**BEETHOVEN’S VIOLIN CONCERTO**

2019-20 HAL & JEANETTE SEGERSTROM FAMILY FOUNDATION CLASSICAL SERIES

Christian Arming, conductor  
Clara-Jumi Kang, violin

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Preview talk with Alan Chapman @ 7 p.m.

**Thursday, January 16, 2020 @ 8 p.m.**

**Friday, January 17, 2020 @ 8 p.m.**

**Saturday, January 18, 2020 @ 8 p.m.**

Segerstrom Center for the Arts  
Renée and Henry Segerstrom Concert Hall

This concert is being recorded for broadcast on Sunday, March 1, 2020, on Classical KUSC.
**PROGRAM NOTES**

Ludwig van Beethoven: Violin Concerto in D Major

We can see all the clichés about classical composers of the Romantic era in the portraits of Beethoven that have come down to us over the generations. With his burning eyes and rock-star hair, he seems to be ignoring us as he listens to the ideas in his head, struggling through insuperable difficulties to achieve a beautiful result. Composing was a Promethean struggle for Beethoven. Yet the concerto was a form that seemed to fit him like a glove: grand in scale and formally congenial to him, offering a forum for discourse between a single soloist and the massed forces of the orchestra that reflected his concern with the individual's place in society. We hear this aptness in all the piano concertos (Beethoven was, after all, a pianist), and perhaps most surprisingly in the ease and grace of his glorious Violin Concerto in D Major.

But then, we love this concerto more for its sheer beauty than for its innovations. Beethoven was 38 when he composed it, and he was said to be so confident of the work's lasting merit that he made a rash boast—predicting that violinists would still be playing it 50 years after his death. Now well over two centuries old, it dates from 1806, about two decades before Beethoven's death in 1827; the story of his confidence in it is still told to illustrate both the scale of his talent and his outsized ego, fueled by determination and unconfined by seemly modesty. (In those days, even the greatest compositions tended to drop out of public performance within 25 years.) But the facts surrounding the composition of the concerto belie such picturesque lore, or at least some of it.

Beethoven was persuaded to write the concerto for one of the best-known violin virtuosos of his day, Franz Clement, and everything about the circumstances of its creation seems to have contributed to a circus-like atmosphere at the premiere. The contemporary accounts sound dreadful to us now. Clement was by all accounts a remarkable soloist who had been a spectacular child prodigy, but he never outgrew a penchant for daredevil showmanship. According to some hearsay reports he insisted on sight-reading the concerto and inserting a sonata of his own composition in the middle or at the end of Beethoven's work. In performing his own sonata, he is said to have held the violin upside-down and played on one string. No definitive evaluations of the performance quality have come down to us, but we can only wonder if it would've made a difference.

Another surprising circumstance was the haste of the concerto's composition. We know that Beethoven often agonized over his music, but for this benefit concert (with Clement himself as beneficiary), there was no time for indecision or even for preparatory conferences with the soloist. The orchestra, too, was said to be virtually unrehearsed.

Under these circumstances, it was perhaps inevitable that the initial commentary on the concerto was unenthusiastic. One contemporary critic, Johannes Moser, described Beethoven's thematic material as commonplace, confused, wearisome and repetitious. It's difficult to reconcile that description with the concerto that we know and love today, but not with its performance history—which included only three public hearings between 1806 and 1844.

Well, a couple of centuries can make quite a difference. Now, this concerto is probably the most beloved and certainly the most frequently programmed in the repertory. It possesses all the grandeur of the piano concertos, and exceeds the scale of any earlier violin concerto; it also begins with the longest introduction of any violin concerto preceding the soloist's entrance. These are familiar hallmarks of Beethoven the form-breaker and innovator—signs of the new level of serious utterance that Beethoven brought to the concerto form.

In addition to the characteristic scope and dignity we hear in Beethoven's piano concertos, the violin concerto is also written with a sympathy for the instrument that is not always evident in Beethoven. It's no accident that "against the instrument" is a phrase we often read in analyses of Beethoven's compositions; some of his compositions for piano, voice and strings (in the quartets) seem written to challenge or contradict the usual modes of expression for these instruments. In the violin concerto, by contrast, a cantabile quality prevails that is the very essence of "violinistic" writing, like a song without words.

This sense of instrumental sympathy and singing line is achieved without cliché. The first movement declares its gravitas by opening with four startling beats on the timpani, and though it is marked allegro, there is an air of stateliness and a poetic introduction to the much-loved main theme—a six-note ascending scale that begins on the third note of the scale, F-sharp, and ascends to the tonic of D before dropping back down to the dominant A. This simple melody, one of the most familiar in the violin repertory, could have been built around a central triplet, but Beethoven achieves a more poetic effect by using only half-, quarter- and eighth-notes without triplet figures.

