SEGERSTROM CENTER FOR THE ARTS
Renée and Henry Segerstrom Concert Hall
Concerts begin at 8 p.m. Preview talk with Alan Chapman begins at 7 p.m.

2013-2014 HAL & JEANETTE SEGERSTROM FAMILY FOUNDATION CLASSICAL SERIES

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JOHN WILLIAMS (b. 1932)
Exsultate Justi
   Pacific Chorale
   Southern California Children’s Chorus

LUKAS FOSS (1922-2009)
Elegy for Anne Frank
   Sandra Matthews, Verina Gillebaard,
   Susanna Smith, Mia Zoe Magaña

CHARLES IVES (1874-1954)
The Unanswered Question, S. 50

KATHY BOWEN (b. 1954)
I Believe in God
   Southern California Children’s Chorus

INTERMISSION

CARL ORFF (1895-1982)
Carmina Burana
   Fortuna Imperatrix Mundi
   Primo vere
   Uf dem Anger
   In Taberna
   Cour D’amour
   Blanziflor et Helena
   Fortuna Imperatrix Mundi
   Cyndia Sieden, Marc Molomot,
   Michael Kelly, Pacific Chorale,
   Southern California Children’s Chorus,
   Lauren Rose Reyes, Aidan Oakley

The enhancements in this program are made possible by a generous grant from The Andrew W. Mellon Foundation, awarded to the Symphony in support of innovative and thematic programming.

The Thursday, June 5, and Friday, June 6, concerts are generously sponsored by The Shanbrom Family Foundation.

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ARTISTIC STATEMENT FROM THE STAGE DIRECTOR

Although not obvious at first glance, there are interesting connections that emerge between the two halves of this program. The first half focuses on children and hope, as well as meditates on life’s greater questions. The second half, *Carmina Burana*, is a far earthier work, drawing on profane medieval poetry about the joys of nature, love, lust and the wheel of fortune.

Upon careful consideration, though, a World War II theme emerged that became the springboard for the concert narrative we have developed. Lukas Foss’ *Elegy for Anne Frank*, through rich orchestral writing and spoken excerpts from Anne’s diary paints an evocative picture of a child’s experiences while in hiding and facing an uncertain future.

*Carmina Burana*, written in 1935-36, was a popular work in Nazi Germany. Orff’s own relationship with the Nazis, however, is still considered enigmatic as he was politically a leftist and had a number of Jewish friends like Kurt Weill. Yet, like some other composers of this period, he was opportunistic and chose to stay in the country, establishing a place for himself and his music during this dark chapter in human history. Notwithstanding this early history, the work’s extraordinary power and beauty have ensured its place as one of the most popular choral works of the 20th century. Parenthetically, it is also a work that Orff intended to be staged, having conceived it as an inseparable synthesis of movement, music and text.

*Carmina Burana’s* text, while mainly focused on pastoral themes, love (pure and erotic), and drinking, seems to tell a story of escapism: the text is also being sung as a way to forget the present and remember a happier time in the past. These connections lead me, a Jewish artist, to the development of an overall concert narrative that weaves together two journeys during the war and the hope that persists despite the darkest of events.

The story in the first half of the concert deals abstractly with a child’s journey during the war. *Exsultate Justi* represents a child’s simple, unfettered joy that is then hemmed in (yet scarcely diminished) during the Foss *Elegy*. The *Unanswered Question* represents a child’s contemplation of his fate under these circumstances. His “answer” becomes Bowen’s *I Believe in God*, an anthem of unswerving hope and optimism.

*Carmina Burana’s* text shifts to a more realistic story of a family making a journey from their village to an uncertain fate at the hands of their oppressors. Throughout the journey, the parents tell their children stories of love, beauty and hope as a way of distracting the children from their current reality. The parents also comfort one another privately, reminiscing about the lives they left behind, and reaffirming their love for each other. The family holds on to the same hope asserted by the children in the first half of the concert, allowing them to face the spinning wheel of fortune in *Carmina Burana* with strength and love.

— Eric Einhorn

Exsultate Justi

*Instrumentation:* 2 flutes, 2 oboes, English horn, 2 clarinets, 2 bassoons, 4 horns, 3 trumpet, 2 trombones, bass trombone, tuba, 4 percussion, timpani, harp, strings, chorus, children’s chorus

*Performance time:* 5 minutes

If there is a dean of American film composers it is certainly John Williams, whose astonishing record of success in this genre—there are almost 80 major Hollywood features in his portfolio—is even more impressive when ticket sales are figured in. We can’t list the total box office receipts here because there is no room for all those zeroes, but his association with blockbuster movies and series has made many of his themes iconic and instantly recognizable from films such as *E.T. the Extra-Terrestrial*, *Star Wars*, *Empire of the Sun* and the *Star Wars* series.

Among moviegoers, Williams may be best known for his longtime collaboration with the director Steven Spielberg; he has composed the music for all but one of Spielberg’s major films. (The exception is *The Color Purple.*) His buoyant chorale *Exsultate Justi* is drawn from *Empire of the Sun* that might seem to fit a familiar Williams-Spielberg mold: It has an epic sweep that seems both retrospective and futuristic, and is set against a background of family life. The story is set in the dawn of the atomic age, and told from the point of view of an English child who grew up to be the science fiction author J. G. Ballard. Although the story is based on actual events, the sense of mystery and an uncertain future give it a certain literary resonance.

One element that separates the score of *Empire of the Sun* from most other Spielberg-Williams epics is its reliance upon church music in both narrative and soundtrack. It’s a brilliant choice, effectively conveying both the expats’ dedication to English culture in World War II-era Shanghai, and the larger concerns of universal values and global history against which their struggle for survival plays out.

The energy and joyful polyphony of the *Exsultate* have a sound more typically American than English, which is not inappropriate to the story: its climactic event is the explosion of the atomic bomb over Hiroshima, which takes on an aura of quasi-religious inscrutability and symbolism.
A native of Germany, Lukas Foss studied music in Berlin and Paris, and came to the U.S. in 1937—the same year he published his first composition. He was 15 and was destined to become a highly admired American composer, noted for his experiments with improvisatory techniques and aleatoric music (incorporating random events and background sounds). In 1945, at the age of 23, he became the youngest composer to win a Guggenheim Fellowship.

Foss was also an important educator and conductor, founding the Center for Creative and Performing Arts at the State University of New York at Buffalo, and serving as its first director. He applied his interest in experimental composing at the University of California at Los Angeles, where he founded the Improvisation Chamber Ensemble. He balanced these avant-garde explorations with a commitment to regional and community music-making, leading the Buffalo Philharmonic, the Milwaukee Symphony Orchestra and the Brooklyn Philharmonic, where he was music director for almost 20 years and achieved a remarkable record of programming and performing excellence in the shadow of the more famous New York Philharmonic.

