

ORANGE COUNTY PERFORMING ARTS CENTER
RENÉE AND HENRY SEGERSTROM CONCERT HALL

Tuesday, May 18, 2010, at 8:00 p.m.



CELEBRATING CARL ST. CLAIR'S 20TH ANNIVERSARY WITH

JOSHUA BELL

CARL ST. CLAIR, CONDUCTOR

JOSHUA BELL, VIOLIN

CHRISTOPHEREN NOMURA, BARITONE • BENJAMIN PASTERNAK, PIANO

PACIFIC CHORALE – JOHN ALEXANDER, ARTISTIC DIRECTOR

MARIA CRISTINA NAVARRO, SOPRANO • ZANAIDA ROBLES, SOPRANO

I-CHIN FEINBLATT, ALTO • NICHOLAS PRESTON, TENOR

JOHN S. ST. MARIE, TENOR • THOMAS RINGLAND, BASS

MOZART Overture to *The Marriage of Figaro*,
(1756–1791) K.492

MAHLER Rückert Lieder
(1860–1911) Ich bin der Welt abhanden gekommen
(I Am Lost to the World)
CHRISTOPHEREN NOMURA

MENDELSSOHN Concerto in E Minor for Violin &
(1809–1847) Orchestra, Op. 64
Allegro molto appassionato
Andante
Allegretto non troppo - Allegro
molto vivace
JOSHUA BELL
Original cadenzas by Joshua Bell

— I N T E R M I S S I O N —

TICHEL There Will Be Rest
(b. 1958) PACIFIC CHORALE
JOHN ALEXANDER, CONDUCTOR

BEETHOVEN Fantasia in C Minor for Piano,
(1770–1827) Chorus, and Orchestra, Op. 80,
Choral Fantasy

Adagio
Finale

BENJAMIN PASTERNAK
MARIA CRISTINA NAVARRO
ZANAIDA ROBLES
I-CHIN FEINBLATT
NICHOLAS PRESTON
JOHN S. ST. MARIE
THOMAS RINGLAND
PACIFIC CHORALE

BERNSTEIN Three Dance Episodes from *On the*
(1918–1990) *Town* for Solo Piano

The Great Lover
Lonely Town (Pas de deux)
Times Square: 1944
BENJAMIN PASTERNAK

BEETHOVEN Symphony No. 7
Allegro con brio

Official Airline



Official Hotel

THE WESTIN
SOUTH COAST PLAZA

SEGERSTROM CENTER FOR THE ARTS



PROGRAM NOTES

BY PETER LAKI, *Program annotator for the Cleveland Orchestra and Pacific Symphony*



Overture to *The Marriage of Figaro* (1786)

BY WOLFGANG AMADEUS MOZART
(SALZBURG, 1756 - VIENNA, 1791)

Instrumentation: 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, timpani, and strings.
Performance time: 5 minutes.

Mozart's *Marriage of Figaro* is a comic opera with a social message that was so politically "dangerous" in the 18th century that certain elements had to be excised or softened before the work could be performed. The play by Beaumarchais, on which the opera was based, was regarded as a precursor of the French Revolution, due to the bold way in which the simple barber Figaro challenges the authority of Count Almaviva, who, as a member of the aristocracy, supposedly could do no wrong. Da Ponte may have purged Beaumarchais's text from everything overtly political, but the fighting over a woman, which he retained, is just as powerful than a clash over political rights. It is nothing short of a revolution when Figaro prevents the Count from exercising the infamous *ius primae noctis* — an aristocratic privilege dating back to the Middle Ages, which gave a nobleman the right to sleep with

the brides of his subordinates on their wedding night. Figaro and his fiancée Susanna refuse to submit to this barbarous practice, and with the help of the Countess Rosina, they manage to outwit the lecherous Count.

WHAT TO LISTEN FOR

The brief overture to the opera is a fireball of energy that shares no materials with the opera itself, but anticipates the high speed of the action and gives us a foretaste of the strong emotional forces that fill the opera's four acts.

"Ich bin der Welt abhanden gekommen" from *Rückert Lieder* (1901-02)

BY GUSTAV MAHLER
(KALISCHT, BOHEMIA [NOW KALIŠT, CZECH REPUBLIC], 1860 - VIENNA, 1911)

Instrumentation: oboe, English horn, 2 clarinets, 2 bassoons, 2 horns, harp, and strings.
Performance time: 7 minutes.

