

# SCHEHERAZADE

2018-19 HAL & JEANETTE SEGERSTROM FAMILY FOUNDATION CLASSICAL SERIES

Pacific Symphony  
Carl St. Clair, conductor  
Leonard Elschenbroich, cello

Bernstein **"SLAVA! A POLITICAL OVERTURE FOR ORCHESTRA"**

Shostakovich **CELLO CONCERTO NO. 1 IN E-FLAT MAJOR**

*Allegretto*

*Moderato*

*Cadenza*

*Allegro con moto*

Leonard Elschenbroich

Intermission

Rimsky-Korsakov **"SCHEHERAZADE"**

*The Sea and Sindbad's Ship*

*(Largo e maestoso - Allegro non troppo)*

*The Tale of Prince Kalandar*

*(Lento - Allegro molto)*

*The Young Prince and the Princess*

*(Andantino quasi allegretto)*

*The Festival at Bagdad; The Sea; The Ship Goes to*

*Pieces on a Rock*

*(Allegro molto)*

Dennis Kim

Thursday, January 31, 2019 @ 8 p.m.  
Saturday, February 2, 2019 @ 8 p.m.

Segerstrom Center for the Arts  
Renée and Henry Segerstrom Concert Hall

The Thursday night performance has been generously  
sponsored by **Ellie and Mike Gordon.**

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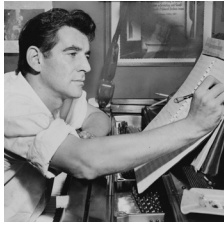
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This concert is being recorded for  
broadcast on Sunday, March 10, 2019,  
on Classical KUSC.

# PROGRAM NOTES

Leonard Bernstein

## "Slava! A Political Overture"



Bernstein composed *Slava!* in 1977 as a birthday tribute to his friend and colleague, Mstislav Rostropovich. The two became friends in the

post-World War II era, when they both used their fame and international standing to promote human rights and their music as a means of political expression. Bernstein was known for this brand of artistic activism throughout his career, but as citizens of the USSR, Rostropovich and his wife, soprano Galina Vishnevskaya, faced greater personal risks as they fought for democratic values. They eventually defected to the U.S. Though Bernstein's personal circumstances were far different, the beliefs he shared with Rostropovich prompted both men to speak out on behalf of Soviet Jewry and dissenters such as Aleksandr Solzhenitsyn and Andrei Sakharov.

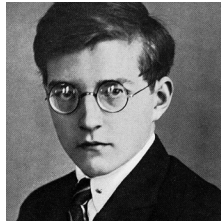
Listeners who know their Russian music or who aced their social studies courses will recognize the word "slava" as the Russian word for "glory" and as Rostropovich's nickname—indeed, as the common diminutive for names like Mstislav with the "slav" syllable. There is a traditional Russian folk melody for the word and this theme recurs in music by Russian composers and others—notably in Beethoven's second Razumovsky quartet. But it is most familiar to operagoers from the thrilling coronation

scene in Mussorgsky's *Boris Godunov*. Small wonder that Rostropovich, a political and musical hero who also happened to be the greatest cellist of the latter half of the 20th century, was called "Slava" by everyone who knew him.

Bernstein's commission for this work marked Rostropovich's first season as music director of the National Symphony Orchestra in 1977, and Slava himself conducted the premiere. The assignment called for a "rousing new overture," and for it Bernstein borrowed thematic materials from his political musical *1600 Pennsylvania Avenue*, which had been introduced in Philadelphia during America's bicentennial celebrations. Marked "fast and flamboyant," the overture opens with brass-heavy razzle-dazzle that modulates as if to quicken the pulse of a political crowd. In fact, a canon in 7/8 time merges with a parody of political oratory and eventually with a brief statement of the traditional Russian melody for the word "slava."