Despite his continuing interest in the new, Foss—who died in 2009 at the age of 86—is probably best remembered for music that is lyrically beautiful. His sensitivity in setting poetry to music is unexcelled among American composers; he always abjured the standard practice of repeating words or lines of poetry for the sake of musical convenience, yet his vocal lines sound naturally expressive and are possessed of a lovely cantabile line. In June 1989, to mark the 60th anniversary of the birth of Anne Frank, the American Friends of the Anne Frank Center and the International Center for Holocaust Studies of the Anti-Defamation League of B’nai Brith commissioned Foss’ Elegy for Anne Frank. Entitled “Anne Frank in the World: A 60th Anniversary Retrospective,” the month-long observance included educational events as well as commemorative music, and was held at the Episcopal Cathedral of Saint John the Divine—the seat of the American branch of the worldwide Anglican Communion, generally considered the second-largest cathedral in the world (after St. Peter’s in Rome).

The Elegy’s poignancy is emphasized by a simple, childlike motive in the piano performed over haunting string tones that is eclipsed by playing in the percussion section, which builds to an unbearable tension before it ceases abruptly. The effect is haunting. Recalling its composition in an interview almost a decade later, Foss called it “one of the most soulful things I’ve ever done.”

Anne Frank died in the Bergen-Belsen concentration camp when she was 16, eight years after Foss fled to America.

Elegy for Anne Frank

**Instrumentation:** 2 clarinets, 2 bassoons, horn, trumpet, trombone, tuba, percussion, piano, strings
**Performance time:** 7 minutes

The Elegy's poignancy is emphasized by a simple, childlike motive in the piano performed over haunting string tones that is eclipsed by playing in the percussion section, which builds to an unbearable tension before it ceases abruptly. The effect is haunting. Recalling its composition in an interview almost a decade later, Foss called it “one of the most soulful things I’ve ever done.”

Anne Frank died in the Bergen-Belsen concentration camp when she was 16, eight years after Foss fled to America.

The Unanswered Question

**Instrumentation:** 4 flutes, trumpet, strings
**Performance time:** 6 minutes

Two giants of American culture, the composer Charles Ives and the poet Wallace Stevens, command our attention for the striking similarities in their lives and their continuing influence in the arts. Ives was born in 1874, worked in the insurance industry, and lived mainly in Danbury, Connecticut; Stevens was born in 1879, worked in the insurance industry, and lived mainly in Hartford, Connecticut. They died in 1954 and 1959, respectively.

Ives and Stevens represent a distinctively American brand of artistic modernism. Both Ivy-League educated (Ives at Yale, Stevens at Harvard), they combined a deep intellectualism with total independence from the artistic mainstream. They became known as mavericks, though trailblazers might be a more apt description. Your intrepid annotator first studied Ives with a professor who, like many of his admirers, called him “Charlie”—not because they’d been friends, but because Ives is so deeply American and because his work strikes listeners so personally. No composer has had a deeper impact on the American composers who came after him.

Many of Ives’ compositions are densely layered, with multiple melodies, tonalities and rhythms unspooling simultaneously. Listening to them can be comparable to listening to two or three different conversations at a cocktail party and tracking their connections in real time. His biographers speculate that Ives’ delight in this kind of simultaneity resulted from hearing his father, George Ives, lead band music on the town green in Danbury while other bands were playing different music within earshot. The Unanswered Question, perhaps Ives’ most famous work, casts a spell through the use of these techniques, though its mixture of voices is not difficult to follow. Haunting and deeply contemplative, it is scored for a string ensemble, a solo trumpet and a woodwind quartet playing in independent tempos. Though they are physically separated and seem to play autonomously, are they unaware of each other? Or is their playing responsive, reflecting a quest for meaning and an unfathomable order in the universe? Only you, the listener, can decide.
The question—not just unanswered, but unverbalized—is voiced seven different times by the trumpet in a neutral tonality. Its isolation suggests an existential riddle, while the background of slow tonal triads in the strings, which Ives described as “The Silence of the Druids,” has a religious stillness...or perhaps it reflects the eternal, benign indifference of nature. The woodwind quartet seems to venture answers to the trumpet’s question, but the attempts seem unsuccessful; Ives called these woodwinds “Fighting Answerers” (perhaps akin to Yale’s “fighting Elis”).

In 1973 Leonard Bernstein, in the first of his six addresses in the Norton Series of lectures at Harvard, noted:

The title of this lecture series is borrowed from Charles Ives, who wrote that brief but remarkable piece of his called “The Unanswered Question” way back in 1908. Ives had a highly metaphysical question in mind; but I’ve always felt he was also asking another question, a purely musical one—“whither music?”—as that question must have been asked by Musical Man entering the twentieth century. Today, with that century sixty-five years older, we are still asking it; only it is not quite the same question as it was then.

Today, another forty years later, we could say the same, and The Unanswered Question sounds as modern as ever.

I Believe in God
KATHY BOWEN (B. 1954)
Instrumentation: harp, strings, children’s chorus
Performance time: 5 minutes

-faced with the defining evil of the 20th century—the evil that took her life when she was only 16—Anne Frank found a way to affirm her faith in humanity’s goodness and in God. Her courage has inspired us ever since, and though it is ultimately as baffling as the evil that killed her, it has prompted artists such as composer Kathy C. Bowen to come to grips with humanity’s capacity for faith in the face of evil. Her piece I Believe in God is scored for two-part chorus and is based on a poem discovered on a wallet found in a Nazi concentration camp.

Born in 1954, Bowen earned her bachelor of music education degree at the University of Louisville, Ky. and a master’s of church music degree at the Southern Baptist Theological Seminary. She has completed doctoral work at Boston University and is currently pursuing a Ph.D. in Christian education from Louisiana Baptist University. Her additional educational achievements include certificates in Orff, Dalcroze, Kodaly and Choral Music Experience with Doreen Rao. Bowen has conducted the Walter State Community College Choir and is currently in her 10th year as choral director at West High School in Morristown, where she has the privilege of directing numerous ensembles. Under her direction the West Choirs have successfully competed in choral competitions both regional and international. The choir’s most recent achievements include a standing invitation to perform at the prestigious Disney Honors.

An active composer and arranger, Bowen has over 75 choral and instrumental works published with Choristers Guild, Lorenz Publishing, High Street Music Publishing, and other major publishers. She has served as a clinician for school and church workshops in seven states and has presented sessions at Arkansas and Kentucky Music Educators Convention. She has been guest director at Arkansas Church Music Choir Camps, Arkansas Music Education Honors Choirs and Pine Bluff Symphony Children’s Concert. She has been an adjudicator for choral contests in several states and has been the recipient of several teaching awards, including the Tennessee Governor’s School for the Arts Outstanding Teacher.

