OCT. 23–25

SEGERSTROM CENTER FOR THE ARTS
RENNÉ AND HENRY SEGERSTROM CONCERT HALL

2014-15 HAL & JEANETTE SEGERSTROM FAMILY FOUNDATION CLASSICAL SERIES

Preview talk with Alan Chapman begins at 7 p.m.  
Prelude to the concert begins at 7:50 p.m.; the concert begins at 8 p.m.

CARL ST.CLAIR • CONDUCTOR  |  PAUL JACOBS • ORGAN  |  ELISE QUAGLIATA • MEZZO-SOPRANO  
WILLIAM BERGER • BARITONE  |  NORBERTINE FATHERS OF ST. MICHAEL’S ABBEY • VOCALISTS  
PACIFIC CHORALE — JOHN ALEXANDER • ARTISTIC DIRECTOR  
ROBERT ISTAD • ASSISTANT CONDUCTOR AND CHORUSMASTER

Ottorino Respighi (1879-1936)

Gregorian Chant will be performed by the Norbertine Fathers of St. Michael’s Abbey before and in between movements of Respighi’s Church Windows.

Church Windows, P. 150

Introit Requiem
Flight into Egypt
Antiphon Dum committeret bellum
St. Michael the Archangel
Introit Spiritus Domini
The Matins of Saint Claire
Glória Missa de Angelis
St. Gregory the Great
Paul Jacobs

INTERMISSION

Maurice Duruflé (1902-1986)

Requiem, Op. 9

Introit
Kyrie
Domine Jesu Christe
Sanctus
Pie Jesu
Agnus Dei
Lux Aeterna
Libera Me
In Paradisum

Elise Quagliata, William Berger, Paul Jacobs, Pacific Chorale

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

Instrumentation: 3 flutes (third doubling on piccolo), 2 oboes, English horn, 2 clarinets, bass clarinet, 2 bassoons, contrabassoon, 4 horns, 3 trumpets, 2 trombones, bass trombone, tuba, timpani, 4 percussion, harp, celesta, piano, strings, organ

Performance time: 27 minutes

Background

The Bolognese master Ottorino Respighi composed with his eyes and ears on the past, creating his music with the enraptured fastidiousness of an art collector. Born in 1879, he lived most of his life in the 20th century. But in the charm and tonal elegance of his music we can hear 19th- and 20th-century aesthetics colored by his infatuation with earlier days: the sound of early sacred music, including Gregorian chant, and music of the late Renaissance and early Baroque periods, from the 16th through the 18th centuries. Respighi’s music is graceful, courtly and opulent; it often seems to iridesce with shifting colors. The rhythms are whirling or stately. The sound beguiles us like an antique music box.

Respighi began his career as a violinist and violist, studying first with his father and then at the Liceo Musicale in Bologna, but historical and composition studies were also included in his curriculum. After graduating in 1899, he became principal violist in the orchestra of the Russian Imperial Theatre in St. Petersburg. There he studied composition with Rimsky-Korsakov, one of the great masters of orchestral color, whose influence can be heard in all of Respighi’s most popular works. Returning to Italy, he became first violinist in the Mugellini Quintet, but devoted himself mainly to composing from 1909 onward. He died in 1936 at the age of 56.

What to Listen For

Respighi possessed a rare gift for evoking specific visual effects in music, and his tone poem Church Windows, composed in 1926, put this ability to spectacular effect. Based on a 1921 group of three preludes for piano, this four-movement orchestral suite is highly pictorial, with descriptive subtitles by Claudio Guastalla, a professor of literature. In the first movement, “The Flight into Egypt,” a caravan is borne through the desert on a starry night as we hear the rhythmic sway of the donkey contrasting with the tonal color of a melody suggesting the Middle East.

In the second movement, “St. Michael and the Archangel,” Respighi quotes a more recent source: Richard Wagner’s martial strains for the Valkyries in his Ring cycle. In the lower brass Respighi draws from Gregorian chant, with a trombone signaling the dramatic entrance of St. Michael.

