

ORANGE COUNTY PERFORMING ARTS CENTER
RENÉE AND HENRY SEGERSTROM CONCERT HALL

Thursday–Saturday, October 14–16, 2010, at 8:00 p.m.

Preview talk with Alan Chapman at 7:00 p.m.



PRESENTS

2010–2011 HAL AND JEANETTE SEGERSTROM
FAMILY FOUNDATION CLASSICAL SERIES

PICTURES AT AN EXHIBITION

CARL ST. CLAIR, CONDUCTOR
JEAN-EFFLAM BAVOUZET, PIANO

RAVEL Concerto in G Major for Piano
(1875–1937) and Orchestra
I. Allegrement
II. Adagio assai
III. Presto
JEAN-EFFLAM BAVOUZET

PROKOFIEV Peter and the Wolf, Op.67
(1891–1953) *Peter & the Wolf* - The Film
Directed by Suzie Templeton
Produced by Alan Dewhurst & Hugh
Welchman, Breakthru Films, London

MUSSORGSKY Pictures at an Exhibition
(1839–1881)
Orch. **RAVEL** (1922)
Promenade
Gnomus
Promenade
The Old Castle
Promenade
Tuileries
Bydlo
Promenade
Ballet of the Chicks in Their Shells
Samuel Goldenberg and Schmuyle
Limoges
Catacombs
Cum mortuis in lingua mortua
The Hut on Fowl's Legs
The Great Gate of Kiev

— I N T E R M I S S I O N —

Pictures at an Exhibition is part of Pacific Symphony's 2010–2011 "Music Unwound" series, a three-year initiative exploring new concert formats and thematic programming. "Music Unwound" is supported by a generous grant from The Andrew W. Mellon Foundation.

Pacific Symphony proudly recognizes its Official Partners:

Official Airline



Official Hotel



Official Television Station



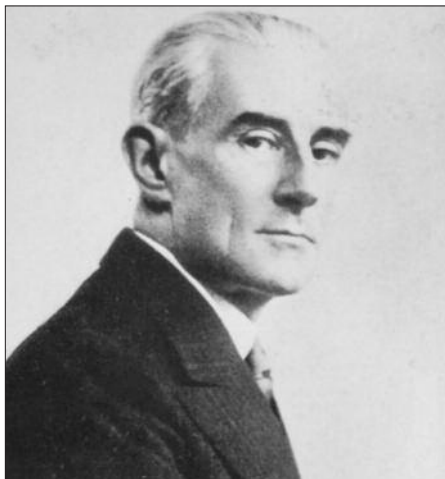
The Saturday, October 16, performance is broadcast live on **KUSC**, the official classical radio station of Pacific Symphony.

The simultaneous streaming of this broadcast over the internet at kusc.org is made possible by the generosity of the Musicians of Pacific Symphony.

The Pacific Symphony broadcasts are made possible by a generous grant from **usbank**.

PROGRAM NOTES

MICHAEL CLIVE



Piano Concerto in G

MAURICE RAVEL
(1875–1937)

The mutually illuminating connections in tonight's program are almost dizzying. Ravel, who wrote tonight's concerto, orchestrated the Mussorgsky suite we hear later; Prokofiev, who wrote our next piece, was one of Mussorgsky's heirs. Then, from a broader perspective, there is the stylistic connection between Russian and French music, which dates back to Catherine the Great's adoption of French culture as the foundation of a virtual Russian renaissance. This French-Russian connection is much written about, but for the average listener — especially one listening to the Ravel Piano Concerto in G — it can be hard to discern in the music itself.

For example, in the first movement of the Ravel Concerto we hear a thrilling “whipcrack” opening and a breakneck pace. The pulse is driving. But that ethnic tang in the voice — southern Europe by way of American jazz — could it possibly sound less Russian? And what about the gracefully slow, singing, heartfelt second movement, with transparently graceful harmonies that lie lightly on the surface of orchestral sound like a layer of dew? Many of us hear heavier textures and more rhythmic regularity in the music of Russians

such as Mussorgsky, Tchaikovsky, and even the deft Rimsky-Korsakov (who were, after all, composing half a century earlier).

