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presents

PACIFIC SYMPHONY'S SUMMER FESTIVAL 2014

AT VERIZON WIRELESS AMPHITHEATER



Gershwin Greats

The concert begins at 7:30 p.m.

CARL ST. CLAIR • CONDUCTOR | **JEFFREY BIEGEL** • PIANO

ANGELA BROWN • SOPRANO | **KEVIN DEAS** • BASS

THE CARVER COSSEY SINGERS — **CARVER COSSEY** • MUSIC DIRECTOR

All music composed by George Gershwin (1898-1937)

Overture to Strike Up the Band

Arr. Don Rose

An American in Paris

Rhapsody in Blue

Jeffrey Biegel

INTERMISSION

Porgy and Bess (Concert Version)

Introduction

Summertime

Angela Brown

A Woman is a Sometime Thing

Kevin Deas, The Carver Cossey Singers

Where is Brudder Robbins (Gone-Gone-Gone)

The Carver Cossey Singers

My Man's Gone Now

Angela Brown

The Promise' Lan'

Angela Brown, The Carver Cossey Singers

I Got Plenty of Nuttin'

Kevin Deas

Bess You is My Woman Now

Angela Brown, Kevin Deas

Oh, I Can't Sit Down

The Carver Cossey Singers

It Ain't Necessarily So

Kevin Deas, The Carver Cossey Singers

O'Lawd I'm On My Way

Angela Brown, Kevin Deas,

The Carver Cossey Singers

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George and Ira Gershwin

Background: George and Ira Gershwin

It's not always easy to draw the line between America's classical and popular music traditions. But in the case of George and Ira Gershwin, that line disappears. Born two years apart, they possessed the ideal combination of talent and temperament to become one of the greatest songwriting duos in history—a team whose success on Tin Pan Alley and Broadway made them synonymous with the sounds and style of the Jazz Age. Yet George is also acknowledged as one of the seminal talents in America's classical heritage.

Ira and George were born in 1896 and 1898 respectively, just a few years after their parents, Russian Jews, arrived in New York from St. Petersburg. The Yiddish music they heard at home brought together stylistic elements from all over the world and combined in both boys with a voracious appetite for American culture. From the very beginning, it was music for George and verse for Ira, who distinguished himself in writing light poetry as a student at City College. George was no student, but—to his family's astonishment—had secretly learned to play the piano, acquiring what could only be called mad skills today.

George left high school in 1914 to become a “plugger” in Tin Pan Alley, demonstrating songs to potential buyers at Remick's, a music publisher. He heard all kinds of music, and there was no style that failed to excite his ear: African American folk music, jazz, Yiddish songs and the Jewish cantorial tradition, European classical music. After three years in Tin Pan Alley he had published the first song of his own: “When You Want ‘Em, You Can't Get ‘Em; When You Have ‘Em, You Don't Want ‘Em.” It hardly caused a stir, but did pave the way for “Swanee,” his first mega-hit, published when he was just 21.

With lyrics by Irving Caesar, Al Jolson's recording of “Swanee” sold hundreds of thousands of records. But Ira's first collaboration with George was even earlier, in 1918: a song called “The Real American Folk Song” for the show *Ladies First*. Ira was working as the desk attendant in a Turkish bath at the time and adopted the pen name Arthur Francis (combining the names of their brother Arthur and sister Francis) to avoid trading on George's new fame. But in 1924 he dropped the pseudonym and began the collaboration in earnest; from then on, George worked almost exclusively with Ira as his lyricist. Their first joint hit, *Lady, Be Good*, was created for Fred and Adele Astaire. More than 20 scores for Broadway and Hollywood followed, including *Oh, Kay!* for the musical legend Gertrude Lawrence; two versions of *Strike Up the Band* (1927 and 1930); *Girl Crazy*, which introduced Ethel Merman to Broadway (1930); *Shall We Dance*, for Fred Astaire and Ginger Rogers (1937); and, of course, *Porgy and Bess* (1935).

