

# FEB. 1-3

classical series

**SEGERSTROM CENTER FOR THE ARTS**  
RENÉE AND HENRY SEGERSTROM CONCERT HALL



presents

## 2017-18 HAL & JEANETTE SEGERSTROM FAMILY FOUNDATION CLASSICAL SERIES

Performance begins at 8 p.m.; Preview talk with Alan Chapman begins at 7 p.m.

**CARL ST. CLAIR** • CONDUCTOR  
**ALEXANDER ROMANOVSKY** • PIANO

### BRAHMS & PROKOFIEV

Johannes Brahms (1833-1897)    **Symphony No. 3 in F Major, Op. 90**  
Allegro con brio  
Andante  
Poco allegretto  
Allegro

INTERMISSION

Paul Chihara (b. 1938)    **Wild Wood** WEST COAST PREMIERE

Serge Prokofiev (1891-1953)    **Concerto No. 2 in G Minor for Piano & Orchestra, Op. 16**  
Andantino  
Scherzo: Vivace  
Moderato  
Finale: Allegro tempestoso  
*Alexander Romanovsky*

The 2017-18 season piano soloists are generously sponsored by  
**The Michelle F. Rohé Distinguished Pianists Fund.**

The Friday night concert will be in memory of **Paul Britton.**

The Saturday night concert will be in memory of **Randy Johnson.**

PACIFIC SYMPHONY PROUDLY RECOGNIZES ITS OFFICIAL PARTNERS

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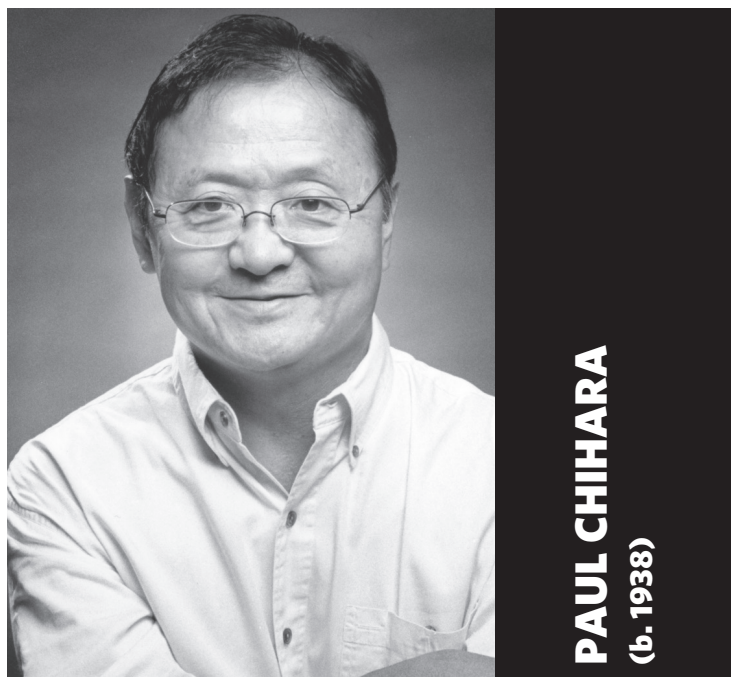
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**KUSC**  
CLASSICAL | fm 91.5

The Saturday, February 3 concert is being recorded for broadcast on  
Sunday, March 4, 2018, at 7 p.m. on Classical KUSC.



## Wild Wood

PAUL CHIHARA (B. 1938)

*Instrumentation: 3 flutes (3rd doubling piccolo), 3 oboes (3rd doubling English horn), 3 clarinets, 3 bassoons (3rd doubling contrabassoon); 4 French horns, 4 trumpets, 3 trombones, tuba; percussion, harp; strings*  
*Performance time: 8 minutes*

### Background

The American composer Paul Chihara is a native of Seattle, Washington. Known for his film scores as well as his compositions for the concert hall, Chihara has completed advanced studies in English literature as well as music, which may account for his unusual sensitivity to language, story and narrative line. His experience of American life is also unusually diverse: During his childhood, Chihara, who is of Japanese-American heritage, was interned with his family in an internment camp in Minidoka, Idaho during World War II. Today, he is one of the nation's most esteemed composers.

