



RACH 3 & BOLÉRO

2018-19 HAL & JEANETTE SEGERSTROM FAMILY FOUNDATION CLASSICAL SERIES

Pacific Symphony
Carl St.Clair, conductor
Olga Kern, piano
Dennis Kim, violin
Meredith Crawford, viola

Ticheli

SHOOTING STARS

Rachmaninoff

PIANO CONCERTO NO. 3 IN D MINOR, OP. 30

Allegro ma non tanto

Intermezzo

Finale

Olga Kern

Intermission

Mozart

**SINFONIA CONCERTANTE, K. 364, FOR VIOLIN,
VIOLA AND ORCHESTRA**

Allegro maestoso

Andante

Presto

Dennis Kim

Meredith Crawford

Ravel

BOLÉRO

Video presentation created by Jeffery Sells.

Thursday, September 27, 2018 @ 8:00 PM
Friday, September 28, 2018 @ 8:00 PM
Saturday, September 29, 2018 @ 8:00 PM
Segerstrom Center for the Arts
Renée and Henry Segerstrom Concert Hall

Opening weekend concerts are
generously supported by



The 2018-19 season piano soloists are generously sponsored by
The Michelle F. Rohé Distinguished Piano Fund.

Saturday's concert will be recorded for later broadcast on 91.5 KUSC.

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PROGRAM NOTES

FRANK TICHELI: SHOOTING STARS



The internationally recognized American composer Frank Ticheli was composer-in-residence with Pacific Symphony from 1991 through 1998. Born in 1958 in Monroe, La., he received his doctoral and master's degrees in composition from the University of Michigan. His orchestral works have received considerable recognition in the U.S. and Europe with performances by the Philadelphia Orchestra, Atlanta Symphony, Detroit Symphony, Dallas Symphony, American Composers Orchestra, the radio orchestras of Stuttgart, Frankfurt, Saarbrücken and Austria, and the orchestras of Austin, Bridgeport, Charlotte, Colorado, Haddonfield, Harrisburg, Hong Kong, Jacksonville, Lansing, Long Island, Louisville, Lubbock, Memphis, Nashville, Omaha, Phoenix, Portland, Richmond, San Antonio, San Jose, Wichita Falls and others.

"Shooting Stars" is the first movement of Ticheli's Symphony No. 2, which he ingeniously composed so that all the movements are also stand-alone works. In it, we hear his unusually democratic way with an orchestra: never one to subordinate other instrumental sections to the strings, Ticheli achieves a wide range of textural effects with woodwinds, brass and percussion.

Ticheli is frequently inspired by visual experience, especially architecture—notably the work of "starchitect" Frank Gehry. His music seems to shine and iridesce like one of Frank Gehry's gleaming titanium structures, with distinctive phrases and gestures that glide among each other in layers without crisp attacks or endpoints. We hear this effect throughout "Shooting Stars." Ticheli's way with texture and color has made him one of the most frequently programmed composers of compositions without strings,

including concert band music for schools and virtuoso ensembles, and many of his catalog entries exist in separate arrangements for full orchestra and band.

SERGEI RACHMANINOFF: PIANO CONCERTO NO. 3



"Rocky 3" asks much of a pianist: power, speed, the ability to spin out a deeply sculpted legato line—and sometimes all three at once.

Not surprisingly, his third concerto is associated with some of the greatest pianists of the early 20th century. Its dedicatee was the revered Josef Hoffmann, though he never played it. Eleven years later it would help launch the career of an astounding newcomer named Vladimir Horowitz, who chose it for his graduation recital at the Kiev Conservatory and was soloist in the premiere recording.

Such distinguished lineage can make us forget that Rachmaninoff himself was a great pianist—perhaps one of the greatest ever. The composer felt that his third concerto was more "comfortable" to perform than his second, but now—more than a century later—the sheer virtuosity required in the third casts a longer shadow among pianists. Could Rachmaninoff really have found these demands so manageable? Medical detectives suspect that Rachmaninoff's huge, flexible hands were a sign of Marfan syndrome, a genetic disorder that may well have blessed his piano technique while it crippled his cardiovascular health; the Concerto No. 3, composed in 1909 for his first major performances in America, was a spectacular showcase for his particular gifts. Touring with the Boston Symphony Orchestra, Rachmaninoff was both soloist and conductor in Chicago and Philadelphia;

in New York he played the concerto with the New York Symphony Orchestra under the baton of Walter Damrosch, and with the New York Philharmonic under the direction of Gustav Mahler.