Today the Gershwins' presence in American song is stronger than ever, 95 years after “Swanee” hit the big time. Gershwin musicals are a permanent fixture on Broadway and in concert halls. The resurgence of interest in *Porgy and Bess* continues with revivals at opera companies in the U.S. and elsewhere, along with the recent adaptation *The Gershwins' Porgy and Bess* by Suzan Lori-Parks.

Strike Up the Band

Instrumentation: 2 flutes, piccolo, 2 oboes, English horn, 2 clarinets, bass clarinet, 2 bassoons, contrabassoon, 4 horns, 3 trumpets, 2 trombones, bass trombone, tuba, timpani, 4 percussion, harp, piano, strings
Performance time: 7 minutes

Yes, let's! “Strike Up the Band” is the rousing title song from George and Ira's 1927 musical, based on an original book by George S. Kaufman revised by Morrie Ryskind. The plot is typically contrived and nonsensical, originally centering on the cheese tycoon Horace J. Fletcher and his attempts to control the market by pressuring the U.S. government to declare war on Switzerland. In keeping with this bizarre plot twist, the song's rhythm is a brisk march, but hardly martial. Ryskind's revisions switched the focus from cheese to chocolate and softened the political element of the show, allowing the satirical war theme to recede into a dream sequence. But he wisely retained the crew of excellent musicians who happened to be working for Fletcher — providing the opportunity for great songs like “Strike Up the Band.”

An American in Paris

Instrumentation: 3 flutes (third doubling on piccolo), 2 oboes, English horn, 2 clarinets, bass clarinet, 2 bassoons, 4 horns, 3 trumpets, 2 trombones, bass trombone, tuba, timpani, 4 percussion, celesta, alto saxophone, tenor saxophone, baritone saxophone, strings
Performance time: 16 minutes

Gershwin composed *An American in Paris* in 1928, three years after the landmark *Rhapsody in Blue*, on commission from the New York Philharmonic. Though it may not sound daring to us today, he described it in a 1928 issue of *Musical America* as “the most modern music I have ever attempted.” Its modernity lies not so much in Gershwin's melodic and harmonic explorations, which are—as always—fearlessly inventive, but in the freely episodic structure. While Gershwin's songs tend to combine adventurous melodies and harmonies with strictly traditional construction, this work, which he described as “really a rhapsodic ballet,” goes wherever the musical ideas lead it. It rewards our listening with a vivid account of street life in one of the world's great cities, from the romance of sidewalk cafés to the tumult of traffic jams.



In his own program note for the ballet, Gershwin notes that “The opening gay section is followed by a rich blues with a strong rhythmic undercurrent. Our American... perhaps after strolling into a café and having a couple of drinks, has succumbed to a spasm of homesickness. The harmony here is both more intense and simpler than in the preceding pages. This blues rises to a climax, followed by a coda in which the spirit of the music returns to the vivacity and bubbling exuberance of the opening part with its impression of Paris. Apparently the homesick American, having left the café and reached the open air, has disowned his spell of the blues and once again is an alert spectator of Parisian life. At the conclusion, the street noises and French atmosphere are triumphant.”

Does any other musical work so successfully combine American spirit and Gallic charm, or the clamor of street noise with vibrant melody? *An American in Paris* was an immediate hit with listeners, and gained new popularity with the 1951 Hollywood movie starring Gene Kelly and Leslie Caron that incorporates Gershwin’s 17-minute ballet as its centerpiece. Kelly’s choreography proved a bit challenging for the movie’s early audiences, but today his masculine charm seems perfectly matched to the vigor of the music.