Chihara's prize-winning concert works have been performed in most major cities and arts centers in the U.S. and Europe. His numerous commissions and awards include those from the Lili Boulanger Memorial Award, the Naumberg Foundation, the Guggenheim Foundation, the Fulbright Fellowship, the Aaron Copland Fund, and National Endowment for the Arts, as well as from the Boston Symphony Orchestra, the London Symphony Orchestra, the Los Angeles Philharmonic, the New Japan Philharmonic, the Cleveland Orchestra, the New Juilliard Ensemble, and the Orpheus Chamber Orchestra. His commissioned orchestral tone poem *Clouds* was premiered by the American Composers Orchestra in their Millennium Concert at Carnegie Hall in 2001.

Chihara's *Amatsu Kaze* (for soprano and five instruments) was premiered by the New Juilliard Ensemble at the Why Note Festival in Dijon, France. In February 2002, a concert of his choral music was presented by the Westminster Choir College at Princeton, New Jersey. His *An Afternoon on the Perfume River* received its world premiere by the Orpheus Chamber Orchestra at Carnegie Hall in

February of 2004. Sir Neville Marriner and guitarist Pepe Romero recently recorded his *Guitar Concerto* with the London Symphony Orchestra. Active in the ballet world, Chihara was composer-in-residence at the San Francisco Ballet from 1973-1986. While there, he wrote many trailblazing works, including *Shin-ju* (based on the "lovers' suicide" plays by the great Japanese dramatist Chikamatsu), as well as the ballet *The Tempest*.

In addition to his many concert works, Chihara has composed scores for over 90 motion pictures and television series. He has worked with such luminaries as directors Sidney Lumet, Louis Malle, Michael Ritchie and Arthur Penn. His movie credits include *Prince of the City*, *The Morning After*, *Crossing Delancey* and John Turturro's *Romance and Cigarettes*. His works for television include *China Beach*, *Noble House*, *Brave New World* and *100 Centre Street*. Chihara also served as music supervisor at Buena Vista Pictures. Also active in the New York musical theatre world, Chihara served as musical consultant and arranger for Duke Ellington's *Sophisticated Ladies* and was the composer for James Clavell's *Shogun, the Musical*.

Chihara's works have been widely recorded. His compositions appear on many labels including BMG Records, Reference Recordings, CRI, Music and Art, Vox Candide, New World Records, The Louisville Orchestra First Editions Records, and Albany Records.

### What to Listen For

Paul Chihara's music combines lyrical grace with energy and tension that can be deeply emotional. A suggestion of theatricality, of cinematic vividness and breadth, seems to pervade his music—even chamber and choral works. It's not surprising that at New York University, where he is professor of music, he developed the esteemed program in composing for film. As Mark Swed noted in the *Los Angeles Times*, "It is almost easier to think of Paul Chihara as several different composers. There is the Chihara whose sensitivity to exquisite instrumental color has made him a favorite with such performers as conductor Seiji Ozawa and the Sequoia String Quartet. There is, however, a strong theatrical side to Chihara which expresses itself in works for dance, musical theater and film. And there is Chihara's love for American popular music of the '30s and '40s."



**JOHANNES BRAHMS**  
(1833–1897)

## Symphony No. 3 in F Major, Op. 90

JOHANNES BRAHMS (1833–1897)

*Instrumentation: 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, contrabassoon; 4 horns, 2 trumpets, 3 trombones; strings; percussion*

*Performance time: 33 minutes*

### Background

Having survived until the cusp of the 20th century, Brahms is not one of those composers whose lives are lost in the mists of the past. Still, he is not without mystery; we enjoy his genius today knowing he was a man whose life encompassed contradictions that can't really be resolved by historical research. We know Brahms as one of the 19th century's most assured craftsmen who could work confidently in any form he chose. He was meticulous and willful in his choices and methods. His symphonies are masterpieces. As one analyst told your intrepid annotator, no composer ever had a surer sense of what note should come next. Yet in his symphonies—or, more accurately, in his unease in bringing them before the public—we can glimpse a fretful side to the composer, despite the assured craftsmanship shown in all four.

Like every symphonist who followed Beethoven, Brahms toiled in the shadow of the master's nine symphonies, especially the monumental Choral Symphony, No. 9, which revolutionized the form. Brahms was a successful composer in his 40s before he nervously brought his first symphony before the public, and its success did little to ease his anxieties about the form. Neither did admiring listeners, who called the work "Beethoven's Tenth." A span of just nine years separates the premiere of Brahms' first symphony (in 1876) and his fourth (in 1885). If we consider those nine years as Brahms' "symphonic period," it's surprisingly short for a form that he recognized as critically important, and that encompasses some of his greatest masterpieces. But it is also somewhat misleading. Brahms himself said that he worked on his first symphony for more than 20 years before finishing it, and music historians tell us that he also devoted serious work on a fifth symphony, then abandoned it. Not a trace of his work on it has ever been found.