Song and symphony were the two central genres of Mahler's output, and the boundaries between them are sometimes blurred. Several of the symphonies incorporate songs, and several songs are developed like symphonic movements. The five Rückert songs are cases in point; even in their original form with piano, they point far beyond a simple Lied.

Friedrich Rückert (1788-1866) was an important figure in German literature of his time, a poet and professor of Oriental languages who adapted Oriental verse forms to the German language. He is known today primarily thanks to composers who set his poems to music, including Schubert and Schumann.

Mahler wrote music to a total of ten Rückert poems. Five of these make up the *Kindertotenlieder* (Songs on the Death of Children) cycle of 1901-04. The

other five do not have a common theme, although three of the five are love poems of one sort or another.

WHAT TO LISTEN FOR

The last song, "Ich bin der Welt abhanden gekommen" ("I am lost to the world") is musically related to the famous Adagietto from the Fifth Symphony. Few composers could capture a solitary individual's farewell to life (with nostalgia, yet with head held up high) better than Mahler. The expressive long vocal melodies and wistful wind solos make this song unforgettable.

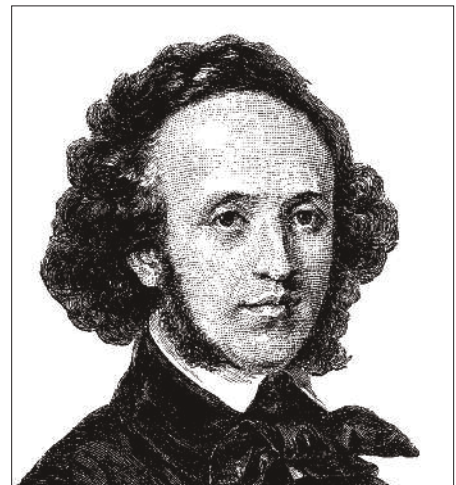
Concerto in E Minor for Violin & Orchestra, Op. 64

(1844)

BY FELIX MENDELSSOHN
(HAMBURG, 1809 - LEIPZIG, 1847)

Instrumentation: violin solo, 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, timpani, and strings. *Performance time: 30 minutes.*

Mendelssohn's Violin Concerto was a gift of friendship to a musician particularly close to the composer's heart. Mendelssohn had known Ferdinand David (1810-1873) since boy-



PROGRAM NOTES *(continued)*

hood, and shortly after he took over the directorship of the Leipzig Gewandhaus Orchestra, he invited the violinist to be his concertmaster. They also frequently performed chamber music together, with Mendelssohn at the piano. In a letter to the violinist, Mendelssohn once wrote: "I realize that there are not many musicians who pursue such a straight road in art undeviatingly as you do, or in whose active course I could feel the same intense delight that I do in yours."

This was written in 1838, the year Mendelssohn made the first sketches for the Violin Concerto. Other commitments, however, prevented him from completing the work until 1844.

The Concerto reflects the composer's sunny disposition. In this work, as elsewhere in Mendelssohn, Romantic passion is always tempered by Classical restraint, and the three movements, played without pause, balance tender lyrical feelings by light, even humorous moments. Violinistic virtuosity goes hand in hand with a depth of expression achieved only by the greatest masters.

There Will Be Rest (2000)

BY FRANK TICHELI
(B. MONROE, LA, 1958)

For mixed choir a cappella. Performance time: 6 minutes.

Frank Ticheli, former composer-in-residence with Pacific Symphony, still enjoys a close relationship with the orchestra. The present choral work, on a poem by American poet Sara Teasdale (1884–1933), has quickly established itself in a contemporary choral repertory. Singers, audiences and critics agree that Ticheli has admirably succeeded in capturing Teasdale's vision of stillness under the stars.

Fantasia in C Minor for Piano, Chorus, and Orchestra, Op. 80, Choral Fantasy (1808)

BY LUDWIG VAN BEETHOVEN
(BONN, 1770 - VIENNA, 1827)

Instrumentation: piano solo, soprano, tenor, alto and bass soloists, mixed chorus, and an orchestra of 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, timpani, and strings. Performance time: 20 minutes.

