

TCHAIKOVSKY'S "PATHÉTIQUE"

2019-20 HAL & JEANETTE SEGERSTROM FAMILY FOUNDATION CLASSICAL SERIES

Carl St. Clair, conductor
Dennis Kim, violin
Pacific Symphony

Williams

TRIBUTES! FOR SEIJI

Saint-Saëns

**INTRODUCTION & RONDO CAPRICCIOSO
FOR VIOLIN & ORCHESTRA**
Dennis Kim

Ravel

TZIGANE
Dennis Kim

Intermission

Tchaikovsky

**SYMPHONY NO. 6 IN B MINOR,
"PATHÉTIQUE"**
Adagio - Allegro non troppo
Allegro con grazia
Allegro molto vivace
Adagio lamentoso

The Thursday night concert has been generously sponsored
by **Ellie & Mike Gordon.**

Thursday, Oct. 17, 2019 @ 8 p.m.
Friday, Oct. 18, 2019 @ 8 p.m.
Saturday, Oct. 19, 2019 @ 8 p.m.

Segerstrom Center for the Arts
Renée and Henry Segerstrom Concert Hall

OFFICIAL HOTEL

AVENUE OF THE ARTS
COSTA MESA
—
TRIBUTE PORTFOLIO

OFFICIAL TV STATION

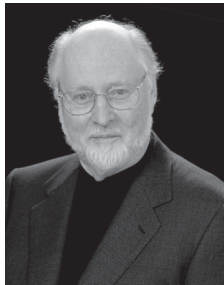
**PBS
SOCAL**

OFFICIAL MUSIC STATION

KUSC
CLASSICAL | fm 91.5

PROGRAM NOTES

John Williams: **Tributes! For Seiji**



John Williams belongs to America, but Boston can justly lay special claim to this most prolific and popular of living American composers. As a cradle of our nation's classical

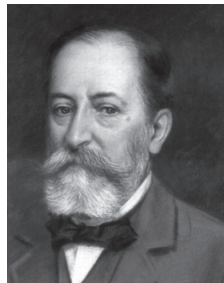
music, orchestral and conducting traditions, Boston is a historic link between Williams, Boston Symphony music emeritus Seiji Ozawa and our own Carl St.Clair, who studied conducting in Boston with Leonard Bernstein and came to Pacific Symphony thanks to Williams' influence. Williams, too, began his climb to prominence with the Boston Symphony and Boston Pops, and composed his tribute to the BSO's brilliant longtime music director in 1999.

In a career that spans five decades, John Williams has become one of America's most accomplished composers for film and the concert stage. He has served as music director and laureate conductor of the Boston Pops Orchestra, and he maintains thriving artistic relationships with many of the world's great orchestras, including the Boston Symphony Orchestra, the New York Philharmonic, the Chicago Symphony and the Los Angeles Philharmonic.

Williams's catalog includes two symphonies, and concertos for flute, violin, clarinet, viola, oboe and tuba. He also has filled commissions by several of the world's leading orchestras, including the New York Philharmonic,

the Boston Symphony, the Cleveland Orchestra, and the Chicago Symphony Orchestra. His *pieces d'occasion* for commemorative events include Liberty Fanfare, composed for the centennial rededication of the Statue of Liberty in 1986. His orchestral work *Soundings* was performed at the celebratory opening of Walt Disney Concert Hall in Los Angeles. In the world of sport, he has contributed musical themes for the 1984, 1988 and 1996 Summer Olympic Games, the 2002 Winter Olympic Games, and the 1987 International Summer Games of the Special Olympics. In 2006, Williams composed the theme for NBC's presentation of NFL Football.

Camille Saint-Saëns: **Introduction and Rondo Capriccioso**



Saint-Saëns was born into the great age of instrumental showmanship, when charismatic pianists and violinists created the template for today's rock stars, complete with riotous, blissed-out audiences. By the

time Paganini died, Saint-Saëns was five. He was well aware of the Paganini legend, and was already giving concerts of his own. Liszt, a magician of the keyboard who was 24 years Saint-Saëns' senior, was a longtime friend and mentor. Saint-Saëns was 28 when he created the Introduction and Rondo Capriccioso for a third superstar, the Spanish violinist Pablo de Sarasate. We can hear this cultural context in every bar of the work, which is a superbly constructed showcase for superstar violin playing. To call it a vehicle for virtuosity does not diminish the sheer joy of listening.