Rhapsody in Blue

Instrumentation: 2 flutes, 2 oboes, 2 clarinets, bass clarinet, 2 bassoons, 3 horns, 3 trumpets, 2 trombones, bass trombone, tuba, 3 percussion, 2 alto saxophones, tenor saxophone, banjo, strings, solo piano
Performance time: 16 minutes

George Gershwin’s *Rhapsody in Blue* is often cited as the most popular work in the American concert repertory, and it certainly has the most famous glissando in the literature—the dramatic upward slide by the solo clarinet that opens the *Rhapsody*. But that striking, often-copied musical gesture was not Gershwin’s own idea. He originally intended the clarinet’s entrance to be a 17-note ascending scale. But during rehearsals for the premiere, clarinetist Ross Gorman tried the jazz-like swoop as a prank on Gershwin—who was so pleased by the effect that he made it part of the score.

Like *An American in Paris*, *Rhapsody in Blue* was a commission for the influential conductor/producer Paul Whiteman, who asked Gershwin for a piece with the characteristics of a classical piano concerto, but suitable for inclusion in an all-jazz concert. Scored for solo piano and jazz band, *Rhapsody in Blue* combines elements of classical music with jazz effects and formal elements including “blue notes”—especially flatted third and seventh notes of the diatonic scale. These flatted notes also occur in the traditional Jewish music that Gershwin grew up with.

The premiere of the *Rhapsody* took place when Gershwin was 25, with Paul Whiteman conducting an ambitious program billed as “An Experiment in Modern Music.” With notables including John Phillip Sousa and Sergei Rachmaninoff in attendance, the audience reportedly grew restless until the *Rhapsody*’s opening clarinet glissando brought an electrified hush to the hall. Not surprisingly, the work’s melodic richness and the rhythmic drive of its brilliantly animated development kept them spellbound.

According to the account that George Gershwin reported to his first biographer, Isaac Goldberg, the *Rhapsody* was inspired by a train ride he took only five weeks before the piece was due. “It was on the train, with its steely rhythms, its rattle-ty bang, that is so often so simulating to a composer—I frequently hear music in the very heart of the noise...And there I suddenly heard, and even saw on paper—the complete construction of the *Rhapsody*, from beginning to end.”

Selections from Porgy and Bess

Instrumentation: 2 flutes, 2 oboes, 2 clarinets, bass clarinet, 2 bassoons, 4 horns, 3 trumpets, 2 trombones, bass trombone, tuba, timpani, 3 percussion, piano, banjo, strings, solo soprano, solo bass, chorus
Performance time: 35 minutes

Are they songs, or are they arias? The beautiful, dramatic solos and ensembles from *Porgy and Bess* such as “Summertime,” “I Got Plenty O’ Nuttin’,” “I Loves You Porgy” and “My Man’s Gone Now” have entered the Great American Songbook, but their familiarity can conceal the fact that *Porgy and Bess* may be the closest thing we have to the Great American Opera. Attempting to sing any one of these numbers at home is ample proof that they are arias requiring serious vocal training.

Composed in 1934 and 1935 to a libretto by Ira Gershwin and DuBose Heyward based on Heyward’s play, *Porgy and Bess* is a serious and respectful dramatic exploration of the life and culture of the African American community in Charleston, S.C. Though its attempt to capture the local dialect and to combine it with operatic vocal production today can seem dated, it was groundbreaking in its day, and bears the hallmarks of uniquely American culture along with influences ranging from jazz and folk sources to Wagner and Puccini. Full-length revivals of this landmark opera can last five hours or even longer; the recent adaptation by Suzan Lori-Parks updates some of the story and the text.

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.

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**JEFFREY BIEGEL**

PIANO

Considered one of the great pianists of our time, Jeffrey Biegel has created a multi-faceted career as a pianist, recording artist, chamber music collaborator, composer and arranger. His most recent venture is the creation of the Dicterow-DeMaine-Biegel piano trio, joined by violinist Glenn Dicterow and cellist Robert DeMaine. Known for his standard-setting performances, Biegel performed two premieres during the 2013-14 season: Lucas Richman's Piano Concerto with the Knoxville Symphony Orchestra and Jake Runestad's *Dreams of the Fallen* with the Louisiana Philharmonic Orchestra and Symphony Chorus of New Orleans at the National WWII Museum on Veterans Day 2013. Also a specialist in the music of George Gershwin, Biegel is a new member of the touring ensemble for the staged extravaganza, "Here To Stay: The Gershwin Experience" with Sylvia McNair, Ryan VanDenBoom and David Snyder.