Though Brahms had agonized for years before completing his first symphony, its success did not make it any easier to get beyond a case of "sophomore curse." After the premiere of his second in 1877 he waited almost six years to begin work on the third, renting a quiet, picturesque studio for the purpose in Wiesbaden, one of Europe's oldest spa towns. Musicologists tell us the work went quickly, but they cannot tell us the degree of comfort—or lack of it—he felt in the process. The momentum that propelled him through the third, often described as non-stop, may have come after internal struggle. Or not.

The symphony was greeted with warmth from critics and the public. But the acclaim was not unmixed, and once again, we can't really know how Brahms felt about it. He was acutely aware of (and discomfited by) the perception that he was Beethoven's heir as a symphonist. So conductor Hans Richter may not have made matters any easier when, after leading the premiere of the third with the Vienna Philharmonic, he described the symphony as Brahms' *Eroica*—high praise that seemed to reawaken Beethoven's ghost yet again. The composer Hugo Wolf, who was 23 at the time and affiliated with Wagner rather than Brahms in the war of musical ideologies, declared the work to be admirably crafted and utterly retrograde. Brahms continued to refine it until its publication the following year.

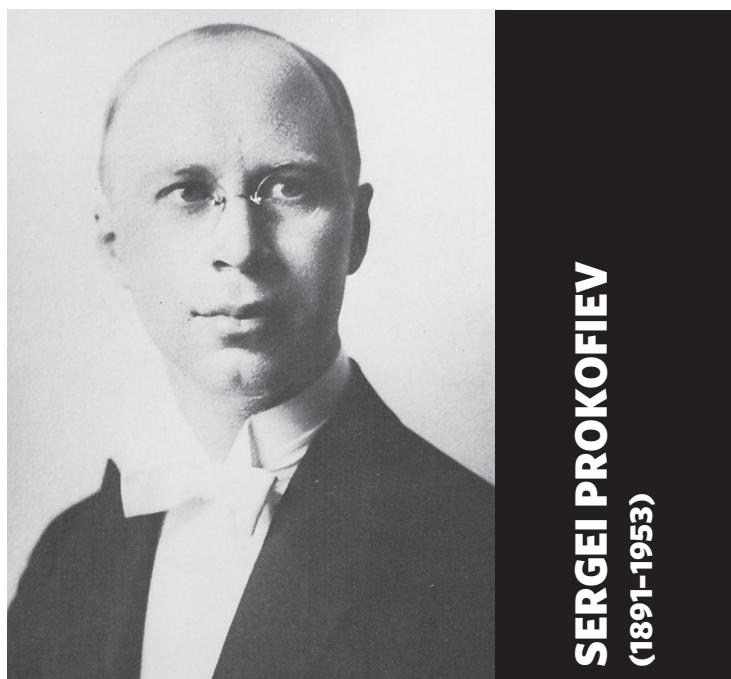
### What to Listen For

Johannes Brahms' distinctive, flowing sound seems almost dateless today, no less modern than the music of Richard Wagner. But during their lifetimes, Wagner was cast as pioneer and iconoclast, while Brahms was the reluctant champion of Romantic tradition. The fact is that Brahms, for all his discipline and mastery of the classical order in music, went his own way. In his third symphony we hear a magnificent work of flowing lyricism by a composer who learned from Beethoven's mastery without imitating him. The symphony proceeds with a density and cohesion that is striking, even for the masterly Brahms; it is his shortest symphony and could fairly be described as the most compact of the foursome.

The symphony opens with a dramatic and powerful declaration, proceeds to ruminative interior movements, and ends with an emphasis that matches the first movement in intensity. What's it all about, if anything? Musicologists detect a melodic reference to Brahms' unmarried status throughout the symphony: variations of the motif F-A-F, for the German "frei aber froh" ("free but happy"). This phrase, well known in German Romanticism, could reference both the habitual bachelor's single life and the isolation of the artist dedicated to intellectual or creative pursuit. Brahms' explicit reference to this phrase was in part an affirmative rejoinder to the sadder observation of his friend Joseph Joachim, the violin virtuoso, who had described himself as "frei aber einsam" (free but lonesome).

