

A MESSAGE FROM CARL ST.CLAIR



Welcome! You cannot imagine the enormous pleasure it gives me to write that word and to finally be welcoming you back. This joyous reunion is definitely a moment of jubilation. We are all

so grateful to return to our musical home, the Renée and Henry Segerstrom Concert Hall, which celebrates its 15th anniversary this year. After months of anticipating a return to live performances, I am pleased to be conducting your Pacific Symphony to open the 2021-22 season. For me, nothing can match the feeling of sharing the gift of live music with all of you.

We are delighted that you are joining us for the opening weekend of what promises to be a memorable season of exciting performances and engaging guest artists. In effect, we've taken the programming from the canceled 2020-21 season and transplanted it to the current season. You're going to see almost everything you had been promised. We've shuffled some soloists and repertoire around, but it's basically the same season we had planned for last year.

I enjoy welcoming people back with a work that they've never heard before. The season opens with *Tower Ascending* by Wayne Oquin, an American composer we've commissioned before. It's a tremendous piece that features virtuosic playing from several of our principal players, solo trumpet, solo flute and solo clarinet. Emanuel Ax is a consummate artist and one of the most profound pianists I've had the opportunity to know and to work with. And he's rarely been with us: just one other time in my 32 years as music director. So, naturally, we're just ecstatic to welcome him back to perform with us. Having him do a Mozart piano concerto will be pure virtuosity and in such a classic, elegant way. It complements the opening work as well as the deep romanticism of Tchaikovsky Symphony No. 5.

As you may remember, the 2019-20 concert season was interrupted. It marked my 30th season as music director as well as the 250th anniversary of Beethoven's birth. For the current season, we are presenting some of the musical experiences from that season, such as the Beethoven "Immersion Weekend" with Alexander Rasumovsky playing all five piano concertos. There will be Verdi's *Otello* with Carl Tanner, who is the reigning *Otello* right now. He's paired

with Kelebogile Besong, who was our phenomenal Aida several seasons ago. Stage Director Robert Neu will be working his magic again, as he always does. Also from that season will be *All the World's a Stage*, a work I commissioned from Frank Ticheli, who was our Composer-in-Residence from 1991 to 1998. I wanted him to write a piece for the orchestra, me, and the audience to perform together. It's a chance for the entire Pacific Symphony family to make music together.

One highlight this season that is very close to my heart is *The Mozart Project*, a special collaboration between South Coast Repertory and Pacific Symphony that features the Pacific Chorale (Robert Istad, artistic director). The presentation will bring Wolfgang to life for an all-Mozart evening with SCR Artistic Director David Ivers portraying Mozart's greatest rival, Antonio Salieri.

We can't wait to share these and so many more musical experiences with you in the coming months! And this return to live music wouldn't be possible without the dedication and generosity of our donors, who have loyally lent their support through these long months, as well as our steadfast subscribers and ticket-buyers. Have a wonderful evening tonight. And we hope to see you often throughout the season!



MESSAGE FROM JOHN EVANS AND JOHN FORSYTE



It is our honor to welcome you back to live performances of your Pacific Symphony, the Hal and Jeanette Segerstrom Family Classical Series and the 43rd season. The musicians of the Symphony and Carl have been anticipating these concerts for many months and have shared with me their cathartic feelings about having missed the communal power of live music. On behalf of the musicians, Music Director Carl St.Clair, the board and staff, please accept our gratitude for supporting the Symphony through a truly challenging period. Many of you donated tickets, made gifts to the annual fund campaign or renewed your subscription simply out of faith and belief that your Pacific Symphony would continue to thrive.



We look forward with great excitement to the 2021-22 Hal and Jeanette Segerstrom Family Foundation Classical series, and we thank the Segerstrom family for the many years of leadership support of our flagship series. The Classical Series offers you a season-long journey of discovery and includes brilliant interpretive artists like pianist Emanuel Ax, the staging of *Otello*, *The Mozart Project* partnership with South Coast Repertory and major new works of music from Sir James MacMillan and Frank Ticheli. These are ambitious and inspiring projects that you expect from Carl St.Clair and the orchestra. We thank our season ticket holders for their dedicated listening and cheers of support!

Given the Symphony's 18-month absence from performing for you live, we would like to share a short update with you on the well-being of your orchestra.