Without a doubt, the Choral Fantasy is the "odd composition out" in Beethoven's voluminous output. Completely exceptional in instrumentation and design, it has mystified the critical opinion right down to this very day.

It was the only work specifically written for the four-hour marathon concert Beethoven gave of his own works in December 1808, and it doesn't take its full meaning unless placed in the context of that remarkable evening. As the last work on the program, it was intended to reunite all the performers: orchestra, chorus, soloists, and pianist (that is, Beethoven himself, who was also conducting the orchestra). More importantly, it was meant to reinforce and summarize the artistic message that the entire concert was supposed to convey as the words

of the chorus, by one Christian Kuffner, extol the divine power of art.

WHAT TO LISTEN FOR

The Fantasy is comprised of three major sections: a rhapsodic opening for piano alone; a section for piano and orchestra that is essentially a theme and variations; and the choral finale. It is interesting, however, that Beethoven wrote the word "Finale" over the second section, making virtually the whole work a "Finale" preceded only by a short piano solo. Evidently, he meant a Finale to the whole concert as well as a Finale to the Fantasy itself.

The increase in the performing forces (piano solo — piano and orchestra — piano, orchestra and chorus) corresponds to a sequence in which the main theme is gradually discovered and developed in a more and more grandiose manner. The opening solo is in C minor, the key of the Fifth Symphony, and reflects the somber, dramatic world of that work's first and third movements. It is not hard to hear in this introduction the yearning for a great melody to come. The melody, in a bright and happy C major, finally arrives after a short exchange between piano and orchestra that harks back to the dramatic dialogue in the second movement of the Fourth Concerto.

The main melody of the Fantasy comes from an early song by Beethoven from 1794–95. This song is really two songs with an introductory recitative. The two poems set were titled *Seufzer eines Ungeliebten* ("The Sighs of an Unloved One") and *Gegenliebe* ("Love Returned"), with the melody of the second half being borrowed for the Fantasy. The idea of disharmony resolved by harmony provides an obvious link between the song and the Fantasy.

The song melody is treated to a series of variations, starting with simpler ones and gradually growing more complex.



The first three variations present, in turn, a virtuoso flute, a playful pair of oboes, and a lively string quartet. Then, finally, the entire orchestra repeats the theme. After an animated piano interlude (complete with a brief cadenza), three freer and more extended variations follow. The first is rough and wild (though it softens somewhat towards the end), the second is a richly ornamented slow movement, while the third is a military march with some consistently “wrong” accents. This last one ends with a decrescendo (gradual decrease in volume), as though the marchers were moving away. A second piano interlude, more melancholy than the first, leads back to the pensive mood of the beginning. Then the soloists, followed by the chorus, intone the triumphant main melody with Kuffner’s words. The music becomes more and more intense and jubilant and culminates in a Presto (very fast) coda.

Barely rehearsed and poorly performed, the Choral Fantasy could not begin to achieve its intended effect on the night of December 22, 1808. One of the most exciting things about the work, though, was only revealed to the world years later, after the premiere of Beethoven’s Ninth Symphony. The connections between the two works are so strong as to make the Fantasy a preliminary study to the late masterpiece. Even the main melody of the Choral Fantasy is closely related to the “Ode to Joy” theme; we could actually sing the words of the “Ode” to the melody of the Choral Fantasy. The similarities in poetic imagery and musical form (gloomy introduction, variations first by instruments alone and then by voices and instruments) make the parallel even more striking. There are even some moments in the Fantasy that literally anticipate passages in the later work: the surprise chord on the word “Kraft” (strength)

sounds exactly like the setting of the word “Gott” (God) in the Ninth.