Participating in ongoing commissioning projects of new works for piano and orchestra, Biegel performed two world premieres with Pacific Symphony, conducted by Carl St.Clair: Richard Danielpour's *Mirrors* and William Bolcom's *Prometheus*. Extending his hands into the crossover world, he performed the premiere of his adaptation of pop legend Neil Sedaka's *Manhattan Intermezzo* with Orchestra Kentucky, and performed the world premiere of Ellen Taaffe Zwilich's *Shadows* with the Louisiana Philharmonic Orchestra, commissioned by eight orchestras.

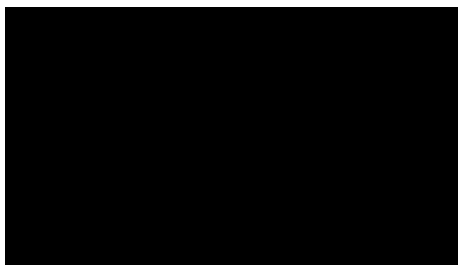
In January 2014, GPR Records released Biegel's all-Chopin recording, *Life According to Chopin*. Other recent recordings include *A Grand Romance* (2013), *A Steinway Christmas Album* (2011) and *Bach on a Steinway* (2010) for the Steinway & Sons label; Leroy Anderson's Concerto in C, conducted by Leonard Slatkin with the BBC Concert Orchestra, Ellen Taaffe Zwilich's *Millennium Fantasy* and *Peanuts Gallery* and a solo cd of Vivaldi's *Four Seasons* for Naxos; Classical Carols for Koch and the Complete Sonatas by Mozart on the E1 label. His chamber music recordings include Kenneth Fuchs' *Falling Trio*, based on the novel *Falling Man* by Don DeLillo, for Naxos, and Glen Roven's musical adaptation of the classic children's book *Runaway Bunny*, with guest narrator, actress Catherine Zeta Jones.

**ANGELA BROWN**

SOPRANO

Angela Brown personifies the ideal soprano: sheer vocal power; luxurious finesse; and shimmering, high pianissimos. With a charming personality larger than life, she unites opera, pops and gospel in one sensational voice. Brown's highly successful Metropolitan Opera debut in the title role of *Aida* captured instant attention and catapulted her onto the world's prestigious opera and symphonic stages. Her experience also includes everything from star hostess on stage to producer and creator of *Opera...from a Sistah's Point of View*. Her early success as *Aida* was immediately followed by world premiere performances of Richard Danielpour's opera *Margaret Garner* in the role of Cilla with Opera Philadelphia, Cincinnati Opera and Michigan Opera Theater. The result was a triumph that led Danielpour to set the poetry of visionary Maya Angelou for Angela's voice in an orchestral song cycle, *A Woman's Life*, co-commissioned by Pittsburgh Symphony and Philadelphia Orchestra, recorded in 2012 with the Nashville Symphony and released on the Naxos label in 2013.

Throughout her career, Brown has joined forces with symphonic pops legends Marvin Hamlisch, Jack Everly and Erich Kunzel while traveling the world for classical performances at Lincoln Center, Paris Opera, Vienna State Opera, Capetown Opera, Deutsche Oper Berlin, Edmonton Opera, Calgary Philharmonic, Shanghai World Expo, Moscow Performing Arts Center and more. But, she always welcomes a return home to her beloved Indianapolis for appearances with Indianapolis Symphony for their acclaimed Yuletide pops extravaganza, the Indianapolis Opera, or to sing the National Anthem for the Colts or Pacers.