No single event has impacted the arts throughout the world like the pandemic, and Pacific Symphony is no exception. However, we persevered. Despite the unprecedented cancellation or postponement of over 150 concerts and over a thousand education events from March until the end of June, your Pacific Symphony transformed itself to maintain its passionate commitment to Orange County. We decided that first and foremost we had to bring music to all of you and do so at no cost.

As a result, the Symphony began a series of free online weekly musician gatherings to bring joy and hope to you, our beloved community members. In total, *thousands of hours* of digital content were provided and viewed in all of Orange

County's communities, fifty countries, and by hundreds of thousands of people.

The Symphony also responded by creating virtual programming to replace live in-person music lessons and activities of key education and community engagement programs, including well over 1,000 hours of lessons for children at the Boys and Girls Club of Santa Ana and in elementary schools throughout the Orange County.

The cancellation of concerts, on-site music activities and school programs have placed serious financial strains on the organization which is estimated at \$10 million lost in ticket revenue and philanthropic gifts. The only way we survived with this incredible loss of ticket revenue and fees was through contributions by donors to the annual fund campaign as well as important subsidies from State and Federal agencies.

Indeed, our incredible board of directors and many other major donors stepped up to help assure continuity of the organization and avoid the draconian reductions that major cultural organizations experienced throughout the country. We are also grateful that many smaller donations were received, and this outpouring generates great optimism in all of us knowing that we have your support and that we can find ways to flourish in a time of such great difficulty. Lastly, we want to thank you for your patience as we undertake safety protocols that are designed to keep you safe and healthy when we gather indoors. We truly hope that you enjoy this season, reconnect with friends, and enjoy the performances of great works of music.

Live music
is back!

EMANUEL AX PLAYS MOZART

2021-22 HAL & JEANETTE SEGERSTROM FAMILY FOUNDATION CLASSICAL SERIES

Carl St. Clair, conductor
Emanuel Ax, piano
Pacific Symphony

WAYNE OQUIN **TOWER ASCENDING**
Symphonic World Premiere

MOZART **PIANO CONCERTO NO. 17 IN G MAJOR,
K. 453**
Allegro
Andante
Allegretto
Emanuel Ax

INTERMISSION

TCHAIKOVSKY **SYMPHONY NO. 5 IN E MINOR, OP. 64**
Andante - Allegro con anima
Andante cantabile con alcuna licenza
Valse: Allegro moderato
Finale: Andante maestoso - Allegro vivace

Preview Talk with Dr. Jacob Sustaita @ 7 p.m.

Thursday, Sept. 30, 2021 @ 8 p.m.

Friday, Oct. 1, 2021 @ 8 p.m.

Saturday, Oct. 2, 2021 @ 8 p.m.

Segerstrom Center for the Arts
Renée and Henry Segerstrom Concert Hall

The piano performance by Emanuel Ax
is generously sponsored by
The Michelle F. Rohé Fund.

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PROGRAM NOTES

Wayne Oquin: ***Tower Ascending*** (Symphonic World Premiere)

With premieres on five continents, in 21 countries and in 45 states, Wayne Oquin is among today's most performed American composers. A native of Houston, Texas, Oquin's music has been commissioned and programmed by The Danish National Symphony, The Munich Philharmonic, Pacific Symphony and Philadelphia Orchestra, as well as by The King's Singers, pianist Marc-André Hamelin and Grammy Award-winning organist Paul Jacobs.

Upon completing his Doctorate of Musical Arts in 2008, The Juilliard School awarded Oquin its coveted Richard F. French Prize for best dissertation and appointed him to its faculty where he teaches music theory, graduate studies and serves as Chair of Musicianship.

Oquin composed the haunting *Tower Ascending* in 2009 for wind ensemble with

clarinet solo, imbuing it with poetic, singing lines that gather strength as they rise, culminating in the constructive dither of human creativity in an urban setting. It is literally about construction, and Oquin's music makes building our architectural environment an affirmation of all human creativity. In his compositional note for the work, Oquin notes:

Tower Ascending...is my own depiction of an ongoing aspect of urban city life: the construction of modern skyscrapers. The music's structure, development, and gradual assimilation of materials are best described as cumulative. Just as skyscrapers are built laying stone upon stone, floor upon floor, so, too, is this music constructed from the bottom up: measure upon measure, phrase upon phrase, rhythm upon rhythm. This ascension is gradual and permeates many dimensions of the music: register (low to high), dynamics (soft to loud), and tempo (slow to fast).