Three Dance Episodes from *On the Town* for Solo Piano (1945)

BY LEONARD BERNSTEIN
(LAWRENCE, MASSACHUSETTS, 1918 - NEW YORK, 1990)
TRANS. BENJAMIN PASTERNAK

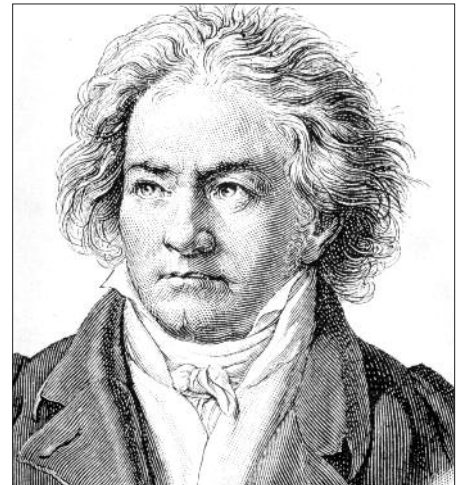
The plot of *On the Town*, Bernstein’s first musical, involves a weekend of shoreleave for three U.S. Navy sailors, who decide to sink their teeth into the Big Apple. Not surprisingly, as they explore the sights of New York City, they also discover romance. The Three Dance Episodes which Bernstein drew from the show begin with “The Great Lover,” based on the song “New York, New York.” The newcomers take a look around and begin to savor all that the city may offer. In “Lonely Town,” a lyrical song, the protagonist grieves over not finding that special someone without whom even a big city can seem empty and desolate. “Times Square 1944” is based on the tune “I Get Carried Away,” a comic duet originally sung by the show’s two lyricists, Betty Comden and Adolphe Green. The transcription of this work for solo piano is Pasternack’s own.

“Allegro con brio” from Symphony No. 7 (1812)

BY BEETHOVEN

Instrumentation: 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, timpani, strings.
Performance time: 9 minutes.

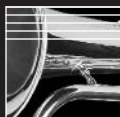
Beethoven’s Seventh is one of those masterworks that words cannot even begin to describe adequately. Generations of commentators have invoked image after extravagant image to convey the enthusiastic joy they all felt when hear-



ing the symphony. But even these images, ranging from peasant round dances to military parades to masquerade balls to Bacchic orgies, fail to capture the essence of the work.

WHAT TO LISTEN FOR

Richard Wagner famously called the last movement of Beethoven’s Seventh Symphony the “apotheosis of the dance,” or dance on a larger-than-life, almost god-like scale. Beethoven achieved that effect by a means every rock musician is familiar with: through the constant repetition of simple rhythmic patterns. Yet against this backdrop of repeated dance rhythms, Beethoven created an endless diversity of melodic and harmonic events. There is a high degree of cohesion as the melodies flow from one another with a strong sense of inevitability: at every moment we feel that the music could not continue any other way. At the same time, harmony, melody, dynamics and orchestration are extremely varied. It is somewhat like riding a fast car and watching an ever-changing, beautiful landscape pass by.



TEXTS AND TRANSLATIONS

Choral Fantasy — Beethoven

*Schmeichelnd hold und lieblich klingen
Unsers Lebens Harmonien,
Und dem Schönheitssinn entswingen
Blumen sich, die ewig blüh'n.*

*Fried' und Freude gleiten freundlich
Wie der Wellen Wechselspiel;
Was sich drängte rau und feindlich,
Ordnet sich zu Hochgefühl.*

*Wenn der Töne Zauber walten
Und des Wortes Weihe spricht,
Muss sich Herrliches gestalten,
Nacht und Stürme werden Licht.*

*Äuss're Ruhe, inn're Wonne
Herrschen für den Glücklichen,
Doch der Künste Frühlingssonne
Lässt aus beiden Licht erstehn.*

*Grosses, das ins Herz gedrungen,
Blüht dann neu und schön empor,
Hat ein Geist sich aufgeschwungen,
Hallt ihm stets ein Geisterchor.*

*Nehmt denn hin, ihr schönen Seelen,
Froh die Gaben schöner Kunst,
Wenn sich Lieb' und Kraft vermählen,
Lohnt dem Menschen Göttergunst.*

“Ich bin der Welt abhanden gekommen” from Rückert Lieder — Mahler

*Ich bin der Welt abhanden gekommen,
mit der ich sonst viele Zeit verdorben;
sie hat so lange nichts von mir vernommen,
sie mag wohl glauben, ich sei gestorben!*

*Es ist mir auch gar nichts daran gelegen,
ob sie mich für gestorben hält.
Ich kann auch gar nichts sagen dagegen,
denn wirklich bin ich gestorben der Welt.*

*Ich bin gestorben dem Weltgetümmel
und ruh' in einem stillen Gebiet!
Ich leb' allein in meinem Himmel,
in meinem Lieben, in meinem Lied.*

Charming, fair and lovely, sound
The harmonies of our earthly life,
From the sense of beauty spring
Blossoms that forever bloom.