Was Brahms referencing his artistic life, his love life, or both? After the death of Robert Schumann he remained deeply attached to Schumann's widow Clara, who may have been the love of his life. There is a cinematic appeal to the notion that his deep friendship with her included unrequited romantic yearnings. Historians tell us they were never lovers, but do we hear the idea of romance in this symphony's ruminations? After playing a piano arrangement of the symphony before its premiere, Clara observed that "All the movements seems to be of one piece, one beat of the heart." That beat is the F-A-F figure, which recurs throughout the symphony.

To some listeners, the burnished bronze of the symphony's interior movements suggests the hidden melancholy of a lover's longings. But as its rich, passionate finale subsides, we are left with feelings of warm solitude rather than loneliness.



## Concerto No. 2 in G Minor for Piano and Orchestra, Op. 16

SERGEI PROKOFIEV (1891-1953)

*Instrumentation: 2 flutes, 2 oboes, 2 clarinets, 2 bassoons; 4 horns, 2 trumpets, 3 trombones, tuba; strings; percussion*  
*Performance time: 31 minutes*

### Background

It's difficult to know exactly why Prokofiev's thrilling piano concertos are not heard more often. But in considering what makes these concertos masterworks, Beethoven is a good place to start. We rightly think of Beethoven as the Promethean composer who engaged the great philosophical ideas of his time, struggling with—and against!—existing Classical forms in a way that radically changed and expanded them. The symphony is the sine qua non of this idea. But in his concertos, the pattern is much the same: His first two concertos sound intentionally Classical and Mozartean, while the later ones evolve into something far more grandiose.

Prokofiev, like Beethoven—and like his famous contemporaries Rachmaninoff and Shostakovich—was a pianist, and like Beethoven, he produced five piano concertos. Together, these five works comprise one of the most remarkable groups of concertos since Beethoven, and probably the greatest grouping of concertos for a single instrument written in the 20th century. Composed between 1911 and 1932, their style is often described as “muscular,” “powerful” or “percussive;” though Prokofiev's music incorporates sweeping lyrical phrases, his writing for the piano is more precise and astringent than that of Rachmaninoff, who was far more popular as a piano soloist in the U.S. than Prokofiev. In more recent years, controversy over Shostakovich's tortured relationship with Stalin has shifted focus onto compositions including his excellent concertos for piano and violin, perhaps at the expense of Prokofiev's.

Prokofiev's second piano concerto began to take shape in 1912, when he was just 21. He was already marked for greatness but had not yet achieved it, and Shostakovich, at age 6, was not yet on the scene. He completed the concerto in 1913 and performed it that year in St.

Petersburg. Later (while Prokofiev was traveling abroad), the score was lost in a fire—perhaps in the turmoil of the Russian Revolution, or perhaps, as neighbors in Petrograd told him, as fuel to cook an omelet. He undertook a reconstruction more than a decade later, two years after completing his Piano Concerto No. 3; the composer himself quipped that the revised version could be renumbered as his fourth. How close is it to the original? We will probably never know, but musicologists tell us that the reconstruction's scoring bears unmistakable hallmarks of later Prokofiev.

### What to Listen For

Today, the dazzling virtuosity of Prokofiev's concertos thrills us, but it baffled his earliest audiences. In a review following the premiere of his second concerto (with the composer as soloist), the *St. Petersburg Gazette* noted that he “sat down at the piano and appeared to be either dusting the keyboard or tapping it at random, with a sharp dry touch. The public did not know what to make of it.” He slyly quoted this review in his brief autobiography. We can infer from his comments that the reconstructed piano part, at least, is quite similar to his original—though perhaps even more complex and contrapuntal.

The concerto is traditionally structured in four movements, though the interior movements don't really offer the soloist a chance to slow down very much. Its opening is almost fragile and lacelike, yet it somehow becomes the basis for powerful climaxes that come later on. As always, Prokofiev demands explosive power in every finger (especially those of the right hand) in huge chords, and seemingly impossible speed in both hands. The concerto's passages of lyricism and folk-style melodies are all the more expressive as they alternate with more acrobatic playing.