Dmitri Shostakovich

## Cello Concerto No. 1 in E-flat Major



Like many other Soviet and pre-Soviet composers, including Tchaikovsky and Prokofiev, Shostakovich was rigorously trained in piano

performance as well as composition. So it is not surprising that he produced two excellent piano concertos that are now standard-rep works; or that, at age 27, he was at the keyboard in Leningrad for the

premiere performance of his first piano concerto; or that his second is a tenderly evoked concerto that was a birthday gift to his son Maxim, who was an accomplished pianist in his own right. But we can only listen with astonishment at the fluency and confidence he demonstrates in his masterful Cello Concerto No. 1. Dating from 1959, this concerto is acknowledged as one of the most masterfully constructed and demanding showpieces in the cello repertory. In its passion for the instrument we can hear the depth of his friendship with Mstislav Rostropovich, for whom he wrote it.

Though Shostakovich's first symphony had established him as a rising star, Stalin's infamous denunciation of his style in 1936 put his life and his family at risk. From then on, the politics of the tyrannical Soviet regime shadowed every aspect of Shostakovich's life, his family and his music. Stalin's death in 1953 lessened the immediate threat to the composer's safety, but not the sense of oppression he faced as a composer under constant scrutiny by cultural watchdogs.

In 1959, Rostropovich was known as one of the busiest and most fearlessly outspoken musicians in the world. Composing for him allowed Shostakovich to express his solidarity with dissenters in music, but it did not afford him the traditional luxury of spending time with the musical dedicatee to work out musical details. Still, Rostropovich's boldness and technical mastery clearly inspired Shostakovich, who composed a concerto filled with famously difficult double-stops and other challenges. In Shostakovich's music there is a political subtext in every note and in this concerto's challenges he joins forces with the openly defiant Rostropovich to proclaim that "we can get through every difficulty."

### Leonard Bernstein

**Born:** 1918. Lawrence, Mass.

**Died:** 1990. New York, N.Y.

### "Slava! A Political Overture"

**Composed:** 1977

**World premiere:** Oct. 11, 1977, with Rostropovich conducting

**Most recent Pacific Symphony performance:** Feb. 1, 2015, with Carl St.Clair conducting

**Instrumentation:** 2 flutes, 1 piccolo, 2 oboes, 1 English horn, 2 clarinets, 1 e-flat clarinet, 1 bass clarinet, 2 bassoons, 1 contrabassoon, 4 horns, 3 trumpets, 3 trombones, 1 tuba, timpani, percussion, piano, soprano sax, electric guitar, and strings

**Estimated duration:** 4 minutes

### Dmitri Shostakovich

**Born:** 1906. St. Petersburg, Russia

**Died:** 1975. Moscow, Russia

### Cello Concerto No. 1 in E-flat major

**Composed:** 1959

**World premiere:** Oct. 4, 1959, with Rostropovich as soloist

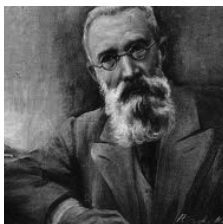
**Most recent Pacific Symphony performance:** March 27, 2006, with Carl St.Clair conducting

**Instrumentation:** 2 flutes (one doubling piccolo), 2 oboes, 2 clarinets, 2 bassoons (one doubling contrabassoon), 1 horn, timpani, celesta, strings, and solo cello

**Estimated duration:** 30 minutes

Nikolai Rimsky-Korsakov

## "Scheherazade"



Its exotic, piquant melodies evoke faraway lands. Its brilliantly colorful scoring and scintillating harmonies beguile the ear. And its spectacular

displays of orchestral virtuosity are undeniably thrilling.

*Scheherazade* opens with a brassy warning, ominous and loud, with a distinctive tang we can't quite place. The melody is spiced with chromaticism. East Asian? Arabian? Before we can be sure, this blaring statement is suddenly hushed, giving way to the ethereal voice of a lone violin. It is the voice of a woman, backed by harp chords that surround her like diaphanous veils. Of course, she is the beautiful Scheherazade, and in a matter of seconds she has transported us to a setting whose exoticism is beyond anything we could imagine without Rimsky's brilliance. The newlywed Scheherazade is beguiling her husband and us with vivid tales of sultans, princes and the voyager Sinbad known to us as *The Thousand and One Nights*.