A quintessential late-Romantic composer, Rachmaninoff knew the value of opening a concerto with a ravishing melody. In this case, he develops the initial theme with unusual simplicity—a lyrical melody that transitions to a march—that hardly suggests the thunder and lightning to come. The second movement, marked *intermezzo*, is introspective in character, building gradually from quiet nostalgia to dramatic fortissimos that showcase the soloist's power. In a work that is both a sprint and a marathon, this movement provides the few moments of respite for the soloist. Grace and speed are on order for the third movement, which builds toward a powerful climax by weaving together contrasting materials—accented march rhythms alternating with flowing, lyrical phrases. The movement reprises melodic materials from the concerto's opening, concluding with a coda of thrilling power.

WOLFGANG AMADEUS MOZART: SINFONIA CONCERTANTE FOR VIOLIN AND VIOLA



The sinfonia concertante provided a transition between the Baroque *concerto grosso* form and the concertos of the Classical and Romantic eras.

It foregrounds a group of solo instruments against the background of a larger ensemble, as the *concerto grosso* does. But it reduces the number of movements, typically to three—as in the more modern concerto—and moves from contrasting

Frank Ticheli

Born: 1958. Monroe, La.

Shooting Stars

Composed: 2003

World premiere: Oct. 8, 2003. Carl St.Clair conducted Pacific Symphony

Most recent Pacific Symphony performance: Sept. 26, 2009, Carl St.Clair conducting

Instrumentation: 2 flutes, piccolo, 2 oboes, 2 clarinets, E-flat clarinet, 2 bassoons, 4 horns, 3 trumpets, 3 trombones, tuba, timpani, percussion, piano, strings

Estimated duration: 5 minutes

Sergei Vasilievich Rachmaninoff

Born: 1873. Semyonovo, Russia

Died: 1943. Beverly Hills, Calif.

Piano Concerto No. 3

Composed: 1909

World premiere: Nov. 28, 1909. The composer was soloist. Walter Damrosch conducted the New York Symphony

Most recent Pacific Symphony performance: Sept. 29, 2013, Carl St.Clair conducting

Instrumentation: 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, tuba, timpani, percussion, strings, solo piano

Estimated duration: 43 minutes

dance tempos to musical subjects that are more closely related in their development.

The breadth of Mozart's ability suited almost any form, but pairing solo violin and viola in this way must have been especially congenial to him. We sometimes forget that Mozart was one of the finest violinists and violists of his era; musicologists tell us he actually preferred the richer, deeper voice of the viola, an instrument that is sometimes described as having an "inferiority complex" with respect to the violin.

Mozart composed this work in 1779, when he was 23 and was on a professional tour that included Paris and Mannheim. Very little documentary evidence survives about its origins, but that lack in itself tells us something crucial: the *sinfonia* was not composed on commission. Mozart had only to meet his own standards, rather than a patron's. Given the timing, it seems likely that this *sinfonia concertante* was inspired in part by examples of the form he had encountered while traveling, though it surpasses anything he could have heard. Despite his dismay over professional conditions in Salzburg, he may have framed the composition intending to play the viola part with his colleague Antonio Brunetti, concertmaster of the court orchestra at Salzburg, on violin.

There is no "second fiddle" in this work; as solo instruments, the violin and viola have absolute parity, trading lines of melody and accompaniment like twins with a secret understanding. But the voice of the viola can be said to dominate the overall sound. The prevailing color, which aficionados sometimes call "tinta," has the viola's winy richness. Charles Rosen, an admired analyst of Classical style, has noted that the *sinfonia*'s "very first chord ... gives the characteristic sound which is like the sonority of the viola translated into the language of the full orchestra." Mozart accomplishes this in part by dividing the orchestra's viola section into two parts for added harmonic richness, again

giving them parity with the violins. This was an unusual step in Mozart's day, and remains so for a chamber-size orchestra.

Another aspect of Mozart's craft in the *sinfonia* is now left up to the interpreter. It is the practice of *scordatura*: although the work is in E-flat, he notated the viola parts in D so they would tune a half-step higher, creating a more brilliant sound. With today's options in instruments, strings and playing technique, the desired effect can be achieved in either tuning.