*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.*



# IN MEMORIAM



Our Friday, February 2 performance is dedicated to the memory of

**PAUL R. BRITTON  
(1933-2017)**

Dedicated Pacific Symphony Advocate and Volunteer

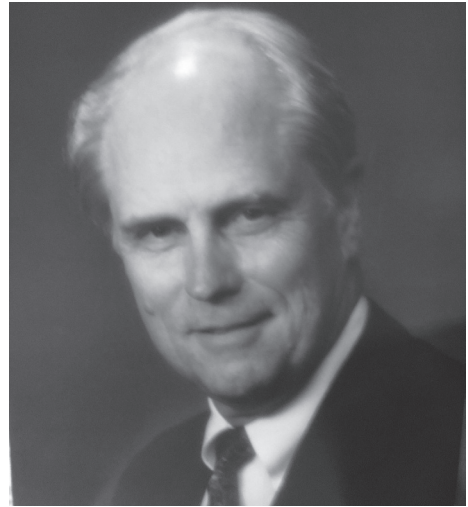
**P**aul Britton, husband of Board of Counselors (BOC) member Rosalind, passed away on November 17. BOC members described Paul as “a true intellectual, a deep thinker, a lover of the arts, and an engaging and consummate gentleman of great talent.” Paul was deeply committed to Pacific Symphony and Music Director Carl St.Clair. He was especially impressed with the achievements of the Symphony’s semi-staged operas.

Paul discovered opera as a youngster in Kansas City while listening to the Metropolitan Opera Radio Broadcasts, and studied voice while obtaining his B.A. Gifted with a naturally rich and resonant bass-baritone voice, he was a finalist in the nationwide Metropolitan Opera auditions. He moved to Europe to further his singing, and obtained a position as bass soloist in West Germany. For the next several years, he sang as an opera and concert soloist throughout West Germany and Italy, where he met Rosalind at an Italian opera festival.

In addition to his B.A. degree in music, speech and drama, Paul went on to receive an M.A. in educational psychology and curriculum from the University of Minnesota, and later a Ph.D. in administration, curriculum and instruction from USC. In California, he worked in public schools. He became semi-retired in 1990 after being a school superintendent for several years, and then for ten more years, led Azusa Pacific University’s Orange County graduate school, fully retiring in 2000.

Paul will be missed not only by the Pacific Symphony family, but also greatly missed by his own. He is survived by his wife Rosalind, son Todd and daughter Katrina, and his three grandchildren Forrest, Cole and Chloe.

In loving memory of her husband of 47 years, Rosalind says: “he was a man of deep intellectual pursuits in the arts and humanities, philosophy and science. He believed in a better world, one in which music provides enrichment and inspiration, and to that end, was a devoted supporter of Pacific Symphony’s extensive educational outreach.”



Our Saturday, February 3 performance is dedicated to the memory of

**GORDON RANDOLPH “RANDY” JOHNSON  
(1937-2017)**

Chair, Pacific Symphony Board of Directors 1989-1992  
Member, Pacific Symphony Youth Ensembles Board

**R**andy Johnson, Chairman of Pacific Symphony from 1989 to 1992, had a strong passion for classical music, and played a strong role in the growth of the orchestra from a community-based organization to the internationally renowned institution it is today. During his tenure as Chair of the Board, he led the orchestra through the identification and hiring of Carl St.Clair as the orchestra’s music director, certainly one of the pivotal factors in its growth.

Randy’s proudest moments with the Pacific Symphony included the commissioning of a new work by composer Kevin Puts called *John Brown’s Body* for a July 4th concert in 2001. This was based on Pulitzer Prize winner Stephen Vincent Benet’s epic poem of the same name. Randy narrated the text at its Verizon Wireless Amphitheater premiere, speaking with sincere conviction while weaving together his love of history, country and the arts.

Randy Johnson started life in Berkeley, California and spent his high school and undergraduate life in Connecticut. He was active in scouting and became an Eagle Scout. He attended Wesleyan University and majored in physics. Following service in the U.S. Army, Randy attended the Stanford Graduate School of Business, where he served as president of his class, and earned a master’s degree in business administration.

Randy was a successful mortgage broker in Newport Beach for 37 years, and owned his own company, Independence Mortgage. He published two real estate books and numerous articles. In his spare time, he loved camping with his sons, he was an avid bird watcher and he was on the board of the Laguna Beach Art Museum throughout the 1990’s.

Randy Johnson will be missed by all, but most especially by his large and devoted family. He is survived by his wife, Carole, sons Mark and Brad, and his step children, Cathy and Jason, and his five grandchildren and three godchildren. In memory of Randy, the Johnson Family Foundation will provide a grant for scholarships to Pacific Symphony Youth Ensembles students each season.