Living on New York's Upper West Side, I witness firsthand this construction

process on a daily basis. Although any skyscraper represents this idea perhaps the one that stood out for me during the composing of this piece is the Freedom Tower. It goes beyond architectural marvel to symbolize the resolve of the American spirit.

This eight-minute composition is divided into two equal parts: four minutes of slow music, four minutes of fast. Each of the two sections culminates in a dramatic offstage clarinet solo, the clarinet both summarizing and commenting on the music that has come immediately before, stating the material in its most concise form.

When Pacific Symphony's Music Director Carl St. Clair suggested to Oquin that he arrange his 2009 chamber version of *Tower Ascending* for full orchestra, it was a tribute that neither musician took lightly, but the result is a resounding success that—like the music itself—builds something new and reaches upward.

Wolfgang Amadeus Mozart: **Piano Concerto No. 17 in G Major, K. 453**



The most salient and interesting fact about Mozart's Piano Concerto No. 17—and the most charming, at that!—is its nickname, the “starling concerto,” an homage to

the composer's pet starling. The concerto's celebrated last movement is said to be based on the tuneful whistling of Mozart's avian pet. Possible? Well, we know that Mozart purchased a starling on May 27, 1784, less than three weeks before his pupil Barbara Ployer first played this concerto at the house of her uncle, who was Salzburg's agent at the imperial court in Vienna. We also know that Mozart adored the bird and made much of its musical abilities. But many analyses conclude that the starling mimicked Mozart's invented melody, rather than the other way around.

When your intrepid annotator consulted an ornithologist on this subject, she confirmed that the species of starling owned by Mozart, *sturnus vulgaris*, is a virtual genius of mimicry, with a facility far exceeding that of the more colorful parrot. Mozart is said to have exclaimed “Das war schön!” (That was nice!) while listening to the beloved bird while working on this concerto, but it seems likely that he was admiring its rendition of his own melodies.

1784 was a year of furious activity for Mozart. It included the composition of his Piano Concerto No. 17 and four others, all masterpieces. He had transferred from provincial Salzburg to cosmopolitan Vienna three years earlier and was steadily building his career there. Even in Vienna, Mozart was still subject to petty (and not-so-petty) politics. But when father Leopold visited him there, his letters to his sister Nannerl show the composer was ensconced in the musical life of the city and in his own household, having married his beloved Constance. Mozart may have been at pains to show his father an image of prosperous maturity, but he could never have planned the whirlwind of activity that the proud Leopold reported

to Nannerl: “Since my arrival, your brother's fortepiano has been taken at least a dozen times from the house to the theater or to some other house,” Leopold wrote her. This hectic succession of performances gave Leopold the chance to hear a number of the great concertos his son had composed in 1784. “I had the great pleasure of hearing all the interplay of the instruments so clearly that for sheer delight tears came to my eyes. When your brother left the stage, the emperor tipped his hat and called out ‘Bravo, Mozart!’...”

Aside from father Leopold's understandable pride in his son's musical achievements, the letter to Nannerl reflects the fundamental reality of piano concertos for Mozart (and for Beethoven after him): they were showpieces designed to display skill in composition and performance. Dramatic flair was a plus on both counts, and perhaps for this reason, Mozart's 1784 concertos generally open with emphatic,

military-sounding introductions. The 17th, however, does not follow this pattern; it opens in a relaxed manner, and as its first movement unfolds, its development has a natural, discursive quality. In fact, Mozart includes some features—an emphatic use of the woodwinds and some adventurous, meandering modulations—that sound natural in his hands, but were actually quite unusual for the time. In the central movement, the strength of the woodwinds continues in an even more unexpected way, with the conventionally dominant string section abruptly withdrawing shortly after the orchestral discourse begins. The concerto's finale, too, is unusual—built not on a conventional rondo, but rather around five variations on a theme, followed by an energetic presto. Mozart may have had the success of this movement in mind when he composed the equally unusual central movement of his next concerto; it also takes the form of a theme and five variations, eventually arriving at a highly elaborated coda.

Wayne Quin

Born: 1977. Houston, Tx.