MAURICE RAVEL: BOLÉRO



This one-movement work, by far Ravel's most popular, combines predilection and experimentation on his part. He liked using dance to embody his musical ideas,

and had already composed performance ballets including *Daphnis and Chloé*, concert dances such as *La Valse*, and suites based on antique dance forms such as *Le tombeau de Couperin*. But as an innovator, he was fearless, and wondered if it would be possible to compose a work that had "no form, properly speaking, no development, no or almost no modulation." About three years after its premiere he told a newspaper interviewer, "It constitutes an experiment in a very special and limited direction, and should not be suspected of aiming at achieving anything different from, or anything more than, it actually does achieve. Before its first performance, I issued a warning to the effect that what I had written was a piece lasting 17 minutes and consisting wholly of orchestral tissue without music—of one very long, gradual crescendo. There are no contrasts, and practically no invention except the plan and the manner of execution." Generations

of less successful composers, perhaps including some envious ones, have made a joke of agreeing with him.

For all his protestations, or perhaps despite them, it seems unlikely that Ravel could have suspected just how successful *Boléro* would become—and how much controversy it would engender. Since its inception, *Boléro* has remained in the standard orchestral repertoire, often attended by conflict over its tempo and dynamics. Ravel's own comments and his role in the musical preparations for the premiere performance make it clear that he wanted the tempo to remain rigid and unvarying throughout *Boléro*'s performance, with only a steady, closely controlled crescendo and a tempo that would clock in at a performance time of about 17 minutes. It didn't take long for a clash of wills to arise over these strictures. The most famous of these was occasioned by Arturo Toscanini in Paris when he led a performance of *Boléro* that lasted about 13 minutes—a tempo he knew was faster than Ravel wanted. According to one account, when Ravel complained, Toscanini said, "When I play it at your tempo, it is not effective," to which Ravel retorted, "Then do not play it." Other accounts of their exchange were even harsher.

Today, our ears are more attuned to the sound of *Boléro*, and rigidly controlled elements of pace and volume make us all the more sensitive to the subtlety of its melodic detail. Most especially, its predictability makes its surprises all the more potent: the astonishing mastery of orchestral color revealed in Ravel's instrumentation. In *Boléro*, virtually every member of the extended orchestral family is revealed in a solo passage.

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.

Wolfgang Amadeus Mozart

Born: 1756. Salzburg, Austria

Died: 1791. Vienna, Austria

Sinfonia Concertante, K. 364

Composed: 1779

World premiere: 1779, probably with Mozart on solo viola

Most recent Pacific Symphony performance: April 17, 2016, Carl St.Clair conducting

Instrumentation: 2 oboes, 2 horns, strings, solo violin, solo viola

Estimated duration: 30 minutes

Maurice Ravel

Born: 1875. Ciboure, France

Died: 1937. Paris, France

Boléro

Composed: 1928

World premiere: Nov. 22, 1928 in Paris, Walther Straram conducting the Paris Opéra Orchestra

Most recent Pacific Symphony performance: Aug. 9, 2015, John Tu conducting

Instrumentation: 2 flutes, piccolo, 2 oboes, oboe d'amore, English horn, E-flat clarinet, 2 B-flat clarinets, bass clarinet, 2 bassoons, contrabassoon, 4 horns, trumpet in D, 3 trumpets in C, 3 trombones, tuba, 2 saxophones (soprano and tenor), timpani, percussion, celesta, harp, and strings

Estimated duration: 16 minutes



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 Matinéés, OC Can You Play With Us?, *arts-X-press* and *Class Act*.

THANK YOU TO OUR SPONSOR: THE MICHELLE F. ROHÉ DISTINGUISHED PIANIST 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.



DENNIS KIM

Dennis Kim is the new concertmaster of Pacific Symphony, performing his first concert in the position Sept. 8, 2018. A citizen of the world, Kim was born in Korea, raised in Canada and educated in the United States. He has spent more than a decade leading orchestras in the United States, Europe and Asia.

Most recently, he was concertmaster of the Buffalo Philharmonic Orchestra in New York. He was first appointed concertmaster of the Tucson Symphony Orchestra at the age of 22. He then served as the youngest concertmaster in the history of the Hong Kong Philharmonic Orchestra, before going on to lead the Seoul Philharmonic Orchestra and the Tampere Philharmonic Orchestra in Finland.