But the Rondo is, in fact, much more than that. Saint-Saëns originally intended it as the finale of his first violin concerto, and its structure—a tension-building, slow initial theme leading to dramatic and showy main theme—is beautifully detailed and concerto-ready. It also happens to meet the primary requirements of the musical caprice: a portentous introduction, a shift in tempo, a change of mood and a sense of emotional spontaneity, all couched in virtuoso playing.

The "introduction" section is slow and lyrical, with upward-arching arpeggios for the violin exposed against block chords in the orchestra. When the pace of the playing shifts for the first time, it's not tempo so much as the note values that change, from flowing to peppery solo playing against a thumping *andante* in the orchestra. Then, as the finish line comes into view, the tempo accelerates to *animato* and we hear the rousing finale for which Saint-Saëns has primed us, complete with fingerwork of dazzling rapidity.

Maurice Ravel: **Tzigane**



Spain exerted an irresistible pull on many French composers, who conflated Spanish culture—the heat, the sun, the light, the overt sensuality—with Romani and Magyar musical traditions

that fascinated composers from Haydn to Brahms. The "Gypsy violin" was the essence of this tradition, and its flamboyance was of special fascination to the great violinists and violin composers of the late 19th and early 20th centuries. This is where the

John Williams

Born: 1932. New York City, New York

Tributes! For Seiji

Composed: 1999

World premiere: April 22, 1999 by the Boston Symphony Orchestra, Seiji Ozawa conducting

Most recent Pacific Symphony performance: May 10, 2014, Carl St.Clair conducting

Instrumentation: 3 flutes including piccolo, 3 oboes including English horn, 3 clarinets including bass clarinet and e-flat clarinet, 3 bassoons including contrabassoon; 5 horns, 3 trumpets, 4 trombones, tuba; timpani; percussion; harp; piano; celesta; strings

Estimated duration: 10 minutes

Camille Saint-Saëns

Born: 1835. Paris, France

Born: 1921. Algiers, Algeria

Introduction & Rondo Capriccioso for Violin & Orchestra, Op. 28

Composed: 1863

World premiere: April 4, 1863

Most recent Pacific Symphony performance: Oct. 17, 1992, Daniel Hege conducting

Instrumentation: 2 flutes, 2 oboes, 2 clarinets, 2 bassoons; 2 horns, 2 trumpets; timpani; strings; solo violin

Estimated duration: 10 minutes

Spanish and Hungarian musical folkways irresistibly combine. *Tzigane* means Gypsy, as do the German *Zigeuner* and the Hungarian *Cigány*.

Tzigane belongs to this popular genre of violin solo. It incorporates Romani traditions of violin playing, characterized by passionate emotionalism, vigorous bowing, a willingness to let the strings growl and technical daring. A sense of proudly freewheeling improvisation prevails—we can imagine the fiddler almost dancing, eyes closed, hair flying. When we listen to Romani music, we intuitively know that it is not based on a written musical score, but rather on generations of tradition and the feelings of the moment. Yet Ravel creates this effect in a written score that is typically and dauntingly precise. This is the sound of unplanned, passionate expression we expect in a piece called *Tzigane*, but crafted to a level beyond our expectations.

Ravel composed *Tzigane* on commission from the Hungarian violinist Jelly d'Áranyi, the great-niece of legendary violinist Joseph Joachim. It is almost never performed as originally scored, for violin and piano with luthéal, a mechanical attachment for piano that has all but disappeared.

Pyotr Ilyich Tchaikovsky: Symphony No. 6 in B Minor, "Pathétique"



On the psychiatrist's couch, there is no such thing as luck or coincidence. Which begs the question: was it just an unfortunate twist of fate that Tchaikovsky drank

a glass of cholera-contaminated water five days after conducting the premiere of his Symphony No. 6? Was he unconsciously punishing himself for the sexual impulses that tormented him, perhaps even succumbing to an urge to die? Or did he, in fact, commit suicide via poison to conceal his alleged affair with the nephew of Duke Stenbock Thurmor?