Nonetheless, the connection is there, extending as far back as the complex, watertight craftsmanship of Tchaikovsky and the glittering harmonic and technical skill of Rimsky-Korsakov — all rooted in French elegance that eventually gave rise to Ravel. With their senior role in the development of a modern French musical aesthetic, Ravel and Debussy cultivated new scales, diaphanous textures, organic rhythms and an eloquent, elegant lightness of touch in the orchestra. We hear these elements in the Concerto without necessarily hearing their connection to Russian music; to modern ears — at least to us non-musicians — the influence becomes more clearly audible when Shostakovich, Prokofiev and most especially Stravinsky enter the world's classical landscape in the 20th century.

Perhaps the most significant connection, however, is each culture's respective belief in its own musical nationalism and in the value of classical music's roots in diverse folk cultures. Russian composers could fully acknowledge and build upon their French influences without even hinting at a French “sound” in their compositions; they were too fully invested in their own cultural heritage and in the cultivation of a Russian classical music rooted in Russian folk music. That the French believed with equal firmness in a French musical imperative could go without saying, but we'll say it anyway, because the French usage of geographically rooted music is so broad and so deep. In the Concerto in G, it extends not only to the Basque country music of Ravel's childhood memories, but also to his fascination with jazz and its American and African roots, facilitated by the two crucial “blues notes” — the flatted third and the flatted seventh notes of the octave — already in play in Ravel's scale vocabulary.

That ethnic mix is where the Concerto begins and where it ends, having traversed a

perfect arc and returning to a blistering presto rhythm in the third movement. It opens and closes with the same four chords.

Peter and the Wolf

SERGEI PROKOFIEV
(1891–1953)

Do you love *Peter and the Wolf*? Me, too. Did it help nurture your understanding of how classical music works and your love of orchestral sound? Me, too. But trust me: if Prokofiev had written it solely for children rather than for all listeners, your answer to those questions would be “no.” In fact, in all likelihood, none of us would ever have heard of *Peter and the Wolf*.

Peter was composed to be universally accessible yet retains a high level of refinement. For a composer, there is nothing more difficult than this kind of true simplicity — because, as musicians often say of Mozart, “there's no place to hide.” When inspiration is lacking in “adult” music, its absence can be concealed behind a lot of fancy footwork. But simple music must be simply beautiful, capable of taking any listener close to the source of its craft without boring the sophisticated or confusing the young. That makes truly good music for children a very adult compositional challenge, and one that — when met successfully — is equally appealing to adult listeners.

Ravel's *Mother Goose Suite* and Bela Bartók's *Mikrokosmos*, often found on the shelf alongside *Peter*, are subtly layered compositions for music students that continue to attract interpreters from beginners to the most esteemed professional pianists (although the *Mikrokosmos* is comprised of etudes that span six levels of difficulty from day-one to advanced, while *Mother Goose* calls for a proficient student right off the bat). But *Peter and the Wolf*, along with Benjamin Britten's *Young Person's Guide to the Orchestra*, actually falls into a different category. These are works intended to charm and instruct inexperienced listeners who may never even have seen a musical instrument. This was Prokofiev's assignment



— to cultivate musical tastes in children during their first years in school — when he received the commission for *Peter* in 1936 from the Central Children's Theatre in Moscow. He was by then a mature composer in his mid-40s, a former child prodigy who had written an opera at age 9.

The commission must have been a welcome one. In four days, Prokofiev completed the story, the narrator's text, and a musical score that accomplish all of the assignment's educational goals in a musical adventure now universally accepted as a classic. Surprisingly, it was not an immediate hit; the first performance was ill-attended and indifferently received. Within ten years it was being performed internationally and adapted by Disney. Peter's jaunty theme, an upward arpeggio that starts on the fifth note of the major scale, is hummed the world over as a symbol of spunky adventure, and in a bit of musical adaptation that sets a high standard for versatility and gall, it was inverted to serve as a theme for a brand of cigarettes.