Peace and joy glide clasped in love
Like waves in their interplay,
All that is rough and hostile
Is elevated to sublimity.

When the sound of magic rules
And sacred words are spoken,
Glorious things must then take shape,
Night and storms resolve into light.

Calm without, ecstasy within
Reign for all the blessed ones,
And the arts' spring sunshine
Lets light emerge from suffering.

Great thought that has pierced the heart
Blooms forth new and fair;
The spirit that has soared on high
Hears a welcoming spirit choir.

Take then gaily, noble souls,
All the gifts of noble art,
For when love and strength are united,
God's favor will be humankind's reward.

I am lost to the world.
on which I once wasted much time;
it has heard nothing of me for so long,
it may well believe I am dead.

And for me it is of no concern at all
if it takes me for dead.
Nor can I say anything at all against that,
for truly I am dead to the world.

I am dead to the world's turmoil,
and rest in a quiet realm.
I live alone in my heaven,
in my love, in my song.



ABOUT THE ARTISTS

JOSHUA BELL VIOLIN



For more than two decades, Joshua Bell has enchanted audiences worldwide with his breathtaking virtuosity and tone of rare beauty. He came to national attention at the age of

14 in a highly acclaimed orchestral debut with Riccardo Muti and the Philadelphia Orchestra. A Carnegie Hall debut, the prestigious Avery Fisher Career Grant, and a recording contract further confirmed his presence in the music world. Today, he is equally at home as a soloist, chamber musician, and orchestra leader.

Highlights of Bell's 2009-10 season included the September release of *Joshua Bell At Home With Friends* featuring collaborations with Chris Botti, Sting, Josh Groban, Kristin Chenoweth, Regina Spektor, Anoushka Shankar, Marvin Hamlisch and Tiempo Libre, among others. Performance highlights include the Hollywood Bowl, Verbier, Tuscan Sun, Mostly Mozart, Salzburg, Tanglewood and a return to the BBC Proms at Royal Albert Hall. 2010-11 sees Bell on a European and U.S. recital tour which includes Carnegie Hall, Disney Hall, and the Wigmore Hall in London; a performance for the World Economic Forum, and dates in Paris, Budapest, Madrid, Athens, Zurich and Istanbul, as well as a tour to Asia with the Academy of St. Martin in the Fields.

Named by Musical America as the 2010 Instrumentalist of the Year, Bell is an exclusive Sony Classical artist. Recent releases include the soundtracks for *Angels & Demons* and *Defiance*, Vivaldi's *The Four Seasons*, *The Red Violin Concerto* by John Corigliano, the Tchaikovsky Violin Concerto with the Berlin Philharmonic, *The Essential Joshua Bell*, *Voice of the Violin* and *Romance of the Violin*, which *Billboard* named the 2004 Classical CD of the Year, and Bell the Classical Artist of the Year.

Bell received a Grammy Award and Mercury Music Prize for his Nicholas Maw concerto recording with Sir Roger Norrington and the London Philharmonic Orchestra, and Germany's Echo Klassik for a Sibelius/Goldmark concerto recording with Esa-Pekka Salonen and the Los Angeles Philharmonic Orchestra. He received the Grammy Award for his recording of the Barber and Walton violin concertos and Bloch's Baal Shem. Bell is the recipient of the 2008 Academy of Achievement award for exceptional accomplishment in the arts, and in 2009 was honored by Education Through Music for his dedication to sharing his love of classical music with disadvantaged youth.

With more than 35 CDs recorded, Bell's performances for Sony Classical film soundtracks also include *The Red Violin*, which won the Oscar for Best Original Score, the Classical Brit-nominated *Ladies in Lavender* and Academy Award-winning film *Iris*, in an original score by James Horner while appearing as himself in the film *Music of the Heart* starring Meryl Streep. Millions of people are just as likely to have seen him on the PBS Great Performances programs *Joshua Bell: West Side Story Suite from Central Park*, *Joshua Bell at the Penthouse* – Live From Lincoln Center, as well as *Sesame Street* and A&E's Biography. He was one of the first classical artists to have a music video air on VH1, and he has been profiled in publications ranging from *Newsweek* to *People Magazine's* 50 Most Beautiful People issue, *Gramophone* and *USA Today*.