While the concerto's second movement, a larghetto, is in G major, the third (and final) returns to D major, framing the concerto in moods of similarity and contrast. The opening movement's allegro is dignified and almost solemn (the allegro pace is marked ma non troppo—"but not too much"), built grandly upon a four-beat motif that sings. But the closing rondo,
Antonín Dvořák: Symphony No. 8 in G Major

Dvořák's symphonies were widely admired during his lifetime—at least, those that the public had heard. Dvořák's advocate Johannes Brahms had worked off and on for two decades before unveiling his first symphony when he was 43. By the time Dvořák was that age, he was working on his Symphony No. 7 in 1885; No. 8 followed two years later. But those facts conceal a reticence on Dvořák's part that was apparently on a par with Brahms': he never published his first four symphonies during his lifetime, and they remained unknown until they surfaced in the 1950s. Until then, the numbering of Dvořák's symphonies remained muddled, and this one was published with the number that Dvořák had inexplicably assigned it: four. This insecurity—if that's what it was—did not result from a lack of critical and collegial support, nor did it hinder his creativity during the period when he wrote his Symphony No. 8. It was one of the most productive times of his life.

Dvořák dispatched his Symphony No. 8 in just about 10 weeks' time and conducted the premiere on the occasion of his election to the Bohemian Academy of Science, Literature and the Arts. In contrast with the stormy, brooding No. 7 and the phenomenally popular No. 9 ("From the New World"), with its haunting evocations of American folkways, Dvořák's Eighth is bright, bucolic and irrepressibly Bohemian. The ever-insightful musicologist Phillip Huscher has called it Dvořák's "Pastoral," referencing Beethoven's. Though Huscher hears Brahms' voice in Dvořák's music (and rarely the other way around), other listeners (including this one) believe that Brahms' main influence on Dvořák's symphonies was in demonstrating how symphonic form in the hands of a master could accommodate individuality of expression—in this case, the country dances that Dvořák loved so much.

This is Dvořák's music at its most optimistic. Like the phenomenally popular Ninth, it took shape in a country setting—in this case, at the composer's summer resort in Bohemia. (He would compose the Ninth in rural Iowa about three years later.) Few of his compositions came so easily to him, free of conflict and doubt. "Melodies simply pour out of me," he said while writing it. He completed the first movement in two weeks, and the remaining three even more rapidly. The result is not just buoyant, but has a kind of rural fecundity to it, like a midsummer meadow bursting with green. As his countryman Leoš Janáček remarked, "You've scarcely got to know one figure before a second one beckons with a friendly nod, so you're in a state of constant but pleasurable excitement."

The symphony opens not in G Major but in G Minor, with a motif that recurs like a reminder preceding a series of cheerier themes. The gentle, leisurely second movement also alternates between major and minor, this time in C. It slowly builds to a dramatic climax, then opens onto a brilliant waltz in the third. The symphony's joyful finale is a movement built upon a theme and variations. Pleasing and elemental, it is proof that in music, nothing is more difficult than simplicity: to achieve the ease and naturalness he wanted for it, Dvořák reportedly worked harder on this section than on any other passage in the symphony, toiling through nine drafts before he was satisfied. The movement's mercurial changes of mood end with nearly explosive enthusiasm, in a final page that Huscher has called "ri-roaring."

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.
An artist of impeccable elegance and poise, Clara-Jumi Kang has carved an international career performing with the leading orchestras and conductors across Asia and Europe. Winner of the 2010 Indianapolis International Violin Competition, Kang’s other accolades include first prizes at the Seoul Violin Competition (2009) and the Sendai Violin Competition (2010).

Having made her concerto debut at the age of 5 with the Hamburg Symphony Orchestra, Kang has since performed with leading European orchestras including the Leipzig Gewandhaus, Cologne Chamber Orchestra, Kremerata Baltica, Rotterdam Philharmonic, Orchestre National de Belgique and the Orchestre de la Suisse Romande.

In the U.S., she has performed with orchestras including the Atlanta, New Jersey, Indianapolis and Santa Fe symphony orchestras, while elsewhere highlights have included appearances with the Mariinsky Orchestra, NHK Symphony Orchestra, Tokyo Metropolitan Symphony Orchestra, New Japan Philharmonic, Hong Kong Sinfonietta, NCPA Beijing Orchestra, Macao Philharmonic and the Taipei Symphony. A prominent figure in Korea, she has performed with all of the major Korean orchestras and in 2012 was selected as one of the top 100 “most promising and influential people of Korea” by major Korean newspaper Dong-A Times. She returns annually to Korea for tours and was awarded the 2012 Daewon Music Award for her outstanding international achievements, as well as being named Kumho Musician of the Year in 2015.

Born in Germany to a musical family, Kang took up the violin at the age of 3 and a year later enrolled as the youngest ever student at the Mannheim Musikhochschule. She went on to study with Zakhar Bron at the Lübeck Musikhochschule and at the age of 7 was awarded a full scholarship to the Juilliard School to study with Dorothy Delay. She graduated with her bachelor and masters degrees from the Korean National University of Arts under Nam-Yun Kim before completing her studies at the Munich Musikhochschule with Christoph Poppen. Kang currently plays the 1708 “Ex-Strauss” Stradivarius, generously on loan to her from the Samsung Cultural Foundation of Korea.