**CARL ST. CLAIR**

WILLIAM J. GILLESPIE  
MUSIC DIRECTOR CHAIR

The 2017-18 season marks Music Director Carl St. Clair's 28th year leading Pacific Symphony. He is one of the longest-tenured conductors of the major American orchestras. St. Clair's lengthy history solidifies the strong relationship he has forged with the musicians and the community. His continuing role also lends stability to the organization and continuity to his vision for the Symphony's future. Few orchestras can claim such rapid artistic development as Pacific Symphony—the largest orchestra formed in the United States in the last 50 years—due in large part to St. Clair's leadership.

During his tenure, St. Clair has become widely recognized for his musically distinguished performances, his commitment to building outstanding educational programs and his innovative approaches to programming. In April 2018, St. Clair will lead Pacific Symphony in its Carnegie Hall debut, as the finale to the Hall's yearlong celebration of pre-eminent composer Philip Glass' 80th birthday. The following month, he will lead Pacific Symphony on its first tour to China, the orchestra's first international tour since touring Europe in 2006. Among St. Clair's many creative endeavors are the highly acclaimed American Composers Festival, which began in 2010; and the opera initiative, "Symphonic Voices," which continues for the seventh season in 2017-18 with Mozart's *The Magic Flute*, following the concert-opera productions of *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 Casual Connections, OC Can You Play With Us?, *arts-X-press* and Class Act.



**ALEXANDER ROMANOVSKY**  
PIANO

Described by Carlo Maria Giulini as “extraordinarily gifted,” pianist Alexander Romanovsky is a riveting, distinct and subtle performer with an utterly engaging voice. Born in Ukraine in 1984, Romanovsky moved to Italy at the age of 13. There he studied at the Imola Piano Academy with Leonid Margarius, considered by Romanovsky to be the most influential figure in his musical formation, and later obtained the Artist Diploma from the Royal College of Music in London, studying with Dmitry Alexeev. At the age of 17, he won First Prize at the prestigious Busoni Competition in Italy.

Recent highlights include orchestral debuts with the City of Birmingham, Iceland, Stavanger and Japan Century symphony orchestras; recital debuts at the Auditorio Nacional de Madrid and Casa da Música in Porto; return orchestral engagements with the State Symphony Orchestra of Russia, National Philharmonic of Russia, Tokyo Metropolitan and Tokyo symphony orchestras, state youth orchestra of Armenia, Orchestra del Teatro Comunale di Bologna and the Orchestra del Teatro Carlo Felice di Genova; a recital at the Great Hall of the Moscow Conservatory; and extensive recital tours of Italy and Japan.

Praised by *The New York Times* as “special, not just an extraordinary technician with a flair for color and fantasy, but also a sensitive musician and lucid interpreter,” Romanovsky graces many of the world’s most prestigious stages in recital. Recent highlights include performances at the Main hall of Amsterdam’s Concertgebouw, the Great Hall of the Moscow Conservatoire, Tokyo’s Asahi and Kioi halls, Chile’s Teatro Municipal; Sala Verdi at Milan’s Conservatorio and the Teatro Olimpico in Rome.

Romanovsky regularly performs with major orchestras throughout Europe, Asia and the Americas including the UK’s Royal Philharmonic, English Chamber, Hallé and Bournemouth Symphony orchestras; Italy’s Orchestra dell’Accademia di Santa Cecilia in Rome and Milan’s Filarmonica della Scala; Russia’s Mariinsky and Russian National orchestras and St. Petersburg and National philharmonics; Japan’s Tokyo and NHK symphony orchestras; Chicago Symphony at the Ravinia Festival; and with the New York Philharmonic, under Alan Gilbert, at the Bravo! Vail Festival. He collaborates at a very high level with conductors such as Vladimir Spivakov, Valery Gergiev, Michael Pletnev, Vladimir Fedoseyev, Sir Antonio Pappano, Gianandrea Noseda and James Conlon.

Romanovsky performs extensively throughout Italy, where he has lived since early childhood. In 2007, he was invited to give a concert at the Papal Residence in the presence of Pope Benedict XVI in celebration of the 110th Anniversary of Pope Paul VI’s birth.

Since 2007, he has released four critically acclaimed albums on Decca: *Beethoven: Diabelli Variations*, *Brahms/Schumann*, *Rachmaninov: Etudes-Tableaux* and *Corelli Variations*, and most recently *Russian Faust*. Alexander Romanovsky has held the post of artistic director of the Vladimir Krainev Moscow International Piano Competition since 2014.

## 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.