Kevin Deas has gained international acclaim for his portrayal of the title role in *Porgy and Bess*, having performed it with the New York Philharmonic, Philadelphia Orchestra, National Symphony, St. Paul Chamber Orchestra, Pacific Symphony, and the symphonies of Atlanta, Baltimore, Calgary, Houston, Milwaukee, Minnesota, Montreal, San Diego, San Francisco, Seattle, Utah and Vancouver, and at the Ravinia, Vail and Saratoga festivals. He repeats the role during the 2014-15 season with the symphonies of Columbus (OH), Detroit, Florida and Hartford, as well as in his return to the Orquesta Sinfónica Nacional de Costa Rica.

Deas' other engagements during the 2014-15 season include Beethoven's Symphony No. 9 with the Buffalo Philharmonic, Colorado Symphony and Elgin Symphony; Claudius in Handel's *Agrippina* in a concert staging and recording with Boston Baroque; a return to the Winter Park Bach Festival for Bach's Mass in B-minor and Brahms' *Ein deutsches Requiem*; Mass in B-minor with the Louisiana Philharmonic and Vox AmaDeus; *Messiah* with the National Philharmonic; a concert of the music of Gershwin and Copland with Orchestra Iowa; Copland's *Old American Songs* with the Columbus (OH) Symphony; and Christmas concerts with the Acadiana Symphony and Riverside Symphonia. He also joins PostClassical Ensemble of Washington, D.C. for a concert of Bach cantatas and a series of master classes in Washington's Duke Ellington School for the Arts. June 2014 also marks the release of the album, *Dvořák in America* (Naxos), featuring Deas performing the world premiere recording of Dvořák's "Hiawatha Melodrama" and Dvořák's arrangement of "Goin' Home" with the PostClassical Ensemble.

KEVIN DEAS
BASS

Carver Cossey has been a singer and a conductor for 40 years. In that time, he has soloed and sung with Pacific Symphony, Los Angeles Philharmonic, Pacific Chorale, Roger Wagner Chorale, L.A. Opera, Opera Pacific, Los Angeles Chamber Orchestra, Pasadena Chamber Orchestra, Paul Smith Singers, Irvine Camerata, Orange County Women's Chorus and the L.A. Jubilee Singers, among others. He has travelled around the world as a soloist and chorister with these organizations and has performed solo recitals across the U.S.

Cossey enjoys an international and national conducting career. He is called on to coach choruses from grade schools to professional ensembles, and also directs his own choruses. He has led gospel choruses at Saddleback College, UC Irvine and Cypress College. Cossey is currently music director at Shepherd of the Hills United Methodist Church in Mission Viejo, and was the guest conductor for Orange County's National Association of Christian Musicians. On Pacific Symphony's tour to Europe in 2006, he had the honor of conducting the Paul Smith Singers in his European conducting debut.



CARVER COSSEY
MUSIC DIRECTOR,
THE CARVER COSSEY SINGERS

The Carver Cossey Singers

Assistant to Mr. Cossey: Maza Zimmerman
Curtis Heard, rehearsal accompanist

Sopranos

Gertrude Bradley
Yvonne Dowd
Saundra Hall-Hill
Caroline McKenzie
Zenaïda Robles
Dabney Ross-Jones
Jennifer Wallace

Tenors

Timothy Davis
Charles Dickerson
Charles Lane
Darrel Sims
Franz Stary
Michael Wright

Basses

Perry Hayes
Eulis Kay
Emmanuel Miranda
Vincent Robles
Michael P. Smith
Maza Zimmerman

Altos

Denean Dyson
Tracey Grace Hopson
Aleta Braxton O'Brien
Dianne Veronica Wright
Virginia White



CARL ST. CLAIR
WILLIAM J. GILLESPIE
MUSIC DIRECTOR CHAIR

In 2014-15, Music Director Carl St. Clair celebrates his landmark 25th anniversary season with Pacific Symphony, making him the longest active tenured music director of any orchestra in the United States. St. Clair's lengthy history solidifies the strong relationship he has forged with the musicians and the community. His continuing role also lends stability to the organization and continuity to his vision for the Symphony's future. Few orchestras can claim such rapid artistic development as Pacific Symphony—the largest orchestra formed in the United States in the last 40 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. Among his creative endeavors are: the vocal initiative, "Symphonic Voices," inaugurated in 2011-12 with the concert-opera production of *La Bohème*, followed by *Tosca* in 2012-13, *La Traviata* in 2013-14 and *Carmen* in 2014-15; the creation five years ago of a series of multimedia concerts featuring inventive formats called "Music Unwound"; and the highly acclaimed American Composers Festival, which celebrates its 15th anniversary in 2014-15 with a program of music by André Previn.