Carmina Burana
Instrumentation: 3 flutes (second and third doubling on piccolo), 3 oboes (third doubling on English horn), 3 clarinets (second doubling on bass clarinet, third doubling on B-flat clarinet), 2 bassoons, contrabassoon, 4 horns, 3 trumpets, 2 trombones, bass trombone, tuba, timpani, 6 percussion, 2 pianos, celesta, strings, soprano, tenor, baritone, chorus, children’s chorus
Performance time: 65 minutes

Born in Munich to a distinguished Bavarian military family in 1895, Carl Orff grew up steeped in German cultural traditions and demonstrated his musical talent early; at a young age he learned to play the piano, organ and cello and composed songs. He graduated from the Munich Academy of Music when he was 18 with a portfolio of early compositions that showed the influence of Debussy’s innovations. He then turned to the more Viennese experiments of Schoenberg, Strauss and Pfitzner. But the year of his graduation was 1914, and Orff was coming of age in the shadow of World War I. Jobs as Kapellmeister at the Munich Kammerspiele and at theaters in Darmstadt and Mannheim honored his gifts in performance practice and music drama. In 1917 and 1918, as the war drew to a close, Orff was in his early 20s and was engaged in military service.

The development of Carmina Burana wove together all the main threads of Orff’s early creative life: his gift for theatrical spectacle, his scholarly interest in medieval forms, and the return to musical innocence of his work in music education with Dorothee Günther (whom he eventually married). The oratorio’s texts are the result of sympathetic work by an earlier scholar: a collection of lyrics...
NOTES

dating from the 12th and 13th centuries discovered at a monastery in Upper Bavaria by the musicologist J.A. Schmeller in 1847. Schmeller applied the title Carmina Burana, referencing both the monastic order and the region of Upper Bavaria where they were found. The obscure verses were mostly in Latin with some in early forms of German and even a bit of early French, but their content was about as far from academic dryness as you can get: these were lusty verses that celebrate the pleasures of loving and drinking, and that comment with ribald frankness on the vicissitudes of everyday life. Orff selected 24 of them for Carmina Burana. Written at a time when the church had a near-monopoly on music and poetry, these rambunctious verses pushed the boundaries of acceptable artistic expression in the Middle Ages. They were produced by poets including defrocked priests and minnesingers who counterbalanced the austerity of religious tradition with the earthiness of the here and now. Their humor can seem startlingly modern today.

Billed as a “scenic oratorio,” Carmina Burana originally incorporated costumes for its vocalists as well as an elaborate set. This was a production concept that Orff intended for his subsequent oratorios as well, though his compositions rarely include these elements today. To analysts such as Hanspeter Krellmann and John Horton, this visual spectacle comports with Orff’s aural spectacle: driving, emphatic rhythms, gleaming orchestration and declarative intensity of musical utterance.

Often startlingly explicit, the lyrics of Carmina Burana have at various times been strategically condensed and expurgated. Sexy descriptions, such as one lover’s removal of another’s underwear, share time with raunchy double entendres, such as the description of a knight’s lance rising at the sight of his lady. As is so often the case, censorship has accomplished less than nothing to desensitize these passages, only adding to their fascination. Nowhere is this more apparent than in the “In taberna” chorale (In the Tavern), a drinking song that describes the raucous behavior in a local tavern where everyone is present, accounted for and drinking lustily—the bumpkin, the sage, the pauper, the sick man, the bishop and the deacon, the old woman and the mother among them. The music proceeds with a naive, bouncy double-rhythm that acquires the momentum of an avalanche.

Proceeding through sections on springtime, drinking and love, Carmina Burana forms a perfect arch, ending where it began—addressing “Fortune, Empress of the World” and complaining melodramatically about her fickleness. But if fortune is indifferent to merit, at least it has spared Orff’s most celebrated composition—a work that has become, with Handel’s Messiah, one of the most widely performed oratorios ever written.

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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Dr. Edward and Mrs. Helen Shanbrom have supported Pacific Symphony since 1989. Over the years, they have been two of the Symphony’s most ardent, dedicated and generous supporters, sponsoring concerts, educational programs and community initiatives. Their support is an abiding testament to the Shanbrom’s deep philanthropic commitment to the Symphony and to Orange County’s civic and cultural life. Our heartfelt thanks to William Shanbrom, Suzy Krabbe and the Shanbrom Family Foundation for their generous and continued support of Pacific Symphony.

Inside & Out: Carmina Burana Plazacast

Saturday, June 7 | Arts Plaza, Segerstrom Center for the Arts
FREE community event, presented in association with Segerstrom Center for the Arts

Schedule:
5 p.m. Food trucks open
5-7 p.m. Performances by Freedom Drum Circles, Laguna Flutes, Nilo and Helix Collective
7:30 p.m. Outdoor Preview Talk with Rich Capparela
8 p.m. Concert Begins (Concert Hall & Plazacast)

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CARL ORFF
(1895-1982)
I Believe in God

KATHY BOWEN

I believe in love,
I believe in stars,
even when there’s war,
even when they don’t shine,
and I believe in God,
even when he’s silent.

I believe in roses,
I believe in forgiveness,
even with their thorns,
even when we can’t forgive,
and I believe in God,
even when he’s silent.

I believe in friends,
even when I’m lonely,
when I’m alone,
I believe in fam’lies,
even when apart.

I believe in rainbows,
I believe in miracles,
even when they fade,
even though they’re hard to see;
and I believe,
I believe in God,
even when he’s silent.
I believe in God.

We praise you, we give praise!
Rejoice, you righteous, in the Lord;
Rejoice in the Lord.
Rejoice, you righteous, in the Lord;
praise from the upright is fitting.

Alleluia, Alleluia! The Lord is Savior, Savior of the world:
You who take away the sins of the world.

Sing to him a new song,
pluck the strings skillfully with shouts of gladness.

Exsultate Justi
JOHN WILLIAMS

Laudamus te, laudamus! Exsultate, justi, in Domino;
Exsultate in Domino. Exsultate, justi, in Domino;
rectos decet collaudatio.

Fortuna Imperatrix Mundi
(Chorus)
O Fortuna, velut luna statu variabilis,
semper crescis aut decrescis;
Vita detestabilis nunc obsuratur
et tunc curat ludo mentis aciem.
Est egestatem, protestatem
dissolvit ut glaciem.
Sors immanis et inanis,
ruta tu volubilis,
status malus, vanas salus
semper dissolubilis,
abumbra ta et velata
michi quoque niteris;
nunc per ludum dorsum nudum
fero tu sceleris.
Sors salutis et virtutis
et virtutis michi nunc contraria,
est affectus et defectus
semper in angaria.
Hac in hora sine mora
corde pulsum tangite;
quod per sortem sternit fortem,
me cum omnes plangite!