As guest concertmaster, Kim has performed on four continents, leading the BBC Symphony Orchestra, London Philharmonic Orchestra, Royal Stockholm Philharmonic Orchestra, Helsinki Philharmonic Orchestra, Orchestre National de Lille, KBS Symphony Orchestra, Montpellier Symphony Orchestra, Malaysian Philharmonic Orchestra, Western Australia Symphony Orchestra and Symphony Orchestra of Navarra. He served as guest concertmaster with the Bergen Philharmonic Orchestra on their 10-city tour of the United Kingdom and led the Qatar Philharmonic Orchestra in their BBC Proms debut in 2014.

After making his solo debut at the age of 14 with the Toronto Philharmonic Orchestra, Kim has gone on to perform as a soloist with many of the most important orchestras in China and Korea. Highlights include performing on 10 hours' notice to replace an ailing William Preucil, performing Vivaldi's *Four Seasons* 20 times in one week and touring Japan with the Busan Philharmonic in 2008. During his tenure as concertmaster with the Buffalo Philharmonic Orchestra and the Tampere Philharmonic Orchestra, he was featured annually as a soloist. Over the last two seasons, he was a guest soloist with the Lebanon Philharmonic Orchestra and the Orchestra NOW, with repertoire ranging from Mozart and Haydn, to Glass and Penderecki. Future engagements include those with the National Symphony Orchestra of Cuba.

A dedicated teacher, Kim was recently on the faculty at the Royal Conservatory of Music in Toronto, Canada's PRISMA festival and the Interlochen Center for the Arts as Valade Concertmaster in the World Youth Symphony Orchestra summer program. He has also been on the faculty of the Hong Kong Academy of Performing Arts, Korean National University of the Arts, Yonsei University, Tampere Conservatory and the Bowdoin International Music Festival, Atlantic Music Festival and Suolahti International Music Festival. His students have been accepted to the Curtis Institute of Music, Colburn School, Juilliard School, Peabody Conservatory and the Queen Elizabeth College of Music and play in orchestras around the world. A graduate of the Curtis Institute of Music and Yale School of Music, Kim's teachers include Jaime Laredo, Aaron Rosand, Peter Oundjian, Paul Kantor, Victor Danchenko and Yumi Ninomiya Scott.

He plays the 1701 ex-Dushkin Stradivarius, on permanent loan from a generous donor.



MEREDITH CRAWFORD

Violist Meredith Crawford, a Maine native, studied under the tutelage of Professor Peter Slowik at Oberlin College and Conservatory. She graduated in 2009 after completing Oberlin's double-degree program with both a Bachelor of Music in viola performance and a Bachelor of Arts in English literature. After being inducted into the Pi Kappa Lambda honor society, she received the prestigious Prize for Musicianship, awarded to students judged to be "the most outstanding of those elected to Pi Kappa Lambda." Crawford was the first-prize winner of the Ohio Viola Society's annual competition in 2007, the 2009 Skokie Valley Symphony Annual Young Artist Competition and the 2009-10 Oberlin Conservatory Competition—the first win for a violist in over a decade.

At the age of 22—before the completion of her senior year at Oberlin Conservatory—she won her first orchestral audition and a seat with Pacific Symphony. In September 2012, she was awarded the position of assistant principal viola and five years later, she won her current position with the orchestra as principal viola. Additionally, she has been performing with the Los Angeles Philharmonic since April 2010, and more recently with the Riverside Philharmonic (as principal viola), the Los Angeles Chamber Orchestra and Irvine's Mozart Classical Orchestra. Crawford is also an active chamber musician, performing frequently with the L.A.-based Salastina Music Society, the Historic Portsmouth Chamber Music Series in Portsmouth, N.H. and the High Desert Chamber Music series in Bend, Ore. Crawford is also on the faculty of the Eastern Music Festival in North Carolina, where she is assistant principal viola of the faculty orchestra under the

baton of Gerard Schwarz. She currently resides in beautiful Belmont Shore (where her neighbors include Pacific Symphony's Principal Flutist Benjamin Smolen and Principal Oboist Jessica Pearlman) with her two cats, Twinkie and Rahula.



OLGA KERN

Russian-American pianist Olga Kern is now recognized as one of her generation's great pianists. She jumpstarted her U.S. career with her historic gold-medal win at the Van Cliburn International Piano Competition in Fort Worth, Tx., as the first woman to do so in more than 30 years. First prize winner of the Rachmaninoff International Piano Competition at 17, Kern is a laureate of many international competitions. In 2016 she served as Jury Chairman of both the seventh Cliburn International Amateur Piano Competition and the first Olga Kern International Piano Competition, where she also holds the title of artistic director.