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 2014-15 season continues a recent slate of recordings that has included three newly released CDs by today's leading composers: Richard Danielpour's *Toward a Season of Peace*, released in 2013-14, Philip Glass' *The Passion of Ramakrishna*, and Michael Daugherty's *Mount Rushmore* and *The Gospel According to Sister Aimee*, both released in 2012-13. Two more are due for release over the next few years, including William Bolcom's *Songs of Lorca* and *Prometheus* and James Newton Howard's *I Would Plant a Tree*. St. Clair has led the orchestra in other critically acclaimed albums including two piano concertos of Lukas Foss; Danielpour's *An American Requiem* and Elliot Goldenthal's *Fire Water Paper: A Vietnam Oratorio* with cellist Yo-Yo Ma. Other composers commissioned by the Symphony include Goldenthal in a world premiere in 2013-14, as well as earlier works by Bolcom, Zhou Long, Tobias Picker, Frank Ticheli and Chen Yi, Curt Cacioppo, Stephen Scott, Jim Self (Pacific Symphony's principal tubist) and Christopher Theofandis.

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 to 2010, 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 assumed the position as 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 to 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 programs including Pacific Symphony Youth Ensembles, Sunday Casual Connections, OC Can You Play With Us, *arts-X-press* and *Class Act*.

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

ALEJANDRO GUTIÉRREZ • ASSISTANT CONDUCTOR

Mary E. Moore Family Assistant Conductor Chair

NARONG PRANGCHAROEN • COMPOSER-IN-RESIDENCE

FIRST VIOLIN

Raymond Kobler
*Concertmaster,
Eleanor and Michael Gordon
Chair*

Paul Manaster
Associate Concertmaster

Jeanne Skrocki
Assistant Concertmaster

Nancy Coade Eldridge

Christine Frank

Kimiyo Takeya 30

Ayako Sugaya

Ann Shiau Tenney 20

Maia Jasper

Robert Schumitzky

Agnes Gottschewski

Dana Freeman

Grace Oh†

Jean Kim 10

Angel Liu

Marisa Sorajja

SECOND VIOLIN

Bridget Dolkas*

Jessica Guideri**

Yen-Ping Lai

Yu-Tong Sharp 20

Ako Kojian

Ovsep Ketendjian

Linda Owen

Phil Luna

MarlaJoy Weisshaar

Robin Sandusky

Alice Miller-Wrate

Shelly Shi

VIOLA

Robert Becker*
*Catherine and James Emmi
Chair*

Meredith Crawford**

Carolyn Riley

John Acevedo

Erik Rynearson

Luke Maurer

Julia Staudhammer

Joseph Wen-Xiang Zhang 20

Pamela Jacobson

Adam Neeley

Cheryl Gates

Margaret Henken 20

CELLO

Timothy Landauer*

Kevin Plunkett**

John Acosta

Robert Vos

László Mezö

Ian McKinnell

M. Andrew Honea

Waldemar de Almeida

Jennifer Goss

Rudolph Stein

BASS

Steven Edelman*

Douglas Basye** 20

Christian Kollgaard

David Parmeter 20

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*

Suzanne R. Chonette Chair

ENGLISH HORN

Lelie Resnick

CLARINET

Benjamin Lulich*

*The Hanson Family
Foundation Chair*

David Chang

BASS CLARINET

Joshua Ranz

BASSOON

Rose Corrigan*

Elliott Moreau 10

Andrew Klein 30

Allen Savedoff

CONTRABASSOON

Allen Savedoff

FRENCH HORN

Keith Popejoy* 10

Mark Adams

James Taylor** 20

Russell Dicey

TRUMPET

Barry Perkins*

Tony Ellis

David Wailes

TROMBONE

Michael Hoffman*

David Stetson

BASS TROMBONE

Vacant

TUBA

James Self*

TIMPANI

Todd Miller*

PERCUSSION

Robert A. Slack*

Cliff Hulling

HARP

Mindy Ball*

Michelle Temple 20

PIANO • CELESTE

Sandra Matthews*

PERSONNEL MANAGER

Paul Zibits

LIBRARIANS

Russell Dicey

Brent Anderson

**PRODUCTION
STAGE MANAGER**

Will Hunter

**ASSISTANT
STAGE MANAGER**

William Pruett

* Principal

** Assistant Principal

† On Leave

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

Celebrating 30, 20 or 10 years
with Pacific Symphony this season.