Tower Ascending

Composed: 2008–2009

Instrumentation: three flutes including piccolo, three oboes including English horn, four clarinets including bass clarinet, three bassoons including contrabassoon, four French horns, three trumpets, three trombones, one tuba, timpani, percussion, harp, piano, and strings

Estimated duration: 9 minutes

Wolfgang Amadeus Mozart

Born: 1756. Salzburg, Austria

Died: 1791. Vienna, Austria

Piano Concerto No. 17

Composed: April 1784

World Premiere: June 13, 1784

Most recent Pacific Symphony performance: May 20, 2017 with Carl St. Clair conducting

Instrumentation: one flute, two oboes, two bassoons, two French horns, and strings and solo piano

Estimated duration: 30 minutes

Pyotr Ilyich Tchaikovsky

Born: 1840. Votkinsk, Russia

Died: 1893. St. Petersburg, Russia

Symphony No. 5

Composed: May–August 1888

World Premiere: November 17, 1888 at the Mariinsky Theatre in St. Petersburg with Tchaikovsky conducting

Instrumentation: three flutes including piccolo, two oboes, two clarinets, two bassoons, four French horns, two trumpets, three trombones, one tuba, timpani, and strings

Estimated duration: 50 minutes

Pyotr Ilyich Tchaikovsky:
Symphony No. 5

Tchaikovsky was mindful of his image as a composer whose reputation would survive him and as a public figure in Russian society. He also felt that Beethoven had elevated the symphony to a form reserved for big, philosophical ideas expressed in a dramatic arc. Before writing his fourth symphony, which preceded the fifth by more than a decade, he had been impressed with the musical representations of fate that he had heard in Beethoven's Symphony No. 5 and Bizet's *Carmen*, and he made his own fourth symphony an account of a fateful struggle for his own destiny and his yearning to live a life of mature respectability. Progress on it was agonizing, and he found it difficult to resolve. But fate was a theme he would return to in his fifth symphony and in the sixth, his last.

Tchaikovsky began work on his Symphony No. 5 in May of 1888. He had just returned to Russia after an extensive and highly successful European tour,

and moved into a new house in the town of Frolovskoye after visiting the larger city of Tbilisi. Musicologists note that he encountered difficulties in the symphony's composition at first, but later gained momentum; it seems likely that any obstacles would have been consistent with moving back to Russia and into a new house after his extended absence. These days we might say he was "getting his seat adjusted."

Few symphonies are more unabashedly dramatic than this one. It is a "blowfest"—a term your intrepid annotator first encountered in the late 1980s in Baltimore, while teaching at the Peabody Conservatory. It was more respectful than it sounded, and was lovingly applied to Tchaikovsky's Symphony No. 5. When orchestral musicians call this symphony a blowfest, they mean that it gives all the players in the pit—not just the brass and woodwind players, who literally blow into their instruments—a chance to play loud, long and hard in passages with high stakes. In Tchaikovsky's Fifth, any choir in the orchestra can sound heroic. In a good performance, they all do... most especially the brasses.

In the symphony's first movement, which moves from an andante to an allegro pace, the "fate" theme comes at us with almost assaultive intensity and a sound that somehow combines funereal gravity with suspense about what might come next. The symphony progresses from this somber opening through an andante second movement that is full of Tchaikovsky's poetic melancholia. But there is also a feeling of emotional instability here, as though the sadness we have heard so far, for all its brilliance, need not inevitably prevail. Movement three, dominated by three waltzes, allows us further opportunity to relax, breathe and contemplate the emotional journey on which Tchaikovsky is taking us. When we reach the final movement, it is clear that the music is reaching for resolution. Are you convinced by this expression of triumph? Once it comes, it has taken us from the symphony's ominous opening in E minor to E major.

Like most listeners, I can only imagine the pleasures of playing Tchaikovsky's Fifth. But surely it is almost as much fun to hear. Whether it ranks among the canon's great symphonies is for each listener to decide. But according to critical orthodoxy, the one element that has been openly doubted—indeed, seems always to be in question when Tchaikovsky's compositions are scrutinized—is its authenticity of emotion. Throughout the Fifth we hear Tchaikovsky earnestly seeking to probe feelings of profundity and depth, especially in its outer movements. Whether or not we are persuaded, there seems little doubt of Tchaikovsky's sincerity of feeling. Among the many doubts that tormented him were those raised by critical opinion; he seems to have been so credulous and insecure that he believed his harshest critics and declared the symphony a failure. Modern audiences and musicians have overruled him and his critics, making Tchaikovsky's Symphony No. 5 one of his most popular works.



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.



