generation.

Danzmayr is currently in his fourth and final season as music director of the Illinois Philharmonic Orchestra in Chicago, where he was lauded regularly by both the *Chicago Tribune* and *Chicago Classical Review* for his programming of American composers as well as the quality of performances he and the orchestra achieved together.

Upon leaving his position at the IPO, he assumed the position of chief conductor of the Zagreb Philharmonic Orchestra. As chief conductor designate, he led numerous concerts with the ZPO that season, including a concert at the Salzburg Festspielhaus on New Year’s Day and a tour to Italy.

Danzmayr is also in his third season as music director of the ProMusica Chamber Orchestra in Columbus as well as artistic advisor of the Breckenridge Music Festival.

He has won prizes at some of the world’s most prestigious conducting competitions including a second prize at

the International Gustav Mahler Conducting Competition and prizes at the International Malko Conducting Competition. For his extraordinary success he has been awarded the Bernhard Paumgartner Medal by the Internationale Stiftung Mozarteum.

Propelled by these early successes into a far reaching international career, Danzmayr has quickly become a sought-after guest conductor for renowned orchestras around the globe, having worked with the City of Birmingham Symphony Orchestra, Bamberg Symphony, New Jersey Symphony Orchestra, Sinfonieorchester Basel, Mozarteum Orchester, Chicago Civic Orchestra, Louisiana Philharmonic, Iceland Symphony Orchestra, Odense Symphony Orchestra, Salzburg Chamber Philharmonic, Bruckner Orchester Linz, Radio Symphony Orchestra Vienna and the Stuttgart Radio Symphony Orchestra, to name a few.

Besides numerous reinventions, future engagements include debuts with the San Diego Symphony, Milwaukee Symphony, Slovene Philharmonic Orchestra as well as the Detroit Symphony and the Indianapolis Symphony Orchestra.

Danzmayr frequently appears in the major concert halls around the globe, such as the Musikverein and Konzerthaus in Vienna, Grosses Festspielhaus Salzburg, Usher Hall Edinburgh and the Symphony

Hall in Chicago.

He has served as assistant conductor of the Royal Scottish National Orchestra, which he conducted in more than 70 concerts so far, performing in all the major Scottish concert halls and in the prestigious Orkney-based St. Magnus Festival. He has regularly been reinvited to the podium since then.

Danzmayr received his musical training at the University Mozarteum in Salzburg where, after initially studying piano, he went on to study conducting in the class of Dennis Russell Davies. He finished his studies with the highest honors. He was strongly influenced by Pierre Boulez and Claudio Abbado in his time as conducting stipendiate of the Gustav Mahler Youth Orchestra and by Leif Segerstam during his additional studies in the conducting class of the Sibelius Academy. Subsequently he gained significant experience as assistant to Neeme Järvi, Stéphane Deneve, Carlos Kalmar, Sir Andrew Davies and Pierre Boulez.



GABRIELA MARTINEZ

Versatile, daring and insightful, Venezuelan pianist Gabriela Martinez is establishing a reputation on both the national and international stages for the lyricism of her playing, her compelling interpretations, and her elegant stage presence.

Delos recently released Martinez's debut solo album, *Amplified Soul*, which features a wide-ranging program including works by Beethoven, Rachmaninoff and Szymanowski. She also pays homage to acclaimed composers Mason Bates and Dan Visconti, whose title selection, "Amplified Soul" (world premiere recording), was written for her. Martinez collaborated with Grammy Award-winning producer David Frost on the recording. A music video of "Amplified Soul" can be found on Martinez's YouTube Channel.

Since making her orchestral debut at age 7, Martinez has played with such distinguished orchestras as the San Francisco, Chicago, Houston, New Jersey, Tucson, West Michigan, Pacific and Fort Worth symphonies; Germany's Stuttgarter Philharmoniker, MDR Leipzig Radio Symphony Orchestra, Nurnberger Philharmoniker; Canada's Victoria Symphony Orchestra; the Costa Rica

National Symphony and the Simon Bolivar Symphony Orchestra in Venezuela. Recent season highlights include debut appearances with the Buffalo, Boulder, Dayton and National philharmonic orchestras and the Jacksonville, Delaware, Akron, La Crosse, Modesto, Rogue Valley, Springfield (MO), Topeka and Wichita symphony orchestras.