She has collaborated with eminent conductors including Valery Gergiev, Lionel Bringuier, Vladimir Fedoseyev, Andrey Boreyko, Christoph Poppen, Vladimir Spivakov, Yuri Temirkanov, Gidon Kremer, Gilbert Varga, LüJia, Myun-Whun Chung, Heinz Holliger and Kazuki Yamada.

Kang’s first solo album entitled “Modern Solo” was released on Decca in 2011 and featured works including Schubert’s Erlkönig and Ysaÿe’s solo sonatas. Her second recording for the label of the Brahms and Schumann Violin Sonatas with pianist Yeol-Eum Son was released in 2016.

A devoted chamber musician, Kang is a regular visitor to festivals across Asia and Europe, with recent highlights including the Pyeongchang, Hong Kong, Ishikawa and Marvao Chamber music festivals. She is also a member of the Berlin Spectrum Concerts series and has collaborated with artists including Boris Berezovsky, Boris Brovtsyn, Eldar Nebolsin, Gidon Kremer, Guy Braunstein, Julian Rachlin, Maxim Rysanov, Misha Maisky, Sunwook Kim, Vadim Repin and Yeol Eum Son.

European concerto highlights of the 2018-19 season included engagements with the Orquesta Sinfónica de Castilla y León, Musikkollegium Winterthur, Nordic Chamber Orchestra, Rheinische Philharmonie, Deutsche Radio Philharmonic, Dalasinfonietta, Moscow Soloists and Concerto Budapest. Further afield, she returned to Japan for performances with the Sapporo Symphony Orchestra, while engagements in China took her to the Hangzhou Philharmonic Orchestra and the Shenzhen Symphony Orchestra. Recital tours took Kang to Italy and Korea in collaboration with pianists Sunwook Kim and Alessio Bax, while chamber music performances included the Spectrum Concerts series at the Berlin Philharmonie and Pyeongchang Chamber Music Festival.
Christian Arming is one of Austria’s most sought after conductors, highly successful in both the symphonic and operatic fields. Since 2011, he has held the post of music director of the Royal Philharmonic Orchestra of Liège in Belgium. He has also held music directorships with the New Japan Philharmonic in Tokyo from 2003 to 2013, and the Lucerne Theatre and Symphony Orchestra from 2002 to 2004. In 2017, he was named principal guest conductor of the Hiroshima Symphony Orchestra.

In North America, he has conducted the Boston Symphony Orchestra, as well as the Cincinnati, Houston, Colorado, Fort Worth, New Jersey, Utah and Vancouver symphonies. Most recently, he made highly acclaimed debuts with the St. Louis and Atlanta symphonies. He is also invited annually to both the Aspen and Roundtop festivals in the U.S. A regular guest conductor in Asia, he has worked with the NHK, Hiroshima and Shanghai symphonies, as well as the philharmonic orchestras of Taiwan and Malaysia.

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Born in Vienna, Arming studied conducting under Leopold Hager at the University of Music and Performing Arts in Vienna. Seiji Ozawa has also been a mentor and supporter of his career, introducing him to Boston and Tokyo. At the age of 24, he was appointed chief conductor of the Janáček Philharmonic in Ostrava, Czech Republic, a position he held from 1996 to 2002.

Since conducting the Czech Philharmonic at the opening concert of the Prague Spring Festival in May 2003, Arming’s career has continued to flourish. He has conducted many of the top European orchestras, including the Staatskapelle Dresden, Deutsches Sinfonieorchester, Frankfurt Radio Symphony, Munich Philharmonic, NDR Hamburg, Salzburg Mozarteum, Vienna Symphony, Polish National Radio Symphony, Orchestre de la Suisse Romande, Prague Symphony, Accademia Nazionale di Santa Cecilia, Barcelona Symphony, Belgium National, Capitole de Toulouse and RAI Turin orchestras.

North American highlights of the 2019-20 season include debut engagements with the Indianapolis Symphony, Pacific Symphony and the Fort Worth Symphony, as well as return engagements with the Aspen Chamber Orchestra and the Round Top Festival (Texas). A regular guest conductor in Asia, he has worked with the NHK, Hiroshima and Shanghai symphonies, as well as the philharmonic orchestras of Taiwan and Malaysia. He has just returned from a very successful tour of Japan with the Royal Philharmonic Orchestra of Liège.

In the 2018-19 season, Arming returned to the stage in his hometown, conducting the Vienna Radio Symphony Orchestra at the Wiener Konzerthaus. He also had the honor of sharing the podium with his mentor, Seiji Ozawa, in a new production of Carmen in Kyoto, Yokosuka and Tokyo.

Christian Arming’s discography includes works by Janáček and Schubert with the Janáček Philharmonic (Arte Nova and Rosa Classic); Brahms Symphony No. 1 and Mahler Symphonies Nos. 3 and 5 with the New Japan Philharmonic (Fontec); and more recently, with the Liège Royal Philharmonic Orchestra, Franck’s Symphony in D Minor (Diapason d’Or) and a CD of Wagner opera arias with Russian bass-baritone Evgeny Nikitin (Naïve). All have received positive reviews in the international music press.
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 Renee 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. 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 he is artistic leader and principal conductor of the orchestral program.

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