Fortuna, Empress of the World
(Chorus)
Oh Fortune! Like the everchanging moon,
rising first then declining;
hateful life treats us badly,
then with kindness,
making sport of our desires,
causing power and poverty alike
to melt like ice.
Dreaded, empty Fate,
upon your ever-turning wheel,
you make adversity and strength
alike turn to nothing.
In the dark, you secretly
work against me.
Through your trickery my naked back
is exposed to your lashes.
Good fortune and strength
are now barred from me.
My destiny could be pain or triumph.

We praise you, we give praise!
Rejoice, you righteous, in the Lord;
Rejoice in the Lord.
Rejoice, you righteous, in the Lord;
praise from the upright is fitting.

Alleluia, Alleluia! The Lord is Savior, Savior of the world:
You who take away the sins of the world.

Sing to him a new song,
pluck the strings skillfully with shouts of gladness.

I lament the wounds that Fortune deals with tear-filled eyes
for returning to the attack she takes her gifts from me.
Is it true
what is said:
the well-thatched pate
may soon lose its hair.
It is true
what is said:
the well-thatched pate
may soon lose its hair.
Once I sat high on Fortune’s wheel,
crowned with a wreath of Prosperity’s flowers.
But from my happy
felic et beatum,
nunc a summo corrui
gloria privatus.
Quinquies enim florui
felix et beatus,
nunc a summo corrui
gloria privatus.
Fortune rota volvitur;
descendo minoratus;
alter in altum salit;
nimis exaltatus
rex sedet in vertice –
caveat ruinam!
nam sub axe legimus
rex sedet in vertice –
caveat ruinam!
nam sub axe legimus
Hecubam reginam.

Primo Vere
(Small Chorus)
Veris leta facies
mundo propinatur
hiemalis acies
victa iam fugatur,
in vestitu vario
Flora principatur,
inemurum dulcisono
que cantu celebratur.
Flore fusus gremio
Phoebus novo more
risum dat, hac vario
Phebus novo more
Hecubam reginam.

Springtime
(Small Chorus)
The joyous face of Spring
is presented to the world.
Winter’s army
is conquered
and put to flight.
Flora is arrayed
in colorful dress
and the woods are sweet
with birds singing her praise.

Cytharizat cantico
dulcis Philomena,
flore rident vario
prata iam serena,
salit cetus avium
silve per amena,
chorus promit virginum
iam gaudia milienia.

(Baritone)
Omnia Sol temperat
puras et subtilis.
novum mundo reserat
faciem Aprilis,
ad Amorem properat
animus herilis,
et iocundis imperat
deus puerilis.
Rerum tanta novitas
in solemni vere
et veris auctoritas
iubet nos gaudere,
vias prebet solitas,
et in tuo vere
fides est in probitas
tuum retinere.

(Chorus)
Ecce gratum
et optatum
Ver reducit gaudia
purpuratum
floret pratum,
Sol serenat omnia.

Ecce gratum
et optatum
Ver reducit gaudia
purpuratum
floret pratum,
Sol serenat omnia.

(Chorus)
Behold the welcome
long-awaited
Spring, which brings back
pleasure
and with crimson flowers
adorns the fields;
the Sun brings peace to all
around:
Banish sadness!
Summer returns
and now cruel winter
departs.
Melt away
ice and snow.
The cold vanishes
and Spring is fed
at Summer’s
breast.
Wretched is the man
who neither lives
nor lusts
under Summer’s spell.
They taste delight
and rejoice
in honeyed sweetness,
those who strive for,
and gain,
Cupid’s reward.
Let us submit to Venus’s rule
and be joyful lovers.
Let us submit to Venus’s rule
and be joyful lovers.

On the Green
(Chorus)
The noble forest
is decked with flowers and leaves.
Where is my old
love?
He rode away on his horse.
Alas, who will love me now?
The forest all around is in flower.

Where has my love gone?
the forest all around is in flower.
Alas, who will love me now?

Uf dem Anger
(Chorus)
Flaret silva nobilis
floribus et foliis.
Ubi est antiquus
meus amicus?
Hinc equitavit,
qui ne vis, nullius
et iam fugit
et iam sugit
Ver Estatis ubera;
illis mens et misera,
qui nec vivit,
ec lascivit
sub Estatis dextera.
Gloriantur
et letantur
in melle dulcedinis,
qui conantur,
Ut utantur
premio Cupidinis;
simus jussu Cypridis
gloriantes
et letantes
pares esse Paridis.
Der ist geritten hinnen, o wi, wer sol mich minnen?
(Chorus)
Chramer, gip die warve mir, die min wengel roete, da mit ich die jungen man an ir dank der minnenliebe noete. Seht mich an, jungen man! Lat mich iu gevallen! Minnet, tugendliche man, minnecke Frauen! Minne tuot iu hoch gemuot unde lat iuch in hohen eren schouwen. Seht mich an, jungen man! Lat mich iu gevallen! Woi dir, Werlt, daz du bist also freudenrique! Ich wil dir sin undertan also freudenrique! Wol dir, Werlt, daz du bist durch din liebe immer sicherliche. Seht mich an, jungen man! Lat mich iu gevallen!

Reie
Swaz hie gat umbe, daz sint allez megede, die wellent ân man alle disen sumer gan! Chume, chum, geselle min, ih enbite harte din! Suzer roservarver munt, chum unde mache mich gesunt! Swaz hie gat umbe, daz sint allez megede, die wellent ân man alle disen sumer gan!

(Chorus)
Were diu wert alle min von deme mere unze an den Rin, des wolt ih mih darben, daz diu chünegin von Engellant lege an minen armen.

In Taberna
(Baritone)
Estuans interius
ira vehementi
in amartitudine
loquor mee menti:
factus de materia,
cinis elementi
similis sum folio,
de quo ludunt venti.
Cum sit enim proprium
viro sapienti
supra petram ponere
sedem fundamenti,
stultus ego comparor
fluvo labenti,
sub eodem tramite

He rode away on his horse. Alas, who will love me now?

(Chorus)
Shopkeeper, give me colored paint to paint my cheeks red so that I may make young men love me, whether they want to or not. Look at me, you young men! Am I not beautiful? All you wise men, love women worthy to be loved! Love will raise your spirits high and put a spring in your step. Look at me, you young men! Am I not beautiful? Hail to you, o joyful world! I will be forever indebted to your goodness! Look at me, you young men! Am I not beautiful?

Dance
Those who gather here are all young maidens who will go without a man this whole summer long. Come, dear heart of mine, I long for you so much. Sweetest love, come and make me well again! Those who gather here are all young maidens who will go without a man this whole summer long.

(Chorus)
If the whole world were mine from the sea right to the Rhine, I’d gladly pass it by if the Queen of England in my arms did lie.