The tide of speculation regarding Tchaikovsky's sense of shame as a motive for his possible suicide has abated in recent years; it is simply too hard to substantiate. But the drinking of tainted water by accident seems equally unlikely. After all, cholera was rife in Saint Petersburg in 1893, and citizens throughout the city were boiling their drinking water. It's hard to imagine Tchaikovsky, who always fretted and feared the worst, letting his guard down offhandedly. Tchaikovsky was acutely aware—perhaps unrealistically so—of his image, both as a composer whose reputation would survive him, and as a public figure in Russian society.

By 1892, when he was working on early sections of a sixth symphony in E-flat major, Tchaikovsky was one of the most famous composers in the world—a man whose fame redounded to the glory of his homeland, as he had hoped it would. But at age 53, his struggles with self-image and sexual identity were no closer to resolution. Musicologists' analyses of his agonized homosexual relationships are speculative, but it's difficult to escape some obvious conclusions about his conflicted relationship with his nephew Bob Davydov, with whom he was in love: Davydov's encouragement and understanding were indispensable to the self-doubting Tchaikovsky, but the younger man's very presence in the composer's life was a temptation and a reminder of feelings he was trying to suppress. How could he continue to craft a symphony that was planned to be highly programmatic, and

thus self-revealing?

At an impasse and feeling that his creative resources were spent, Tchaikovsky halted work on the E-flat major draft in December 1892—a decision that felt not like surrender, but liberation. Within two months he began an entirely new approach to his sixth symphony, and the ideas came pouring forth. He drafted its first section in only four days and could clearly imagine the rest. Six months later, his work on the symphony was complete. He wrote his nephew that its meaning would "remain a mystery—let them guess." Today we are still guessing.

The sound of this symphony gives us a sense of inchoate longing—somber, melancholy and yearning by turns. The ovation that greeted Tchaikovsky when he took the podium in October 1893 to lead the premiere performance was not matched once the symphony ended, when the audience was left to reflect on the secrets of this moody masterpiece. Today it is esteemed as one of Tchaikovsky's most eloquent expressions of disappointed hopes and the ache for personal fulfillment. The symphony's forte passages suggest the gravity of judgment rather than triumph, while the softer passages—which dwindle down to a Guinness-record-worthy marking of "pppppp"—communicate agonized introspection. These dynamics left Tchaikovsky's audience with a very different listening experience than they expected, and prompted the composer's brother Modest to propose "Pathétique" as a name for the symphony.

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.

Maurice Ravel

Born: 1875. Ciboure, France

Died: 1937. Paris, France

Tzigane

Composed: 1809-10

World premiere: Oct. 19, 1924, with Pierre Monteux conducting the Concertgebouw and Samuel Dushkin as soloist

Most recent Pacific Symphony performance: June 17, 2018, Carl St.Clair conducting

Instrumentation: 2 flutes including piccolo, 2 oboes, 2 clarinets, 2 bassoons; 2 horns, trumpet; percussion; harp; celesta; strings; solo violin

Estimated duration: 10 minutes

Pyotr Ilyich Tchaikovsky

Born: 1840. Votkinsk, Russia

Died: 1893. St. Peterburg, Russia

Symphony No. 6 in B Minor, "Pathétique"

Composed: 1893

World premiere: Oct. 28, 1893, with Tchaikovsky conducting

Most recent Pacific Symphony performance: March 15, 2015, Carl St.Clair conducting

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

Estimated duration: 48 minutes



DENNIS KIM

Dennis Kim is concertmaster of Pacific Symphony, performing his first concert in the position Sept. 8, 2018. A citizen of the world, Kim was born in Korea, raised in Canada and educated in the United States. He has spent more than a decade leading orchestras in the United States, Europe and Asia. Most recently, he was concertmaster of the Buffalo Philharmonic Orchestra in New York. He was first appointed concertmaster of the Tucson Symphony Orchestra at the age of 22. He then served as the youngest concertmaster in the history of the Hong Kong Philharmonic Orchestra, before going on to lead the Seoul Philharmonic Orchestra and the Tampere Philharmonic Orchestra in Finland.

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

Qatar Philharmonic Orchestra in their BBC Proms debut in 2014.