The four movements of *Scheherazade* bear names based on incidents in the course of *The Arabian Nights*, but Rimsky's observations in his memoirs confirm that the musical passages correspond not to individual plot details, but to a general sense of the overall narrative, with the listener invited to visualize a more specific scenario. In the first movement, "The Sea and Sinbad's

Ship," we can easily supply it from the very beginning with two oppositional themes—the overbearing, brass-dominated announcement of Sultan Shahryar and Scheherazade's beautiful violin theme, introduced by a woodwind choir and tinged with melancholy before it blossoms into storytelling mode. Underlying both themes we can hear the ebbing, swelling sea.

In the second movement, "the tale of Prince Kalandar," Rimsky-Korsakov's version of an "oriental" melody migrates through the orchestra in alternation with *tutti* iterations played in unison. In this, as in all of the movements, brasses provide brightness and throw the textures and colors of other orchestral choirs into relief. A whirling theme by a solo clarinet captures the spinning motion of the Kalandar tribal dervishes.

But the many stories of the 1,001 Arabian nights are ultimately the story of a single romance, as Scheherazade's wisdom and charm prove even more important than her beauty in saving her life and redeeming the sultan from his bitterness—and in the suite's third movement we sense the gathering triumph of romance in the onrushing lyricism of "The Young Prince and The Young Princess." This plays out in deft contrapuntal melodies riposting between high and low strings, woodwinds and harp. This tapestry of themes culminates in a series of figures that are hushed, yet seem on the verge of bursting with tense energy.

The final movement, "The Festival at Baghdad," is the most episodic of all and the most climactic in its dynamics and scoring. Dance rhythms are spiced with tambourine and cymbal, then further emphasized with bass and snare drums as their momentum increases. We hear the gathering energy of Sinbad's sea-tossed ship until it is finally broken to

pieces. And we hear final reprises of both Scheherazade's and Sultan Shahryar's themes until they are finally resolved in the suite's finale—the sultan pacified, Scheherazade serenely triumphant.

To listen to this orchestral spectacle is to experience one of Western music's great feats of orchestration. The New Zealand-based musicologist Paul Serotsky calls Rimsky-Korsakov "... the Master Magician of orchestration, surpassing even Wagner and Berlioz. The music of Scheherazade, is like a magic carpet: it can transport you to another world."

Michael Clive is a cultural reporter living in the Litchfield Hills of Connecticut. He is program annotator for Pacific Symphony and Louisiana Philharmonic, and editor-in-chief for The Santa Fe Opera.

### THANK YOU TO OUR SPONSORS:

#### ELLIE AND MIKE GORDON

Pacific Symphony is deeply indebted to Ellie and Mike Gordon, who have been generous and loyal supporters of the Symphony for more than 20 years. The Gordons have endowed in perpetuity the Symphony's concertmaster chair, now occupied by Dennis Kim. Annually, they sponsor one of our classical concert weekends. Mike is a former chair of the Symphony board, and currently serves on the executive and finance committees. Ellie is an active member of Symphony 100, and has chaired three Symphony Galas. The Gordons have our most sincere gratitude!

### Nikolai Rimsky-Korsakov

**Born:** 1844. Tikhvin, Russia

**Died:** 1908. Lyubensk, Russia

### "Scheherazade"

**Composed:** 1888

**World premiere:** Oct. 28, 1888, conducted by Rimsky-Korsakov

**Most recent Pacific Symphony performance:** March 22, 2017, with Roger Kalia conducting

**Instrumentation:** 3 flutes (one doubling piccolo), 2 oboes (one doubling English horn), 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, 1 tuba, timpani, percussion, harp, and strings

**Estimated duration:** 42 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.





## LEONARD ELSCHENBROICH, CELLO

Described by the *New York Times* as “a musician of great technical prowess, intellectual curiosity and expressive depth,” Leonard Elschenbroich has established himself as one of the most charismatic cellists of his generation. His many awards include the 2009 Leonard Bernstein Award, Förderpreis Deutschlandfunk, Eugene Istomin Prize and a Borletti Buitoni Trust Award. He was accepted onto the BBC Radio 3 New Generation Artists scheme (2012), was named Artist-in-Residence of Deutschlandfunk (2014-15) and Artist-in-Residence at the Philharmonic Society Bremen from 2013–16.