In the Tavern
(Baritone)
Seething inside with boiling rage and bitterness I tell myself: I am made from dust and ashes. I am like a leaf tossed in play by the winds. But whereas it befits a wise man to build his house on a rock, I, poor fool, am like a meandering river, never keeping

nunquam permanenti.
Feror ego veluti
sine nauta navis,
ut per vias aeris
vaga fertur avis;
non me tenent vincula,
non me tenet clavis,
quero mihi similis,
et adiungor pravis.
Mihi cordis gravitas
res videtur gravis;
locus est amabilis
dulcoraque favis;
quicquid Venus imperat,
labor est suavis,
que nunquam in cordibus
habitat ignavis.
Via lata gradior
more iuventutis,
implicor et vititis
immemor virtutis,
voluptatis avidus
magis quam salutis,
mortuus in anima
curam gero cutis.

(Baritone and male chorus)
Ego sum Abbas Cucanensis,
et consiliun meum est cum
bibulis,
et in sedeto Decii voluntae mea’st
et qui mane me queserit in
taberna,
past vesperam nudus egredietur,
et sic denudatus veste clamabit: Wafna!
Quid fecistis sors turpissima?
Nostre vite gaudia
abstulistis omnia!

(Male Chorus)
In taberna quando sumus,
to the same path.
I drift along like a pilotless ship or like an aimless bird carried at random through the air; No chains will hold me captive! No lock will hold me fast! I am looking for those like me and I join the depraved. The burdens of the heart seem to weigh me down; jesting is pleasant and sweeter than the honeycomb. Whatever Venus commands Is easy work; she never dwells in craven hearts. On the broad path I wend my way as is youth’s wont. I am caught up in vice and forgetful of virtue. Caring more for pleasure than for my health, dead in spirit, I think only of my skin.

(Chorus, male chorus)
Once in lakes I made my home, once I dwelt in beauty, that was when I was a swan. Alas, poor me! Now I am black and roasted to a turn! On the spit I turn and turn; the fire roasts me through, now I am presented at the feast. Alas, poor me! Now I am black and roasted to a turn! Now in a serving dish I lie and can no longer fly, gnashing teeth confront me. Alas, poor me! Now I am black and roasted to a turn!

(Chorus, male chorus)
I am the abbot of Cockaigne and I like to feast with my friends. I wish to belong to the order of drunkards, and whoever meets me in the morning at the tavern by evening has lost his clothes and crying out: Help! What have you done, o wicked Fate? You have taken away all the pleasures of this life!

(Male Chorus)
When we are in the tavern
we spare no thought for the grave
but rush to the gaming tables
where we always sweat and strain.
What goes on in the tavern
where a coin gets you a drink,
if this is what you want to know
then listen to what I have to say.
Some men gamble, some men drink,
some indulge in indiscretions,
but of those who stay to gamble
some lose their clothes,
some win new clothes,
while others put on sack clothes.
There is no fear of death,
so they throw dice for Bacchus.
Next, they raise a toast
to the wine they drink.
Then they drink to prisoners,
and to the living,
next to all the world,
and to the faithful departed,
them to the dissolute women,
and to the police.
Next to delinquents,
and then to the wayward clergy,
Then to the mariners
and then to the soldiers.
Next to the penitent,
and then to the travelers.
They drink to the Pope and King
alike without restraint.
The mistress drinks, the master drinks,
the soldier drinks, the peddler drinks,
this man drinks, this woman drinks,
the servant drinks with the maids.
the quick man drinks, the sluggard drinks,
the white man drinks, the black man drinks,
the steady man drinks, the wanderer drinks,
the simpleton drinks, the wise man drinks.
The poor man drinks, the sick man drinks,
the exile drinks and the unknown man drinks,
the boy drinks, the old man drinks,
the Bishop drinks, the Deacon drinks,
Sister drinks and brother drinks,
the old crone drinks, the mother drinks,
this one drinks, that one drinks,
a hundred drink, a thousand drink.
Six hundred coins
are not enough
for all of this drinking!
Many people disapprove
and we will always
be short on money.
But may our critics be damned
and never
be numbered among the just.

The Courts of Love
(Boys, soprano)
Love flies everywhere and is
seized by desire,
young men and women are
matched together.
If a girl lacks a partner she
misses all the fun;
She will hide in the depths of her
heart
all alone;
it is a terrible fate.

(Baritone)
Day, night, and all the world
are against me,
the sound of maidens’ voices
makes me weep.
I often hear sighing
and it makes me more afraid.
Friends, be merry,
say what you will,
but let me be,
for great is my sorrow,
yet look on me
with pity.
Your lovely face makes me weep.
A thousand tears fall
because your icy heart,
but I would be restored
at once to life
by one single kiss.

(Soprano)
There stood a young girl in a red
dress;
if anyone touched her
the dress rustled.
There stood a girl fair as a rose,
her face was radiant,
her mouth like a flower.

(Baritone and Chorus)
My breast is filled
with sighing
for your loveliness
and I suffer miserably.
Manda liet, manda liet,
my sweet heart comes not.
Your eyes shine like sunlight,
like the splendor of lightning
in the night.
Manda liet! manda liet!
My sweet heart will not come.
Oh – oh – oh, totus floreo,
mea mea detruit simplicitas.
Mea mea mecum ludit virginitas,
novus, novus amor est, quo pereo.

iam amore virginali totus ardeo,
novus, novus amor est, quo pereo.
Veni, domicella, cum gaudio,
veni, veni, pulchra, iam pereo.

Oh – oh – oh, totus floreo,
iam amore virginali totus ardeo,
novus, novus amor est, quo pereo.

(Soprano)
Dulcissime, totam tibi subdo me!

Blanziflor et Helena
(Chorus)
Ave formosissima,
gemma pretiosa,
AVE DECUIS VIRGINUM,
virgo gloriosa,
AVE MUNDI LUMINAR
AVE MUNDI ROSA,
Blanziflor et Helena,
Venus generosa.

Fortuna Imperatrix Mundi
(Chorus)
O Fortuna, velut Luna
statu variabilis,
semper crescis aut decrescis;
vita detestabilis
nunc obdurat et tunc curat

Veni, veni, pulchra, iam pereo.
Veni, domicella, cum gaudio,

Fortune, Empress of the World
(Chorus)
Oh Fortune! Like the
ever-changing
moon rising first then declining;
hateful life
treats us badly then with
kindness,
making sport of our desires,
causing power and poverty alike
to melt like ice.
Dreaded, empty fate,
upon your ever-turning wheel,
you make adversity and
strength alike turn to nothing.
In the dark, you secretly
work against me.
Through your trickery my naked
back is exposed to your lashes.
Good fortune and strength
could be barred from me.
My destiny could be
pain or triumph.
Come now, pluck the strings
without delay and let us face
Fortune’s wheel
with hope!
In 2013-14, Music Director Carl St.Clair celebrates his 24th season with Pacific Symphony and the orchestra’s milestone 35th anniversary. St.Clair’s lengthy history with the Symphony 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 and La Traviata in 2013-14; 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 14th anniversary in 2013-14 with “From Score to Screen”—exploring music by Hollywood composers. And in 2013-14, under his leadership, the Symphony launched the new music festival, Wavelength, blending contemporary music and Symphony musicians in unique collaborations.