In 1989, Bell received an artist diploma in violin performance from Indiana University. His alma mater also honored him with a distinguished alumni service award only two years after his graduation. In 2005, he was inducted into the Hollywood Bowl Hall of Fame and he is the recipient of the coveted Avery Fisher Prize.

CHRISTOPHEREN NOMURA, BARITONE

Christòpheren Nomura has earned a prominent place on the operatic, concert and recital stages. In the realm of



opera, Nomura is a noted Mozartean, singing *Don Giovanni* with the New Hampshire Music Festival and New York Chamber Symphony; Papageno for his debut with the Lyric Opera of

Kansas City; *Così fan tutte* for his Hawaii Opera debut and the count in *Figaro* for his Opera Carolina debut. He has likewise had a strong association with Puccini's *Madama Butterfly*. He was Prince Yamadori in the SONY film of *Butterfly* co-directed by Martin Scorsese and Frédéric Mitterand, conducted by James Conlon.

Nomura has appeared with many of the prominent North American orchestras, in wide-ranging repertoire. In 2006, he sang for Pacific Symphony's inaugural concerts in the new Segerstrom Concert Hall in the title role for the premiere of Philip Glass' *The Passion of Ramakrishna*; in 2008-09 he returned to Pacific Symphony to premiere Alva Henderson's *From Greater Light*. Among the highlights of 2009-10 are an appearance with Mo Rilling in Los Angeles, performances with Music of Baroque in Chicago, the Cincinnati Symphony and two programs with the Cedar Rapids Symphony.

Nomura's discography includes recordings of the Monteverdi *Vespers of 1610* on Telarc, which was nominated for a Grammy (Best Classical Ensemble Recording), as well as Schubert's *Die schöne Müllerin* for Well-Tempered Production. *All Is Bright* with Grant Llewellyn and the Handel and Haydn Society was released in December 2005, debuting on the *Billboard* classical charts at No. 8 and named *Musicweb International's* "Recording of the Month."

Nomura has been the recipient of numerous awards and distinctions including a four-year Fulbright Grant to study with Dietrich Fischer-Dieskau, Hermann Prey and Gérard Souzay. He holds a master's degree and artist diploma from the New England Conservatory of Music.

ABOUT THE ARTISTS (continued)

BENJAMIN PASTERNAK
PIANO



Among the most experienced and versatile musicians today, the American pianist Benjamin Pasternack has performed as soloist, recitalist and chamber musician on four continents. His orchestral engagements have included appearances as soloist with the Boston Symphony Orchestra, the Philadelphia Orchestra, the Orchestre Symphonique de Québec, the Tonhalle Orchestra of Zurich, the New Japan Philharmonic, the Pacific Symphony, the New Jersey Symphony, the Orchestre National de France, the SWR Orchestra of Stuttgart, the Bamberg Symphony, and the Dusseldorf Symphony Orchestra. He has been guest artist at the Tanglewood Music Center, the Festival of Two Worlds in Spoleto, Italy, the Seattle Chamber Music Festival, the Minnesota Orchestra Sommerfest, the Festival de Capuchos in Portugal, and the Festival de Menton in France, and has been featured as soloist twice on National Public Radio's nationally syndicated show *Symphony Cast*.

A native of Philadelphia, Benjamin Pasternack entered the Curtis Institute of Music at the age of 13. He was the Grand Prize winner of the inaugural World Music Masters Piano Competition held in Paris and Nice in July 1989. An earlier competition victory came in August 1988 when he won the highest prize awarded at the 40th Busoni International Piano Competition. After 14 years on the piano faculty of Boston University, he joined the piano faculty of the Peabody Conservatory of Music in September 1997.

JOHN ALEXANDER
ARTISTIC DIRECTOR OF
PACIFIC CHORALE

Artistic Director of Pacific Chorale since 1972, John Alexander is one of America's most respected choral conductors. His inspired leadership both on the



podium and as an advocate for the advancement of the choral art has garnered national and international admiration and acclaim.