Whether played for children, adults or both, listening to *Peter* is a pleasure, not a primer. But it does provide an exemplar of principles that adult listeners take for granted: how motifs advance a narrative while working together contrapuntally; how an instrument can represent character; how musical themes can be imitative of sounds in nature. For example:

The birds. The cast of *Peter* includes two major bird characters, irascible rivals who provide a study in similarities and contrasts: the familiar yard bird, perhaps a sparrow, who can fly but not swim; and the honking, waddling duck, who can swim but not fly. Prokofiev needed instruments within the same family but with markedly different textures to represent these lovable creatures, and his choice was inspired: skittering flute for the airborne bird, and the plangent near-whine of the oboe for the duck.

The cat. Peter's own pet wouldn't threaten the playful bird — would it? Well, yes.

The cat's lithe, jumping nature is represented by the clarinet — not only in its smooth timbre, but in its feline phrasing and jumping intervals.

Grandfather. Prokofiev leaves no doubt as to whose side he's on. *Peter* is narrated entirely from Peter's point of view. He's resourceful and spirited, and in addition to the threatening wolf, he has to face a crotchety grandfather who finds fault with everything. This grumpy old man is voiced by the bassoon, an instrument that can growl and whine.

The wolf. To lend the wolf an air of appropriate menace, Prokofiev voices him with not one but several French horns. This enables him to score the wolf's music with ominous minor chords.

Peter and the neighborhood hunters. As the story's prime movers, Peter and his hunter friends are represented collectively in the orchestra — Peter by the strings and the hunters by the woodwinds, with timpani and the bass drum standing in for the hunters' guns. These voices combine in a richly scored ensemble during the joyful victory parade once the wolf is caught.

Tonight's Academy-Award-winning visual accompaniment to *Peter and the Wolf* can be enjoyed without words. But it is fun and a bit staggering to consider the range of actors and other celebrities who have had the honor of narrating this cherished work: Shakespeareans, cowboys and adventurers; John Gielgud, Basil Rathbone, Ben Kingsley and Alec Guinness are among the distinguished Brits who recorded *Peter*; horror specialists Christopher Lee and Boris Karloff, tough guy George Raft and Bond guy Sean Connery all demonstrated their softer side as well. A version by Sir Ralph Richardson with the London Symphony Orchestra is revered. American performers from the horse-opera set include Will Geer, Lorne Greene and Arthur Godfrey.

Moonlighting musicians and comics. Leonard Bernstein and Itzhak Perlman have both narrated "Peter"; so have rockers David Bowie and Sting. And the list of comedians and comic actors who have done so is formidable: Peter Ustinov, Bea Lillie, Hermione Gingold, Jonathan Winters, Dame Edna Everage (the mind boggles), and Carol Channing.

And everyone else you can think of. If you're wondering how a Hollywood sex goddess would narrate *Peter*, you can find out by listening to Sharon Stone's recording with James Levine and the Orchestra of St. Luke's. If you would prefer a more G-rated narrator, there's always Mia Farrow's version, or Melissa Joan Hart's, or Captain Kangaroo's. Or, for something totally high-minded (and totally asexual?), how about the interpretation of William F. Buckley, Jr.? (Don't ask me, I haven't heard it.)

Pictures at an Exhibition

MODEST MUSSORGSKY

(1839–1881)

ORCH. MAURICE RAVEL, 1922

Over time, Modest Mussorgsky has acquired a reputation as the wild man of Russian music — a notion that is understandable if not entirely deserved; it is certainly reinforced by the thundering climaxes we hear again and again in *Pictures at an Exhibition*. But while the mysterious Mussorgsky seemed to shun formal conservatory studies (training as a composer primarily through personal association with other composers and self-teaching), he was well-born and musically disciplined. If his compositions are moody and steeped in Russian folk traditions, that description could fit almost any of his peers. Still, Mussorgsky's voice is well-nigh unmistakable. His *Pictures at an Exhibition* is a landmark example, popular as a virtuoso showpiece in both its orchestral and solo piano forms.

Led by his passions and ardent, if mercurial, in his beliefs, Mussorgsky left a relatively small body of work, some of it remaining unfinished. All of it is marked by high drama, dark textures and boldly innovative har-

PROGRAM NOTES *(continued)*

monies that Mussorgsky's colleagues including Rimsky-Korsakov, a master of music theory, judged as excitingly expressive but raw. The exposed emotion and vividness of Mussorgsky's expression suggests a visual component in almost everything he wrote — but most markedly in *Pictures at an Exhibition*, which was written both to create a musical evocation of a series of paintings and to memorialize the lost artist who painted them: Viktor Hartmann.