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 2013-14 season continues a recent slate of recordings that began with two newly released CDs in 2012-13, featuring music by two of today’s leading composers: Philip Glass’ The Passion of Ramakrishna and Michael Daugherty’s Mount Rushmore and The Gospel According to Sister Aimee. This season featured the release of Richard Danielpour’s Toward a Season of Peace. Two more are due for release over the next few years, including William Bolcom’s Songs of Lorca and Prometeus 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 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 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 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 Connections, OC Can You Play With Us, arts-X-press and Class Act.
Lauded by the *Austin Chronicle* as “a rising star in the opera world” and praised by *Opera News* for his “keen eye for detail and character insight” for which “the result was a seamless, gripping flow,” director Eric Einhorn returns this season to Pacific Symphony for Orff’s *Carmina Burana* and to the Florentine Opera to direct *Giulio Cesare*, both new productions. He also returns to the Metropolitan Opera to stage *La Cenerentola*, *Prince Igor*, *Die Fledermaus*, *The Nose* and *Tosca*. His future engagements include his debut with Portland Opera as well as his return to the Metropolitan Opera. Last season, he made his debut with the Lyric Opera of Chicago staging *Hänsel und Gretel*. He also directed a new production of *Tosca* for Pacific Symphony and returned to the Metropolitan Opera. He received rave reviews for his direction of Gershwin’s *Blue Monday* with On Site Opera at Harlem’s historic Cotton Club. His recent direction of *Dialogues des Carmélites* for Austin Lyric Opera was a resounding triumph and was awarded Best Opera at the Austin Critics’ Table Awards in addition to garnering him a nomination for Best Director.

American soprano Cyndia Sieden moves easily among the Baroque, Classical, Romantic and contemporary repertoires to worldwide acclaim. Sieden has starred at most of the world’s great opera houses, including the Munich Bayerische Staatsoper, the New York Met, Paris’ Opéra Bastille, the Wiener Staatsoper, Barcelona’s Gran Teatre de Liceu, Brussels’ La Monnaie, and London’s Covent Garden and English National, as well as in Beijing and Australia. Her highly praised Metropolitan Opera debut was as Berg’s Lulu, and her success quickly led to reengagement in 2008 for *Die Zauberflöte*’s Queen of the Night, one of her signature roles. She is a brilliantly idiomatic interpreter of the works of Richard Strauss. She frequently performs Zerbinetta in *Ariadne auf Naxos* (Munich, Japan, Vienna), as well as Sophie in *Der Rosenkavalier* (Paris Châtelet) and Aminta in *Die Schweigsame Frau* (*Palermo* and Munich). Her performances in the high-flying role of Ariel in the premiere of Thomas Adès’s *The Tempest* at the Royal Opera House, Covent Garden, ignited rave reviews and an astonished public. She has garnered equal enthusiasm for her Blondchen in *Die Entführung aus dem Serail*. Other specialties are Cunegonde in Bernstein’s *Candide* and the operas of Handel.

Possessed of a rare high-tenor (*haute-contre*) voice, Marc Molomot enjoys an international opera and concert career. While best known for appearances with early music ensembles and conductors including William Christie, John Eliot Gardiner, Nicholas McGegan and Andrew Parrott, Molomot ventures regularly into other repertoire. Performances include Mozart’s *Le Nozze di Figaro* and Auber’s 1830 opera *Fra Diavolo*, the title role in Britten’s *Albert Herring*, the protagonist in Ziporyn’s 2009 *A House in Bali*, and a leading role in Singier’s 2011 *Chat perché*, which premiered at Paris’s Amphithéâtre Bastille. Molomot’s comedic gifts have been showcased in Monteverdi’s *L’incoronazione di Poppea* (*Les Arts Florissants and William Christie*), Offenbach’s *Les Brigands* (*Opéra Toulon* and Paris’ *Opéra Comique* with François-Xavier Roth) and Poulenc’s *Les Mamelles de Tirésias* (*Opéra de Lyon* and *Opéra Comique* with Ludovic Morlot). Concert appearances have included the U.S. premiere of Dov Seltzer’s *Lament to Yitzhak* with the New York Philharmonic, Orff’s *Carmina Burana* and Berg’s *Wozzeck* with the Houston Symphony, and the Evangelist in Bach’s *St. John and St. Matthew Passions*—most recently with Andrew Parrott in New York. Molomot’s recording of Lully’s *Thésée* with the Boston Early Music Festival was nominated for a Grammy.

Raised as “expressive and dynamic” and “vocally splendid,” American baritone Michael Kelly is a consummate artist, sought after for his riveting interpretations of recital, concert and operatic repertoire. This season, Kelly appears in recital with Malcolm Martineau and the Detroit Symphony in a world premiere by David Del Tredici with the Saint Paul Chamber Orchestra, with Boston Early Music Festival at the Baltimore Lieder Weekend and with SongFusion, a recital series of which he is a co-founder. He can be found on three soon-to-be released recordings of Schubert’s *Winterreise*, Del Tredici’s *A Field Manual* and a recording of Britten’s folk song settings. Kelly has performed with The Cleveland Orchestra, Kansas City Symphony, Chamber Music Society of Lincoln Center, Cathedral Choral Society, Mostly Mozart Festival, Openhaus Zurich, Chicago Opera Theater, Gotham Chamber Opera, Mark Morris Dance Group, Ars Lyrica and Mercury Orchestra. He has collaborated with some of today’s most exciting composers including Tom Cipullo, Mohammed Fairouz, Ricky Ian Gordon, Libby Larsen, Lowell Lieberman, Ben Moore, Reinaldo Moya, John Musto and David Sisco. He made his European debut with Openhaus Zürich in Handel’s *Rinaldo* with William Christie.
Sandra Matthews was born in Coventry, Warwickshire, England. She began her piano studies at age 6, and at age 11 began private cello lessons which continued through her college years. By the age of 14, Matthews had completed the examinations provided by the Associated Board of the Royal Schools of Music and had won many first prizes in piano competitions and festivals in Warwickshire. Matthews was awarded a full scholarship to the Guildhall School of Music and Drama in London, where she attained a master’s degree in piano performance and teaching, and was awarded the school’s accompanying prize. After graduating, Matthews was given a grant from the City of London for a further year’s study in accompanying, chamber music and harpsichord. Since moving to California, Matthews has been on the staff of California State University, Fullerton; University of California, Irvine; and Orange Coast College. A mother of two daughters, she maintains a busy life teaching and freelance accompanying throughout California. Her most important work has been with Pacific Symphony, for which she has been the principal keyboard player since its inception in 1978.