Alexander's long and distinguished career has encompassed conducting hundreds of choral and orchestral performances nationally and in 27 countries around the globe. He has conducted his singers with orchestras throughout Europe, Asia, the former Soviet Union and South America and, closer to home, with Pacific Symphony, Pasadena Symphony, Musica Angelica and the Los Angeles Chamber Orchestra.

A proponent of contemporary American music, Alexander is noted for the strong representation of American works and composers in his programming. He has conducted many premieres of works by composers such as Jake Heggie, Morten Lauridsen, Eric Whitacre, Frank Ticheli, and James Hopkins.

Alexander is nationally recognized for his leadership in the musical and organizational development of the performing arts. He is a board member and former president of Chorus America, the service organization for choruses in North America. Alexander also has served on artistic review panels for national, statewide and local arts organizations, including the National Endowment for the Arts, the California Arts Council, and the Los Angeles County Arts Commission.

Alexander retired in spring 2006 from his position as director of choral studies at California State University, Fullerton, having been awarded the honor of professor emeritus. From 1970 to 1996, he held the position of director of choral studies at California State University, Northridge. His numerous tributes and awards include: the "Distinguished Faculty Member" award from California State University, Fullerton (2006); the Helena Modjeska Cultural Legacy Award (2003), presented in honor of his lifetime achievement as an artistic visionary in the development of the arts in Orange County; the "Outstanding Individual Artist" Award (2000) from Arts Orange County and the "Gershwin

Award" (1990), presented by the county of Los Angeles in recognition of his cultural leadership in that city. In June 2008, Alexander received the "Michael Korn Founders Award for Development of the Professional Choral Art" from Chorus America.

ROBERT M. ISTAD
ASSISTANT CONDUCTOR OF
PACIFIC CHORALE



Dr. Robert M. Istad is the assistant conductor of the Pacific Chorale and director of choral studies at California State University, Fullerton, where he conducts the

University Singers and Concert Choir in addition to teaching courses in conducting, advanced interpretation and literature. He has prepared choruses for Esa-Pekka Salonen and the Los Angeles Philharmonic, Carl St. Clair and Pacific Symphony, Sir Andrew Davis and the Los Angeles Philharmonic, Nicholas McGegan and the Philharmonia Baroque Orchestra and Keith Lockhart and the Boston Pops Esplanade Orchestra, as well as conductors Bramwell Tovey, Eric Whitacre, Giancarlo Guerrero, Marin Alsop, George Fenton, John Alexander, William Dehning, David Lockington and Mark Mandarano.

Istad received his bachelor of arts degree in music from Augustana College in Rock Island, Illinois, his master of music degree in choral conducting from California State University, Fullerton and his doctor of musical arts degree in choral music at the University of Southern California. Istad is also the artistic director of the Long Beach Camerata Singers and Long Beach Bach Festival.



ABOUT PACIFIC CHORALE

Founded in 1968, Pacific Chorale is internationally recognized for exceptional artistic expression, stimulating American-focused programming, and influential education programs. Pacific Chorale presents a substantial performance season of its own at the Orange County Performing Arts Center and is sought regularly to perform with the nation's leading symphonies. Under the inspired guidance of Artistic Director John Alexander, Pacific Chorale has infused an Old World art form with California's hallmark innovation and cultural independence.

Pacific Chorale is comprised of 140 professional and volunteer singers. In addition to its long-standing partnership with Pacific Symphony, the Chorale has performed with the Los Angeles Philharmonic in Disney Hall on numerous occasions. Other noted collaborations include the

Hollywood Bowl Orchestra, the Boston Symphony, the National Symphony, and the Long Beach, Pasadena, Riverside and San Diego symphonies. John Alexander and the Chorale have toured extensively in Europe, South America and Asia, performing in London, Paris, Belgium, Germany, Estonia, Russia, Spain, Brazil, Argentina, Shanghai, Guangzhou, Beijing and Hong Kong, and collaborating with the London Symphony, L'Orchestre Lamoureux of Paris, the National Orchestra of Belgium, the China National Symphony, the Hong Kong Sinfonietta, the Estonian National Symphony, and the Orquesta Sinfonica Nacional of Argentina.

Pacific Chorale, the seventh-largest-budgeted chorus in the United States, has received numerous awards, including Chorus America's prestigious "Margaret Hillis Achievement Award for Choral

Excellence" and the first national "Educational Outreach Award." In 2005, Pacific Chorale received the ASCAP Chorus America Alice Parker Award for adventurous programming.