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

A dedicated teacher, Kim was recently on the faculty at the Royal Conservatory of Music in Toronto, Canada's PRISMA festival and the Interlochen Center for the Arts as Valade Concertmaster in the World Youth Symphony Orchestra summer program. He has also been on the faculty of the Hong Kong Academy of Performing Arts, Korean National University of the Arts, Yonsei University, Tampere Conservatory and the Bowdoin International Music Festival, Atlantic Music Festival and Suolahti International Music Festival. His

students have been accepted to the Curtis Institute of Music, Colburn School, Juilliard School, Peabody Conservatory and the Queen Elizabeth College of Music and play in orchestras around the world. A graduate of the Curtis Institute of Music and Yale School of Music, Kim's teachers include Jaime Laredo, Aaron Rosand, Peter Oundjian, Paul Kantor, Victor Danchenko and Yumi Ninomiya Scott.

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

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 25 years. The Gordons have endowed the Symphony's Concertmaster Chair in perpetuity, the chair is now held by Dennis Kim; and annually sponsor one of our classical concert weekends. Mike is a former Chairman 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!



CARL ST.CLAIR

The 2019-20 season marks Music Director Carl St. Clair's 30th 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, which was recently elevated to the status of a Tier 1 orchestra by the League of American Orchestras—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 sold-out Carnegie Hall debut, as the finale to the Carnegie's yearlong celebration of pre-eminent composer Philip Glass' 80th birthday, ending in a standing ovation, with *The New York Times* calling the Symphony "a major ensemble!" 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 ninth season in 2019-20 with Verdi's *Othello*, following the concert-opera productions of *Madame Butterfly*, *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. 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, China, Thailand, Malaysia, 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.

Carl St. Clair is a strong advocate of music education for all ages, and is internationally recognized for his distinguished career as a master teacher. He has been essential to the creation and implementation of the Symphony's education and community engagement programs including Pacific Symphony Youth Ensembles, Heartstrings, Sunday Matinées, OC Can You Play With Us?, *arts-X-press* and *Class Act*. In addition to his professional conducting career, St. Clair has worked with most major music schools across the country. In 2018, Chapman University President Danielle Struppa appointed St. Clair as a Presidential Fellow, working closely with the students of the College of the Performing Arts at Chapman University. St. Clair has been named "Distinguished Alumni in Residence" at the University of Texas Butler School of Music beginning 2019. And, for over over 25 years, he has had a continuing relationship with the USC Thornton School where is artistic leader and principal conductor of the USC Thornton orchestral program.



PACIFIC SYMPHONY

Pacific Symphony, led by Music Director Carl St. Clair for the last 30 years, has been the resident orchestra of the Renée and Henry Segerstrom Concert Hall for over a decade. Currently in its 41st season, the Symphony is the largest 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. Nine seasons ago, the Symphony launched the highly successful opera initiative, "Symphonic Voices," which continues in April 2020 with Verdi's *Otello*. 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

Associate Concertmaster

Jeanne Skrocki

Assistant Concertmaster

Nancy Coade Eldridge

Christine Frank

Kimiyo Takeya

Ayako Sugaya

Ann Shiau Tenney

Joanna Lee

Robert Schumitzky

Agnes Gottschewsky

Dana Freeman

Angel Liu

Julie Ahn

SECOND VIOLIN

Bridget Dolkas*

Elizabeth and John Stahr Chair

Jennise Hwang**

Yen Ping Lai

Yu-Tong Sharp

Ako Kojian

Ovsep Ketendjian

Linda Owen

Sooah Kim

MarlaJoy Weisshaar

Alice Miller-Wrate

Shelly Shi

Hanbyul Jang

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

Warren Hagerty

Catherine and James Emmi Chair

Kevin Plunkett**

John Acosta

Robert Vos

Lázló Mezö

Ian McKinnell

M. Andrew Honea

Jennifer Goss

Rudolph Stein

BASS

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**

Elyse Lauzon

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*

PERCUSSION

Robert A. Slack*

HARP

Mindy Ball*

Michelle Temple

LIBRARIAN

Brent Anderson

DIRECTOR OF PRODUCTION

Will Hunter

DIRECTOR OF MULTIMEDIA OPERATIONS

William Pruett

* Principal
** Assistant Principal
† On Leave

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

A COMMITMENT TO EXCELLENCE

by Jeanne Skrocki, Assistant Concertmaster



It was May, 1992, and I entered the labyrinth basement of our former concert hall to warm up for my audition for Pacific Symphony. I was grateful for the signs directing me to the green room, the warm-up spaces and the room that we would randomly draw our numbers to determine the order in which we would audition. It was 8 a.m. and auditions were going to begin at 9 a.m. Little did I know what lay in store for me, both on that day and for the next 28 years!