She has performed with Gustavo Dudamel, James Gaffigan, James Conlon, Marcelo Lehninger and Guillermo Figueroa, among many others, and has performed at such esteemed venues as Carnegie Hall, Avery Fisher Hall, Merkin Hall and Alice Tully Hall in New York City; the Broad Stage in Santa Monica, El Paso Pro Musica Series, the Kansas City Harriman-Jewell Series; Canada's Glenn Gould Studio; Salzburg's Grosses Festspielhaus; Dresden's Semperoper; Copenhagen's Tivoli Gardens; and Paris' Palace of Versailles. Her festival credits include the Mostly Mozart, Ravinia and Rockport festivals in the United States; Italy's Festival dei Due Mondi (Spoleto); Switzerland's Verbier Festival; the Festival de Radio France et Montpellier; and Japan's Tokyo International Music Festival.

Her wide-ranging career includes world premieres of new music, live performance broadcasts and interviews on TV and radio. Her performances have been featured on National Public Radio,

CNN, PBS, *60 Minutes*, ABC, *From the Top*, Radio France, WQXR and WNYC (New York), MDR Kultur and Deutsche Welle (Germany), NHK (Japan), RAI (Italy) and on numerous television and radio stations in Venezuela.

Martinez was the First Prize winner of the Anton G. Rubinstein International Piano Competition in Dresden, and a semifinalist at the 12th Van Cliburn International Piano Competition, where she also received the Jury Discretionary Award. She began her piano studies in Caracas with her mother, Alicia Gaggioni, and attended The Juilliard School, where she earned her bachelor and master of music degrees as a full scholarship student of Yoheved Kaplinsky. Martinez was a fellow of Carnegie Hall's The Academy, and a member of Ensemble Connect (formerly known as Ensemble ACJW), while concurrently working on her doctoral studies with Marco Antonio de Almeida in Halle, Germany.



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 yearlong 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 Matinéés, 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, 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 *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

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William J. Gillespie Music Director Chair

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Paul Manaster **20**

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Jeanne Skrocki

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Nancy Coade Eldridge

Christine Frank **20**

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Ayako Sugaya

Ann Shiau Tenney

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Ian McKinnell

M. Andrew Honea

Waldemar de Almeida

Jennifer Goss

Rudolph Stein

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Steven Edelman*

Douglas Basye**

Christian Kollgaard

David Parmeter

Paul Zibits

David Black

Andrew Bumatay

Constance Deeter

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Benjamin Smolen*

Valerie and Hans Imhof Chair

Sharon O'Connor

Cynthia Ellis

PICCOLO

Cynthia Ellis

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Jessica Pearlman Fields*

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Ted Sugata

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Lelie Resnick

CLARINET

Joseph Morris*

The Hanson Family Foundation Chair

David Chang

BASS CLARINET

Joshua Ranz

BASSOON

Rose Corrigan*

Elliott Moreau

Andrew Klein

Allen Savedoff

CONTRABASSOON

Allen Savedoff

FRENCH HORN

Keith Popejoy*

Adedeji Ogunfolu

Kaylet Torrez**

TRUMPET

Barry Perkins*

Susie and Steve Perry Chair

Tony Ellis

David Wailes

TROMBONE

Michael Hoffman*

David Stetson

BASS TROMBONE

Kyle Mendiguchia

TUBA

James Self*

TIMPANI

Todd Miller* **40**

PERCUSSION

Robert A. Slack*

HARP

Mindy Ball*

Michelle Temple

PIANO-CELESTE

Sandra Matthews* **40**

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Celebrating **20** or **40** years with Pacific Symphony this season.

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