Elschenbroich has worked with a number of eminent conductors including Semyon Bychkov, Christoph Eschenbach, Charles Dutoit, Manfred Honeck, Kirill Karabits, Dmitri Kitajenko, Andrew Litton, Juanjo Mena, Edward Gardner and Yan-Pascal Tortelier. He has performed with the London Philharmonic, Royal Philharmonic, WDR Symphony Orchestra, Konzerthaus Orchester Berlin, NDR Hanover, Dresden Staatskapelle, Bergen Philharmonic, Orchestre Philharmonique de Radio France, Swedish Radio

Symphony, Basel Symphony Orchestra, Borusan Istanbul Philharmonic, Royal Scottish National Orchestra, Stavanger Symphony, St. Petersburg Philharmonic Orchestra, Netherlands Philharmonic, Buenos Aires Philharmonic, Nagoya Philharmonic, Japan Philharmonic, New Zealand Symphony Orchestra, Tasmanian Symphony Orchestra, BBC Philharmonic, BBC Symphony, National Symphony Orchestra Washington, Minnesota Orchestra and Chicago Symphony Orchestra. He has made seven appearances at the BBC Proms.

As a recitalist, Elschenbroich has appeared at the Wigmore Hall, Auditorium du Louvre, Concertgebouw, Frick Collection, Ravinia Festival in Chicago and the Lucerne, Gstaad, Rheingau, Mecklenburg Vorpommern and Schleswig Holstein Festivals. Regular chamber music partners include Nicola Benedetti and Alexei Grynyuk.

A committed supporter of contemporary music, Elschenbroich has commissioned several new works from composers including Mark-Anthony Turnage, Luca Lombardi, Arlene Sierra and Suzanne Farrin. In April 2018,

he gave the world premiere of Mark Simpson's Cello Concerto with the BBC Philharmonic Orchestra, a work that has been especially written for him on a commission from the BBC. He recently gave the world premiere of Brian Elias' Cello Concerto at the BBC Proms and has also championed concertos by Gilbert Amy, Marc-Anthony Turnage, Peteris Vasks and Magnus Lindberg.

Elschenbroich's debut CD for Onyx Classics of Sonatas by Rachmaninoff and Shostakovich was released in 2013 and received 5-star reviews from the *Telegraph*, *Guardian* as well as Editor's Choice in *Gramophone*. Subsequent releases include Kabalevsky's Cello Concerto No. 2 with the Netherlands Philharmonic Orchestra/Litton, an homage to Schnittke and a CD of French repertoire including concertos by Dutilleux and Saint-Saëns, which received acclaim across the board with *Rondo Magazin* describing him as a “fascinating and grippingly expressive performer.” Future releases for Onyx include the complete Beethoven Sonatas.

In 2012, he became Artistic Mentor of the Orquesta Filarmónica de Bolivia, the country's first national orchestra, which he co-founded. His commitment to the orchestra sees him return to Bolivia on a regular basis to perform with the orchestra as well as leading educational projects in the area. Other highlights in South America have included appearances with the Buenos Aires Philharmonic, Belo Horizonte Orchestra and Medellin Philharmonic as well as recitals in Rio de Janeiro, Buenos Aires, Montevideo, Lima and Sao Paulo.

In 2017-18, he returned to the Bergen Philharmonic, BBC Scottish Symphony Orchestra, BBC National Orchestra of Wales, Royal Philharmonic Orchestra as well as returning twice to the BBC Philharmonic. Debut appearances include the Warsaw Philharmonic, Residentie Orkest, National Polish Radio Symphony and the Orquesta Sinfónica de Sevilla. Recital engagements take him to Spain, Germany and the UK and he tours North America with the Benedetti-Elschenbroich-Grynyuk Trio.

Born in 1985 in Frankfurt, Elschenbroich received a scholarship to study at the Yehudi Menuhin School in London at just 10 years old. He later studied with Frans Helmerson at the Cologne Music Academy.

He plays a cello made by Matteo Goffriller “Leonard Rose” (Venice, 1693), on private loan.



## 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, Associate 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 Shiao 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 Pryzgoda

\* 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.