Over the next hours, candidates played multiple preliminary rounds and were either thanked and sent home or invited to participate in the final rounds beginning later in the evening. This was the last audition in which the final rounds did not have a “screen,” so the committee and the candidate were free to interact and not hidden from each other. In the last finals round of the day, I walked in at around 10:30 p.m. to offer more excerpts from the standard orchestral repertoire. I was tired. The committee was tired. It had been a very long day for all. The committee asked to hear a particularly difficult excerpt from Schumann’s Symphony No. 2 one more time. My brain was foggy and my fingers felt like jelly, but I focused and gathered my courage and began. It was not going well—by the end of the first line of music my heart fell and I knew that I would likely not be offered a job in this orchestra.

Just then, Carl St.Clair stopped me and asked if I would like to begin again. I clearly remember having two, simultaneous thoughts—the first was something like, “Oh, yes, would I ever like to have another

try at this, wow it really was that awful, I hope that I can manage to do better the second time!” The second thought was extreme gratefulness at being given another shot at it and wild appreciation that Maestro St.Clair recognized that this demonstration was not congruent with the rest of my playing that day. It was clear to me that he understood the lateness and the fatigue and was trying to give me the opportunity to perform with excellence, in spite of the difficult circumstances. When they called the names of the winning candidates, mine was one of them.

Why do I begin with this story? That audition was my first introduction to Carl St.Clair, and my perception of his motivation that day was that excellence matters, excellence should be given a chance and excellence is achievable even under difficult circumstances. In the 28 years that I have been in Pacific Symphony, I have seen this quality of his manifested in so many different ways.

My first rehearsal with Pacific Symphony was in a classroom at Santa Ana High School. You can imagine that the acoustics were not the best, and we struggled to find any balance or nuance of sound. We had a limited season of Classics concerts and a small Pops and Family concert series. Even in these humble beginnings, Carl gave 100%. He was not one to make excuses or blame the surroundings or circumstances. He was determined to produce the most excellent performance possible, and would persevere with whatever level of detail was necessary for that result. Of course,

now we perform in a beautiful state-of-the-art concert hall as a result of his vision and his desire to serve the musicians and the community with excellence.

It would take too much space to list all of the innovative and creative programs that Maestro St.Clair has been responsible for (please do read the “History of Pacific Symphony” for the amazing list!) but there are a few that are especially meaningful to me. Our tours to Europe (2006) and China (2018) and our Carnegie Hall debut (2018). The Café Ludwig chamber music series and the interesting and educational Sunday afternoon matinees. The community programs that are serving and engaging such important groups—arts X-press, Heartstrings and Strings for Generations, just to name a few. And, of course, the “Symphonic Voices” opera initiative. These are but a handful of the ways that Pacific Symphony is bringing music and impacting our communities for good and they are a direct result of Carl’s commitment to excellence and his leadership.

I would be remiss in my tribute to Carl St.Clair if I did not mention his appreciation and respect for the musicians that he shares the stage with. In my 28 years with the orchestra I have never seen him speak, or give a presentation, or accept an award without humbly acknowledging and giving credit to the musicians of Pacific Symphony for their artistry, musicianship and excellence.

I feel incredibly blessed to have been part of Carl’s vision and commitment to excellence for the past 28 years. Our musician “family” has been through many things together, from joyous to sorrowful and all the many emotions in between. Through it all, Carl has continued to always strive for the best, the highest and the most excellent. Fueled by the honest outpouring of his heart, the music that Pacific Symphony makes and offers to you is a testament of Carl St.Clair’s vision, his personal desire to positively impact others with the power, beauty and healing qualities of music, and his inextinguishable commitment to excellence. We are so very grateful.

Congratulations, Carl, on your 30th anniversary season with Pacific Symphony!