Mussorgsky had met and befriended Hartmann, a painter and architect, probably in 1870. Both were emerging artists; Hartmann, at 36, would have been five years older than Mussorgsky. Only three years later Hartmann died of an aneurysm, an unexpected loss that shook the highly emotional Mussorgsky and the entire Russian art world. Hartmann's tragically early death and the retrospective exhibition that followed it so moved Mussorgsky that he wrote the piano score for *Pictures at an Exhibition* in about six weeks of passionate inspiration that gave us one of the great showpieces of the piano literature.

How *Pictures at an Exhibition* became a great orchestral showpiece is another story that involves shifting musical tastes. Mussorgsky is one of a few major composers of his era who were judged during and immediately after their lifetimes to be deficient as orchestrators; Schumann and Chopin are two others. In recent years, the scoring abilities of all three have been reassessed and deemed perhaps not so wanting after all. But even though Mussorgsky himself never orchestrated *Pictures*, one of the supreme orchestral colorists in classical music history — Maurice Ravel — did, in an arrangement that bristles with texture and graphic effects, especially in its novel use of the woodwinds and percussion. Without the original harsh assessments of Mussorgsky's scoring abilities, we might not have tonight's innovative orchestration by Ravel, a tour de force that makes Hartmann's paintings seem to materialize before our eyes.

In form, *Pictures* is equally novel, even



unique — an overused descriptor that really does apply to a high proportion of Mussorgsky's works, including his largest-scale masterpiece, the opera *Boris Goudonov*. Structurally, there is nothing in the classical repertoire that resembles the suite we hear tonight, which is built as a series of musical paintings separated by promenades that combine to simulate the experience of walking through a gallery. The pictures on which it is based are mostly lost to history, but the surviving paintings by Hartmann seem rather academic and subdued compared to Mussorgsky's music, which is full of bold dynamics and innovative harmonies.

One major apparent disconnect is between Hartmann's surviving watercolor study of an architectural proposal for a city gate in the Ukrainian city of Kiev — academic in style but significant as an expression of vernacular, non-European architectural style — with Mussorgsky's monumental sounding and intensely emotional "Great Gate of Kiev," which seems to celebrate an epic history in its notes. Another contrast between source and score is in the comical musical depictions of scurrying unhatched chicks (their legs stick out from their eggs), based on static costume designs for a Russian ballet. So the best way to enjoy the graphic suggestiveness of these

aural pictures may be to start with the visual cues from tonight's concert and let your imagination roam.

One further stylistic note cannot go unmentioned in a modern, Western program annotation of *Pictures at an Exhibition*, and that is the specter of anti-Semitism in the music. More than just a prevailing cultural attitude, anti-Semitism in the czarist Russia of Mussorgsky was institutionalized, extreme and often violent. A number of Hartmann's images were watercolor studies of Jews, and those I have seen in reproduction do not appear to be caricatures or hostile. But Mussorgsky's routine use of anti-Semitic epithets in his correspondence is an established fact of music history, and the musical evidence may be in the musical treatments of Hartmann's subjects Samuel Goldenberg and Shmuel. It seems to ridicule Talmudic scholars by rendering them as a commonly held stereotype, bickerers engaged in a meaningless exegetical debate that dismisses the rest of the world's values.

If this stereotype is in the notes of *Pictures at an Exhibition*, that is hardly its sole place in classical music. Richard Strauss, for one, paints a very similar picture in his representation of five nattering Jews in his opera *Salome* — in the cast, they are numbered like Hollywood extras — but prevailing scholarly opinion has absolved Strauss of holding Nazi sympathies. What you hear in Samuel Goldenberg and Shmuel, and in their overall impact on a great work of music, is ultimately a matter for your own ears, brain and heart.

Michael Clive is a cultural reporter and critic who lives in the Litchfield hills of Connecticut.