Kern served as artist-in-residence to the San Antonio Symphony's 2017-18 season, appearing in two subscription weeks as well as solo recital. She also performed last season with Madison Symphony, Rochester Philharmonic, Copenhagen Philharmonic, Austin Symphony, New Mexico Philharmonic, Arizona Musicfest Orchestra, Colorado Symphony and Hawaii Symphony Orchestra. Kern will premiere her first American concerto, Barber's Piano Concerto, with the Detroit Symphony Orchestra under the baton of Leonard Slatkin. She will give recitals at the University of Arizona, the Lied Center in Lincoln, Neb., the Sanibel Music Festival in Sanibel, Fla., and abroad in Mainz and Turin. Additionally, Kern will perform in the Huntington Estate Music Festival with Musica Viva in Australia.

In addition to opening the Baltimore Symphony's 2015-16 centennial season with Marin Alsop, Kern has appeared with the Royal Philharmonic, Orchestre Philharmonique de Nice, Rochester Philharmonic, Orchestre National De Lyon, and the San Antonio, Detroit, Nashville, Madison, New Mexico, Austin and NHK symphonies. She has toured South Africa with the Cape and KwaZulu Natal Philharmonics and Israel with the Israel Symphony. As an avid recitalist, she has appeared in solo and collaborative recitals at Carnegie Hall, the Great Hall of the Moscow Conservatory, Symphony Hall in Osaka, Salzburger Festspielhaus, La Scala in Milan, Tonhalle in Zurich, Chatelet in Paris, Van Wezel Hall in Sarasota, 92nd Street Y, Meany Hall in Seattle, and the University of Kansas' Lied Center.

Kern's discography includes her Grammy-nominated recording of Rachmaninoff's Corelli Variations and other transcriptions (2004), Brahms Variations (2007) and Chopin Piano Sonatas Nos. 2 and 3 (2010). She was featured in the award-winning documentary about the 2001 Cliburn Competition, "Playing on the Edge."





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

CARL ST. CLAIR, Music Director

William J. Gillespie Music Director Chair

RICHARD KAUFMAN, Principal Pops Conductor

Hal and Jeanette Segerstrom Family Foundation Principal Pops Conductor Chair

ROGER KALIA, Assistant Conductor

Mary E. Moore Family Assistant Conductor Chair

FIRST VIOLIN

Dennis Kim

Concertmaster; Eleanor and Michael Gordon Chair

Paul Manaster **20**

Associate Concertmaster

Jeanne Skrocki

Assistant Concertmaster

Nancy Coade Eldridge

Christine Frank **20**

Kimiyo Takeya

Ayako Sugaya

Ann Shiau Tenney

Ai Nihira

Robert Schumitzky

Agnes Gottschewski

Dana Freeman

Angel Liu

Marisa Sorajja

SECOND VIOLIN

Bridget Dolkas*

Elizabeth and John Stahr Chair

Jennise Hwang**

Yen Ping Lai

Yu-Tong Sharp

Ako Kojian

Ovsep Ketendjian

Linda Owen **40**

Sooah Kim

MarlaJoy 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 Mezö

Ian McKinnell

M. Andrew Honea

Waldemar de Almeida

Jennifer Goss

Rudolph Stein

BASS

Steven Edelman*

Douglas Basye**

Christian Kollgaard

David Parmeter

Paul Zibits

David Black

Andrew Bumatay

Constance Deeter

FLUTE

Benjamin Smolen*

Valerie and Hans Imhof Chair

Sharon O'Connor

Cynthia Ellis

PICCOLO

Cynthia Ellis

OBOE

Jessica Pearlman Fields*

Suzanne R. Chonette Chair

Ted Sugata

ENGLISH HORN

Lelie Resnick

CLARINET

Joseph Morris*

The Hanson Family

Foundation Chair

David Chang

BASS CLARINET

Joshua Ranz

BASSOON

Rose Corrigan*

Elliott Moreau

Andrew Klein

Allen Savedoff

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**

PERSONNEL MANAGER

Paul Zibits

LIBRARIANS

Russell Dicey

Brent Anderson

PRODUCTION & STAGE MANAGER

Will Hunter

STAGE MANAGER & CONCERT VIDEO TECHNICIAN

William Pruett

DIRECTOR OF IMAGE MAGNIFICATION

Jeffery Sells

POPS AND OPERA LIGHTING DIRECTOR

Kathy Pryzgod

* Principal

** Assistant Principal

† On Leave

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.