The Chorale's outstanding performances can be heard on seven CDs, including *Musica* and *Nocturne*, collections of American a cappella works conducted by John Alexander; *Songs of Eternity* by James F. Hopkins and *Voices* by Stephen Paulus, conducted by John Alexander and featuring Pacific Symphony; Pacific Symphony's *Fire, Water, Paper: A Vietnam Oratorio* by Elliot Goldenthal, and *An American Requiem* by Richard Danielpour (both recordings conducted by Carl St.Clair); and a holiday recording, *Christmas Time Is Here*, released on the Gothic Records label.

PACIFIC CHORALE

John Alexander, *Artistic Director*
Kelly Ruggirello, *President & CEO* • Kimberly Dwan Bernatz, *Chairman*

SOPRANO

Caroline Bailey
Judith Bohlen
Rhonda Bright
Margie Carrigan
Phyllis Clark
Julie Foyle
Carol Gentry
Karen F. Henderson
Nancy Hodgson
Susan Jacobs
Kathy Kerstein
Kellee King
Barbara Kingsbury
Randi Larsen
Eugenia Lee
Tika Lee
Susan Lindley
Maureen Lombardino
Mary A. Lyons
Young MacKeand
Rita Major
Sandy Martinez
Lenora Meister
Donna Morse
Maria Cristina Navarro
Kris Oca
Deborah Pasarow
Linda Williams Pearce
Dana Ramos
Chikayo Rattee
Zanaida Robles
Meri Rogoff
Katharin Rundus
Ruthanne Walker
Lorraine Joy Welling
Linda Wells-Sholik

ALTO

Cindy Anderson
Nancy Beach
Judith Bertolino
Kay Brown
Julie Anne Campen
Tina Chen
Kathryn Cobb-Woll
Sister Paulette Deters
Harriet Edwards
Deborah Fabricant
I-Chin Feinblatt
Tiffany Fernandez
Marilyn Forsstrom
Mary Galloway
Geraldine Gibb
Kathryn Gibson
Sandy Grim
Laura Harrison
Anne Henley
Kathryn Holder
Andrea Klyver
Nancy Lanpher
Jeanette Moon
Michele M. Mulidor
Pat Newton
Kathleen Preston
Heather Ralph
Sally Rans
Loraine Reed
Karen Rose
Vanessa Rothholtz
Joan Severa
Jane Shepherd
Marijke van Niekerk
Martha Wetzel
Julia Wood

TENOR

John S. St. Marie, *Roger W. Johnson Memorial Chair*
Carl Porter, *Singers Memorial Chair*
Mark E. Aldrich
Michael Ben-Yehuda
Jack Burke
Joseph Cruz
Craig Davis
James C. Edwards
Phil Enns
David Evered
David Exline
Jason Francisco
Vincent Hans
Steven M. Hoffman
Richard Hupp
Craig S. Kistler
Chang H. Lee
Jinming Liao
Christopher Lindley
Gerald McMillan
Jeff Morris
Aaron Mosley
Nicholas Preston
Ray Quiett
Brian Sullivan
Kevin Tison
Faulkner White
Bill Wolfe

BASS

John Carpenter, *Singers Memorial Chair*
Henry Allain
Jim Anderson
Aram Barsamian
Brian Beck
Robert David Bretton
Mac Bright
Ralph Cato
Carver Cossey
James Dunning
Thomas Enders
Karl Forsstrom
Michael Gallup
Larry Gates
Tom Henley
Michael Jacobs
Eulis Kay
Gordon La Cross
Michael McKay
Ricardo McKillips
Martin Minnich
Emmanuel Miranda
Philip Luther Nash
Seth Peelle
John Boone Pooler
George Reiss
Jeffrey Richter
Robert Rife
Thomas Ringland
Paul Rojo
James Spivey
David Stankey
Joshua Stansfield
David Svoboda
Roger Swibold
Joseph Tillotson
Steve Webb
Scott Ziemann

In honor of Carl St.Clair, Pacific Chorale's performance tonight has been generously underwritten by the following individuals:

Mr. and Mrs. Martin G. Hubbard • Mrs. Roger Johnson • Vina Williams Slattery