ABOUT THE GUEST ARTIST

JEAN-EFFLAM BAVOUZET PIANO

Jean-Efflam Bavouzet's enthusiasm and artistic curiosity have led him to explore a repertoire ranging from Haydn, Beethoven, Bartók and Prokofiev, to contemporary composers such as Ohana, Dutilleux or Mantovani. After his debut with the London Symphony Orchestra under Valery Gergiev earlier this season, upcoming highlights include appearances with The Cleveland Orchestra (with Vladimir Ashkenazy), the Philharmonia Orchestra (with Christoph von Dohnanyi and Esa-Pekka Salonen), the London Philharmonic Orchestra (with Neeme Järvi), Sydney Symphony Orchestra, Konzerthausorchester Berlin and Orchestre Philharmonique de Radio France. He will also tour the U.S. with the Orchestre National de France and Daniele Gatti. An exclusive Chandos recording artist, Jean-Efflam Bavouzet's discography includes a cycle of Debussy's complete works for piano for which he has won many international prizes, including a *Gramophone* and *BBC Music Magazine* Award.

Bavouzet began playing the piano in his very early years in Metz, France. Showing rare technical talent and artistic imagination in his youth, he then undertook intensive advanced studies with three of the world's most distinguished teachers. At the Paris Conservatoire he was the last pupil of the legendary Pierre Sancan, and he extended his studies further with Alexander Edelman, and Dimitri Bashkirov in Salzburg. In 1986 he took first prize in the International Beethoven Competition in Cologne, and three years later he attracted international attention when he was awarded the Steven de Groote Chamber Music Prize at the Van Cliburn Competition. The juries were struck by his outstanding fluency, brilliant range of colours and artistic imagination.

Soon, Bavouzet was engaged for



concertos by many of the world's leading conductors including Pierre Boulez, Charles Dutoit, Marek Janowski, Michel Plasson, Kent Nagano, David Atherton and Andrew Litton. At the personal invitation of Sir Georg Solti, he was engaged to play with the Orchestre de Paris, winning outstanding critical acclaim. At the same time he began an intensive program of recitals, winning particular popularity in the United States and Canada. His U.S. career began with the Young Concert Artists management in 1986, and his appearances at New York's 92nd Street "Y" and Washington's Kennedy Center have received particular accolades.

Bavouzet has also made a very strong impact on the extremely demanding audiences and critics of Russia. He was the first non-Russian artist to be invited to perform at the Sarov Festival in the "forbidden city," and he is a frequent guest at the Sakharov Festival in Ninzi Novgorod, where he performed the entire Prokofiev Piano Concerti in November 1999.

The qualities in Bavouzet's playing which have especially struck his audiences and the press are the striking combination of opposites, from powerful dramatic temperament to intense controlled stillness. His brilliant virtuosity and yet expressive poetry have strongly impressed in music by composers as diverse as Liszt, Bartók, Beethoven, Prokofiev, Haydn, Chopin, Debussy, Schumann and Ravel. *Le Monde's* chief music critic Alain Lompech has written "Bavouzet is probably the finest French pianist today."

ABOUT THE MUSIC DIRECTOR

CARL ST. CLAIR

In 2010–11, Music Director Carl St. Clair celebrates his 21st season with Pacific Symphony. 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. St. Clair's lengthy history with the Symphony solidifies the strong relationship he has forged with the musicians and the community. His continuing role also lends stability to the organization and continuity to his vision for the Symphony's future. Few orchestras can claim such rapid artistic development as Pacific Symphony—the largest orchestra formed in the United States in the last 40 years—due in large part to St. Clair's leadership.

The 2010–11 season, the “Year of the Piano,” features numerous masterworks for keyboard performed by a slate of internationally renowned artists. The season also features three “Music Unwound” concerts highlighted by multimedia elements and innovative formats, two world premieres, and the 11th annual American Composers Festival, featuring the music of Philip Glass.

In 2008–2009, St. Clair celebrated the milestone 30th anniversary of Pacific Symphony. In 2006–07, he led the orchestra's historic move into its home in the Renée and Henry Segerstrom Concert Hall at the Orange County Performing Arts Center. 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. The Symphony received rave reviews from Europe's classical music critics—22 reviews in total.