EMANUEL AX

Born in modern day Lvov, Poland, Emanuel Ax moved to Winnipeg, Canada, with his family when he was a young boy. He made his New York debut in the Young Concert Artists Series, and in 1974 won the first Arthur Rubinstein International Piano Competition in Tel Aviv. In 1975 he won the Michaels Award of Young Concert Artists, followed four years later by the Avery Fisher Prize.

Highlights of the 2019/20 season included a European summer festivals tour with the Vienna Philharmonic and long-time collaborative partner Bernard Haitink, an Asian tour with the London Symphony and Sir Simon Rattle and three concerts with regular partners Leonidas Kavakos and Yo-Yo Ma at Carnegie Hall in March 2020.

Additional recitals and orchestral appearances last spring were postponed due to Covid-19 and like many artists around the world, Emanuel Ax responded to these unprecedented circumstances creatively. He hosted "The Legacy of

Great Pianists," part of the online "Live with Carnegie Hall," highlighting legendary pianists who have performed at Carnegie Hall. Last September, he joined cellist Yo-Yo Ma in a series of surprise pop-up concerts for essential workers in multiple venues throughout the Berkshires community. With the resumption of concert activity this summer he appeared in the reopening weekend of Tanglewood, both with the Boston Symphony and in a Beethoven trio program with partners Leonidas Kavakos and Yo-Yo Ma. Concerts with the Colorado, Pacific, Cincinnati and Houston symphonies as well as Minnesota, Los Angeles, New York, Philadelphia and Cleveland orchestras follow throughout the 21/22 season.

Emanuel Ax has been a Sony Classical exclusive recording artist since 1987, his most recent being Brahms Trios with Yo-Yo Ma and Leonidas Kavakos. He has received GRAMMY® Awards for the second and third volumes of his cycle of Haydn's piano sonatas. He has also made a series of Grammy-winning recordings with cellist

Yo-Yo Ma of the Beethoven and Brahms sonatas for cello and piano. In the 2004-05 season Emanuel Ax contributed to an International EMMY® Award-Winning BBC documentary commemorating the Holocaust that aired on the 60th anniversary of the liberation of Auschwitz. In 2013, Mr. Ax's recording Variations received the Echo Klassik Award for Solo Recording of the Year (19th Century Music/Piano).

Emanuel Ax is a Fellow of the American Academy of Arts and Sciences and holds honorary doctorates of music from Skidmore College, New England Conservatory of Music, Yale University and Columbia University.



CARL ST.CLAIR

The 2021-22 season marks Music Director Carl St.Clair's 32nd 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 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 has included 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 John Wineglass' *Alone Together* (2021) 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, 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 Matinéés, 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 25 years, he has had a continuing relationship with the USC Thornton School where he is artistic leader and principal conductor of the orchestral program.



PACIFIC SYMPHONY

Pacific Symphony, led by Music Director Carl St.Clair for the last 32 years, has been the resident orchestra of the Renée and Henry Segerstrom Concert Hall since 2006. Currently in its 43rd 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 matinée 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, John Wineglass 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

Jacob Sustaita • Assistant 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; Arlene and Seymour Grubman Chair

Christine Frank

Kimiyō Takeya

Ayako Sugaya⁺

Ann Shiao Tenney⁺

Joanna Lee

Robert Schumitzky

Agnes Gottschewski

Dana Freeman

Julie Ahn

SECOND VIOLIN

Bridget Dolkas^{**}

Elizabeth and John Stahr Chair

Jennise Hwang^{**}

Yen Ping Lai

Yu-Tong Sharp

Ako Kojian⁺

Linda Owen

Sooah Kim

MarlaJoy Weisshaar

Alice Miller-Wrate

Shelly Shi⁺

Hanbyul Jang

VIOLA

Meredith Crawford^{*}

Catherine and James Emmi Chair

Carolyn Riley⁺

John Acevedo⁺

Adam Neeley

Joshua Newburger⁺

Julia Staudhammer

Joseph Wen-Xiang Zhang⁺

Cheryl Gates

Margaret Henken

CELLO

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Kevin Plunkett^{***}

John Acosta

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Lázló Mezö

Ian McKinnell

M. Andrew Honea

Jennifer Goss⁺

Rudolph Stein

BASS

Michael Franz^{*}

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Christian Kollgaard

David Parmeter

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^{*}

Ruth Ann and John Evans Chair

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

The Sungaila Family Chair

DIRECTOR OF ORCHESTRA PERSONNEL

Craig Hahn

LIBRARIAN

Alison Spaeth

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.