**SANDRA MATTHEWS**
**PIANO**

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. Alexander has prepared choruses for many of the world’s most outstanding orchestral conductors, including Zubin Mehta, Pierre Boulez, Seiji Ozawa, Michael Tilson Thomas, Leonard Slatkin, Esa-Pekka Salonen, Gustavo Dudamel, Lukas Foss, Max Rudolf, Carl St.Clair, Gerard Schwarz, Marin Alsop, John Mauceri, John Williams and Keith Lockhart. A proponent of contemporary American music, Alexander has conducted many premieres of works by composers such as Jake Heggie, Morten Lauridsen, Eric Whitacre, Frank Ticheli and James Hopkins.

**JOHN ALEXANDER**
**ARTISTIC DIRECTOR**
**PACIFIC CHORALE**

Robert Istad is the assistant conductor of 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, Ill., 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.

**ROBERT ISTAD**
**ASSISTANT CONDUCTOR / CHORUS MASTER, PACIFIC CHORALE**
In response to requests for a child-focused organization, the Southern California Children’s Chorus (SCCC), directed by Lori Loftus, was founded in 1996 as an independent, nonprofit organization dedicated to “enriching children’s lives through distinguished choral music education and world-class performance.” Over 300 children are enrolled in a sequential choral program consisting of seven choirs: Ensemble, Concert, Advanced, Intermediate, Apprentice, Primary and Kinder levels. Guided by a talented and diverse board of directors and a highly skilled musical and administrative staff, choral members perform locally throughout the year at special events and venues like Segerstrom Center for the Arts. Auditions are held in May, August and early September. The SCCC is dedicated to making its programs available to children from all economic backgrounds and providing scholarships and other forms of assistance to families in need.

Lori Loftus, the founding director of the Southern California Children’s Chorus (SCCC), is a familiar figure in the music world. She has performed on keyboard instruments with Pacific Symphony and the Pacific Chorale since 1978, and has been the featured artist on the great C.B. Fisk organ at the Renee and Henry Segerstrom Hall on many occasions. Her abilities as a children’s choral conductor have taken her around the world, conducting performances and leading workshops. She has also served as an accompanist and keyboard performer under the baton of many of the world’s most-renowned choral and orchestral conductors. In March 2007, Loftus was honored for a lifetime of achievements with the Outstanding Alumni Award for Excellence in Choral Music from her alma mater, California State University, Fullerton. “Miss Lori” continues to bring intense and quality education to hundreds of young singers. Many graduates of SCCC have remained active in the arts and music as vocalists, conductors, managers and patrons.

FEATURED MEMBERS OF SCCC

THE UNANSWERED QUESTION

VERINIA GILLEBAARD has been singing since she was 2 and has been on stage with SCCC for five years. Singing is a huge part of her life and she loves to perform anywhere she can.

SUSANNA SMITH is the youngest of six children and has grown up watching her siblings compete on speech and debate. At 14 she is currently top five in the nation for her dramatic interpretation. Singing with SCCC is the highlight of her week.

MIA ZOE MAGANA is currently enrolled in the prestigious Orange County School of the Arts focusing on international dance. SCCC has been her second home every Tuesday and has built social skills as well as vocal techniques. SCCC has given her many opportunities to grow and succeed.

CARMINA BURANA

LAUREN ROSE REYES is 10 years old. She loves to act, sing, play piano and hike. One of her favorite hobbies is making miniature furniture and food for her Littlest Pet Shop toys.

Twelve-year-old AIDAN OAKLEY is an avid hockey fan and Taekwondo black belt who enjoys singing, sports and playing video games with friends. Aidan is homeschooled and resides in Orange County with his parents and brother.

PAUL DIPIERRO, DIGITAL MEDIA DESIGNER

For Paul DiPierro, digital art and animation have been a lifelong passion. He studied computer animation at Brown University, and after graduating in 2006, he began working at an animation studio in Providence, R.I., where he worked on cinematic scenes for the video game adaptations of Spiderman, Speed Racer, Littlest Pet Shop, Terminator and Uncharted. DiPierro’s first foray into live theater came in 2010 on Sacramento Opera's production of Handel's Orlando. He returned to Sacramento Opera earlier this year for their new production of Il Trovatore, directed by Rob Tannenbaum. DiPierro teamed up with Pacific Symphony and stage director Eric Einhorn on Tosca in February 2013. In spring of 2012, he released a short animated film titled The New Elephant. His upcoming short, Trick-or-Treat, is planned for release this fall.
KATHY PRYZGODA, LIGHTING DESIGNER

Kathy Pryzgoda has been a lighting designer for the past 25 years. Her diverse background includes lighting design for large commercial lighting projects, architectural lighting, residential, theatre, event and TV lighting design. Pryzgoda received a Bachelor of Arts degree in theatre from UCLA. She has designed lighting for such companies as Long Beach Opera, Los Angeles Classical Ballet and the Jazz Tap Ensemble. In addition to theatre, Pryzgoda was lighting designer/lighting director for Channel One News between 1992 and 2002, where she received three Broadcast Design International Gold Awards.

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 Segerstrom Center for the Arts 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’s chamber choir, the John Alexander Singers, is a fully professional vocal ensemble of 24 singers recognized for their musical excellence across a broad range of musical periods and styles. The John Alexander Singers perform regularly in concert venues throughout Southern California. In addition to extensive collaborations with Musica Angelica, Southern California’s premier period instrument orchestra, the John Alexander Singers have performed with the Kronos Quartet, Mark Morris Dance Company, The Royal Ballet of London, the Los Angeles Chamber Orchestra, Philharmonia Baroque Orchestra and Pacific Symphony, and on the Los Angeles Philharmonic’s “Green Umbrella” new music series. In 2012, the John Alexander Singers presented the Paris premiere of David Lang’s Pulitzer Prize-winning The Little Match Girl Passion.

Pacific Chorale has received numerous awards from Chorus America, the service organization for North American choral groups, including the prestigious “Margaret Hillis Achievement Award for Choral Excellence,” the first national “Educational Outreach Award,” and the 2005 ASCAP Chorus America Alice Parker Award for adventurous programming.