He recently concluded his tenure as general music director and chief conduc-



tor of the German National Theater and Staatskapelle (GNTS) in Weimar, Germany, where he recently led Wagner's “Ring Cycle” to great critical acclaim. St. Clair 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 orchestras in Europe. He has also served as the general music director of the Komische Oper Berlin.

St. Clair's international career has him conducting abroad numerous 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 successfully 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.

St. Clair's commitment to the development and performance of new works

by American composers is evident in the wealth of commissions and recordings by Pacific Symphony. St. Clair has led the orchestra in numerous critically acclaimed albums including two piano concertos of Lukas Foss on the harmonia mundi label. Under his guidance, the orchestra has commissioned works which later became recordings, including Richard Danielpour's *An American Requiem* on Reference Recordings and Elliot Goldenthal's *Fire Water Paper: A Vietnam Oratorio* on Sony Classical with cellist Yo-Yo Ma. Other composers commissioned by St. Clair and Pacific Symphony include William Bolcom, Philip Glass, Zhou Long, Tobias Picker, Frank Ticheli and Chen Yi, Curt Cacioppo, Stephen Scott, Jim Self (the Symphony's principal tubist), Christopher Theofanis and James Newton Howard.

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.

Under St. Clair's dynamic leadership, the Symphony has built a relationship with the Southern California community by understanding and responding to its cultural needs. A strong advocate of music education for all ages, St. Clair has been essential to the creation and implementation of the symphony education programs including Classical Connections, *arts-X-press* and Class Act.



ABOUT PACIFIC SYMPHONY

Pacific Symphony is the largest orchestra formed in the United States in the last 40 years. Recognized as an outstanding ensemble making strides on both the national and international scene as well as in its own burgeoning cultural community of Orange County, the orchestra launches a significant and celebratory season in 2010-2011. The season celebrates the art of the piano, and features the continuation of the successful and acclaimed “Music Unwound” series, highlighted by visual elements, varied formats and more.

In addition, Principal Pops Conductor Richard Kaufman celebrates his 20th anniversary with the Symphony in 2010-11. The Pops season stars some of the world’s leading entertainers and is enhanced by a state-of-the-art high-definition video and sound system. Each season also includes a three-concert chamber music series and “Classical Connections,” which offers an intimate exploration of selected works hosted by St.Clair. And rising star Assistant Conductor Maxim Eshkenazy brings a new energy to the highly popular Family series—featuring holiday favorites and a number of new concert programs designed for families—as well as the Pacific Symphony Youth Orchestra.

It was at the start of the 2006-07 season that the orchestra first moved into the Renée and Henry Segerstrom Concert Hall, an acoustical gem designed by architect Cesar Pelli with acoustics by the late Russell Johnson. “Pacific Symphony is rising to meet the ambitions of its new home”—*The New York Times*. In September 2008, the Symphony debuted the hall’s stunning new 4,322-pipe William J. Gillespie Concert Organ.

In 2005-06, the Symphony not only made its debut appearance in Walt Disney Concert Hall in Los Angeles by special invitation from the League of American Orchestras’ 2006 National Conference, but also embarked on its first European tour. Performing in nine cities in three countries, the Symphony received rave reviews—22 in all—expanding its reach to an international level. Timothy Mangan, classical music critic for *The Orange County Register*, who accompanied the orchestra on tour, said at the conclusion, “The tour has



ended in something very close, or maybe even right on the nose, to triumph. All that happened on tour...showed that this band can really impress.”

“Pacific Symphony clearly wanted to be measured against Europe’s greatest. And they can be!”—*Neue Rhein Zeitung*, Dusseldorf, Germany.

The Symphony offers moving musical experiences with repertoire ranging from the great orchestral masterworks to music from today’s most prominent composers, highlighted by the annual American Composers Festival. *The Wall Street Journal* said, “Carl St.Clair, the Pacific Symphony’s dynamic music director, has devoted 19 years to building not only the orchestra’s skills but also the audience’s trust and musical sophistication—so successfully that that they can now present some of the most innovative programming in American classical music to its fast-growing, rapidly diversifying community.”