“Music is a birthright” —Music Director Carl St.Clair

Welcome Class Act, Heartstrings and arts-X-press!

For the last 25 years as music director, Carl St.Clair has worked hard to establish Pacific Symphony as an advocate and facilitator of music education and access, opening the door to music for as many people as possible. The Symphony’s education and community engagement department focuses on creating programs that reach children and adults by meeting them where they are and fostering a love and appreciation for art as a means of self-expression. Three of these programs are represented in the audience at the amphitheater tonight.

The **Frieda Belinfante Class Act** program strives to enhance existing elementary school music programs by connecting Orange County students, families and educators to the Symphony and its musicians. With guidance from St.Clair, a musical theme or composer is selected and then brought to life by workshops and presentations led by Symphony musicians. Students form a relationship with their school’s musician through classroom lessons, ensemble performances, assemblies and either a Youth Concert at the Renée and Henry Segerstrom Concert Hall for older students, or an interactive performance on-site for younger students. About to enter its 20th season, Class Act just finished up a year studying the music of George Gershwin and the theme of jazz. St.Clair welcomes Class Act to this evening’s performance of “Gershwin Greats.”



All 18 of the Symphony’s **Heartstrings** partners have been invited to tonight’s concert to celebrate the impact that these partnerships and the power of music can have in the community. Whether it be free access to concerts, customized musical performances at partner locations or the violin instruction of Santa Ana Strings, Heartstrings partners play a crucial role in bringing uplifting musical experiences to their constituents. “When you surround people with beauty and beautiful music, it adds beauty to their soul,” said a representative from the Orange County Rescue Mission. The Symphony’s Heartstrings partners include: Age Well Senior Services, Big Brothers Big Sisters, Boys & Girls Clubs of Garden Grove, Boys & Girls Clubs of Santa Ana, Center for Autism and Neurodevelopmental Disorders, Children’s Hospital of Orange County (CHOC), Court Appointed Special Advocates (CASA), El Sol Science and Arts Academy, Friendship Shelter, Girls Inc., MIND Research Institute, Orange County Rescue Mission, Orange County Veterans & Military Families Collaborative, Santa Ana Unified School District, Savanna School District, Segerstrom Center for the Arts Founders Plus, Talk About Curing Autism (TACA), THINK Together and Working Wardrobes.



Also in the audience this evening are 50 middle school students from **arts-X-press**. Now in its 14th year, students are diving into the heart of the arts during the overnight summer program, where they explore creativity, participate in arts workshops and attend live performances. *Arts-X-press* was created to celebrate the memory of St.Clair and his wife Susan’s first son, Cole. When an abundance of funds flooded in from the community, St.Clair decided to create a program where middle school students could explore the five art forms of instrumental music, vocal music, theater, visual art and dance. St.Clair believes that the years spent in middle school are critical to a person’s development and that involvement in the arts helps young people to discover their own uniqueness as well as respect for each other’s individuality. St.Clair welcomes the *arts-X-pressers* here tonight as they kick off their summer of artistic risk taking!

For more information on Pacific Symphony’s education and community engagement programs, please visit www.pacificsymphony.org/education.