The Chorale’s outstanding performances can be heard on eight CDs, including Nocturne, a collection 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; a holiday recording, Christmas Time Is Here, released on the Gothic Records label; a live concert recording of Sergei Rachmaninov’s Vespers; and four recordings released by Pacific Symphony, including Elliot Goldenthal’s Fire, Water, Paper: A Vietnam Oratorio, Richard Danielpour’s An American Requiem, Philip Glass’ The Passion of Ramakrishna, and Michael Daugherty’s Mount Rushmore, all conducted by Carl St.Clair. Pacific Chorale’s newest recording, featuring the complete choral music of Frank Ticheli, is due to be released in fall of 2013. Forthcoming projects include works by Jake Heggie.
Pacific Symphony, celebrating its 35th season in 2013-14, is led by Music Director Carl St. Clair, who marks his 24th season with the orchestra. The largest orchestra formed in the U.S. in the last 40 years, the Symphony 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. Presenting more than 100 concerts a year and a rich array of education and community programs, the Symphony reaches more than 275,000 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, highlighted by the annual American Composers Festival and a series of multi-media concerts called “Music Unwound.” Three seasons ago, the Symphony launched the highly successful opera and vocal initiative, “Symphonic Voices.” It also offers a popular Pops season, enhanced by state-of-the-art video and sound, led by Principal Pops Conductor Richard Kaufman, who celebrates 23 years with the orchestra in 2013-14. Each Symphony season also includes Café Ludwig, a chamber music series, and Sunday Connections, an orchestral matinee series offering rich explorations of selected works led by St. Clair. Assistant Conductor Alejandro Gutiérrez began serving last season as music director of Pacific Symphony Youth Orchestra and also leads Family and Youth Concerts. New in 2013, Pacific Symphony is collaborating with a number of modern musicians and artists and hosting the Wavelength Festival of Music at the Pacific Amphitheatre in August.

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, where Clark served as music director until 1990 and since 1987, the orchestra has additionally presented a summer outdoor series at Irvine’s Verizon Wireless Amphitheater. In 2006-07, 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.

In 2013-14, Pacific Symphony releases a new CD of Richard Danielpour’s Toward a Season of Peace, which continues the recent slate of recordings that began with two newly released CDs in 2012-13 featuring two of today’s leading composers, Philip Glass’ The Passion of Ramakrishna and Michael Daugherty’s Mount Rushmore, both the result of works commissioned and performed by the Symphony, with two more recordings due to be released over the next few years. These feature the music of Symphony-commissioned works by William Bolcom, Songs of Lorca and Prometheus, and James Newton Howard’s I Would Plant a Tree. The Symphony has also commissioned and recorded An American Requiem, by Danielpour and Elliot Goldenthal’s Fire Water Paper: A Vietnam Oratorio with Yo-Yo Ma. Other recordings have included collaborations with such composers as Lucas Foss and Toru Takemitsu. It has also commissioned such leading composers as Paul Chihara, Daniel Catán, 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 Adventuresome 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 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 as well as Santa Ana Strings.
MEET
the orchestra

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
Kimio Takeya
Ayako Sugaya
Ann Shiau Tenney
Maia Jasper
Robert Schumitzky
Agnes Gottschewski
Dana Freeman
Grace Oh†
Jean Kim
Angel Liu
Marisa Sorajja

SECOND VIOLIN
Bridget Dolkas*
Jessica Guideri**
Yen-Ping Lai
Yu-Tong Sharp
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
Pamela Jacobson
Adam Neely
Cheryl Gates
Margaret Henken

CELLO
Timothy Landauer*
Kevin Plunkett**
John Acosta
Robert Vos
László Mező
Ian McKinnell
M. Andrew Honea
Waldemar de Almeida
Jennifer Goss
Rudolph Stein

BASS
Steven Edelman*
Douglas Basye**
Christian Kollgaard
David Parmeter
Paul Zibits
David Black
Andrew Bumatai
Constance Deeter

FLUTE
Benjamin Smolen*
Valerie and Hans Imhof Chair
Sharon O’Connor
Cynthia Ellis

PICCOLO
Cynthia Ellis

OBOE
Jessica Pearlman*
Suann R. Chonette Chair

ENGLISH HORN
Leflie Resnick

Clarinet
Benjamin Lulich*
The Hanson Family Foundation Chair
David Chang

BASS CLARINET
Joshua Ranz

BASSOON
Rose Corrigan*
Elliott Moreau
Andrew Klein
Allen Savedoff

FRENCH HORN
Keith Popejoy*
Mark Adams
James Taylor**
Russell Dicey

TRUMPET
Barry Perkins*
Tony Ellis
David Wailes

BASS TROMBONE
Vacant

TUBA
James Self*

TIMPANI
Todd Miller*

PERCUSSION
Robert A. Slack*
Cliff Hulling

HARP
Mindy Ball*
Michelle Temple

PIANO•CELESTE
Sandra Matthews*

PERSONNEL MANAGER
Paul Zibits

LIBRARIANS
Russell Dicey
Brent Anderson

PRODUCTION STAGE MANAGER
Will Hunter

ASSISTANT STAGE MANAGER
William Pruett

PIANO TECHNICIAN
Kathy Smith

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

Celebrating 25, 30 or 35 years
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Sister Paulette Deters
Lucy Dunn
Denean Dyson
Harriet Edwards
Tiffany Fernandez
Marilyn Forstrom
Mary Galloway
Kathryn Gibson
Grace Han
Laura Harrison
Anne Henley
I-Chin Lee
Kaii Lee
Chelsea Lyons
Jeanette Moon
Michele M. Mulidor
Pat Newton
Megan Peo
Kathleen Preston
Loraine Reed
Kelly Self
Joan Severa
Jane Shepherd
Jane Shim
Marijke Van Niekerk
Martha Wetzel

TENOR
Daniel Coy Babcock, Roger W. Johnson Memorial Chair
Carl Porter, Singers Memorial Chair
Brent Almond
Camden Barkley
Colson Barkley
Michael Ben-Yehuda
Craig Davis
James C. Edwards
Phil Enns
David Evered
Jason Francisco
Vincent Hans
Jose Luis Hernandez
Steven M. Hoffman
Craig S. Kistler
Jeffrey Lee
David Lopez
Joe Lopez
Gerald McMillan
Jeff Morris
Aaron Palmer
Nicholas Preston
Gabriel Ratinoff
Sean Saclolo
Kevin St. Clair
Gregorio Taniguchi
Faulkner White

BASS
Karl Forsstrom, Singers Memorial Chair
Jim Anderson
Ryan Antal
Aram Barsamian
Herve Blanquart
Robert Bretón
Mac Bright
James Dunning
Thomas Enders
Michael Gallup
Tom Henley
Michael Jacobs
Matthew Kellaway
Jonathan Krauss
Steve Kubick
Kevin Long
Michael McKay
Ricardo McKillips
Tom Menza
Martin Minnich
Philip Nash
Seth Peelle
Ryan Ratcliff
George Reiss
Robert Rife
Thomas Ringland
Paul Rojo
James Spivey
David Stankey
Joshua Stansfield
Robert Stromberger
Joseph Tillotson
Steve Webb
Scott Ziemann

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Jane Hyon
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