With a vision for the future, the Symphony is dedicated to developing and promoting today’s young and established composers and expanding the orchestral repertoire. This commitment to new works is illustrated through the Symphony’s commissions and recordings, in-depth explorations of American artists and themes at the American Composers Festival. The Symphony’s innovative approaches to introducing new works to audiences received the prestigious ASCAP Award for Adventuresome Programming in 2005. In 2009, the League of American Orchestras named the Symphony as one of five innovative orchestras to be profiled in an in-depth study.

The orchestra has commissioned such leading composers as Michael Daugherty, James Newton Howard, Paul Chihara, Philip Glass, William Bolcom, Daniel

Catán, William Kraft, Tobias Picker, Frank Ticheli, as well as Chen Yi, who composed a cello concerto in 2004 for Yo-Yo Ma. The Symphony has also commissioned and recorded *An American Requiem*, by Richard Danielpour, on the Reference Recordings label in 2002, and Elliot Goldenthal’s *Fire Water Paper: A Vietnam Oratorio* with Yo-Yo Ma for SONY Classical.

The Symphony’s award-winning education programs are designed to integrate the Symphony and its music into the community in ways that stimulate all ages and form meaningful connections between students and the organization. St.Clair actively participates in the development and execution of these programs. The orchestra’s Class Act residency program has been honored as one of nine exemplary orchestra education programs in the nation by the National Endowment for the Arts and the League of American Orchestras. Added to Pacific Symphony Youth Orchestra on the list of programs in 2007-08 were Pacific Symphony Youth Wind Ensemble and Pacific Symphony Santiago Strings.

The Symphony has played a central role in the phenomenal growth of the performing arts in Orange County. Presenting more than 100 concerts a year and a rich array of education and community programs, the Symphony touches more than 275,000 Orange County residents—from school children to senior citizens. In addition to its winter home, the Symphony presents a summer outdoor series at Irvine’s Verizon Wireless Amphitheater, the organization’s summer residence since 1987.

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

MAXIM ESHKENAZY, ASSISTANT CONDUCTOR
Mary E. Moore Family Assistant Conductor Chair

FIRST VIOLIN

Raymond Kobler
*Concertmaster,
Eleanor and Michael Gordon
Chair*
Paul Manaster
Associate Concertmaster
Jeanne Skrocki
Assistant Concertmaster
Nancy Coade Eldridge
Christine Frank
Kimiyo Takeya
Ayako Sugaya
Ann Shiau Tenney
Maia Jasper
Robert Schumitzky
Agnès Gottschewski
Dana Freeman
Grace Oh
Jean Kim
Angel Liu
Shalini Vijayan

SECOND VIOLIN

Bridget Dolkas*
Jessica Guideri**
Yen-Ping Lai
Yu-Tong Sharp
Ako Kojian
Ovsep Ketendjian
Linda Owen
Phil Luna
MarlaJoy Weisshaar
Robin Sandusky
Alice Miller-Wrate
Xiaowei Shi

VIOLA

Robert Becker,*
*Catherine and James Emmi
Chair*
Carolyn Riley
John Acevedo
Luke Maurer
Meredith Crawford
Julia Staudhammer
Joseph Wen-Xiang Zhang
Pamela Jacobson
Cheryl Gates
Erik Rynearson
Margaret Henken

CELLO

Timothy Landauer*
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

Mercedes Smith*
Sharon O'Connor
Cynthia Ellis

PICCOLO

Cynthia Ellis

OBOE

Jessica Pearlman,*
Sue Radford Chair
Deborah Shidler⁺

ENGLISH HORN

Lelie Resnick

CLARINET

Benjamin Lulich,*
*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*
Mark Adams
James Taylor**
Russell Dicey

TRUMPET

Barry Perkins*
Tony Ellis
David Wailes

TROMBONE

Michael Hoffman*
David Stetson

BASS TROMBONE

Robert Sanders

TUBA

James Self *

TIMPANI

Todd Miller*

PERCUSSION

Robert A. Slack*
Cliff Hulling

HARP

Mindy Ball*
Michelle Temple

PIANO/CELESTE

Sandra Matthews*

PERSONNEL MANAGER

Paul Zibits

LIBRARIANS

Russell Dicey
Brent Anderson

PRODUCTION/STAGE MANAGER

Libby Farley

**ASSISTANT
STAGE MANAGER**

Will Hunter

* Principal
** Assistant Principal
+ On Leave

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