“The Matins of St. Claire” depicts the founder of an order of nuns whose miraculous transport to the Church of St. Francis is described in The Little Flowers of St. Francis; here Respighi’s serene melody captures the tranquility of monastic life. Finally, in the suite’s fourth movement, Respighi pays dramatic tribute to St. Gregory the Great,” the traditional founder of Gregorian chant, with a fantasia based on a Gregorian chant for the Gloria of the Mass.

Gregorian Chant

A Modern Listener’s Guide

In a vain attempt to keep up with the times, your intrepid annotator immersed himself in an online debate between fans of two pop divas, Mariah Carey and Beyoncé Knowles. “If you knew anything about music,” wrote one antagonist—a passionate listener who seemed to feel that you couldn’t admire Beyoncé without attacking Mariah—“you’d know that song has nothing to do with melisma.” The hammer-and-tongs argument resembled the fights in old-time opera “claqués,” and I could easily imagine it coming to blows, as claque members often did. But it was also striking for the fans’ use of technical terms like “melisma”—a word we know from Gregorian chant. Who was right? Actually, the song in question (Carey’s “Vision of Love”) contains a great deal of melisma. In the pop realm it has come to denote a style of virtuosic solo embellishment used by artists from Whitney Houston to Stevie Wonder, but in Gregorian chant it refers to the singing of several notes on a single syllable.

Would we hear these songs in the same way if Gregorian chant had not been so richly melismatic? Probably not. Musical lexicographers are being forced to re-edit their entries on melisma because of its modern influence. The 1986 edition of The New Harvard Dictionary of Music connects it “especially [with] liturgical chant… in Gregorian chant, melismas are particularly characteristic of the alleluia… the gradual, the tract, and the great responsory. They may consist of as many as several dozen notes.”

The distinctive sound of Gregorian relied heavily on that melismatic flow of notes. This music is serene and pure, moving with the smoothness of oil. And “melisma” is not the first term in this medieval art that took on another meaning centuries later: It is also “monophonic,” sung without harmony and without the aural context of instrumental accompaniment. Focused precisely on a single melodic line, Gregorian chant intensifies the listener’s experience of each tone in the melodic line. This is music that seems to suspend time.

Sacred chant exists in cultures throughout the world; Gregorian chant is the best-known form of singing that we know as plainchant, whose free, unmeasured rhythm is another reason why it seems so fluid and timeless. Imagine the difficulty of building a house without blueprints and you can begin to understand the challenge of singing with such precision without the benefit of time signature or modern musical notation to describe each melismatic phrase.
The Gregorian tradition arose in central and western Europe during the ninth and 10th centuries and takes its name from the pope St. Gregory the Great, though recent scholarship has cast doubt on his traditional role as inventor of the form; more likely it germinated over the generations as church choirs synthesized and combined earlier forms of chant. Eventually, patterns of Gregorian chant emerged as modes—basic patterns of pitch that preceded our modern major and minor scales. A distinctive vocabulary arose as the structures of chant became more complex and systematized, with complex relationships governing usable tones and their relationships.

Today we can easily imagine the church’s far-reaching influence on music during Renaissance and Baroque times, when religious music was the mainstay for composers such as Monteverdi and Bach. During those centuries, the artists who glorified God with their paintings and artworks depended upon a familiar patron-client relationship with their religious and political benefactors. But during the medieval period, when religious institutions provided the only means of legitimate musical expression, this relationship was more extreme and more highly controlled. To cite just one major historical example, the 8th-century emperor Charlemagne used the unification of and growth of Gregorian chant as an instrument of political hegemony in controlling the Holy Roman Empire.

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Yet for all of its seeming exoticism—and despite the fact that we rarely have the chance to encounter Gregorian chant in live performance—the sound of this remarkable music seems fresh in our ears. Why? For one thing, it is so vividly different from our usual musical experience that it resounds in our memory whenever we hear it. Then, too, Gregorian chant so vividly expresses the essence of a long-ago time and place that Hollywood has long relied upon it for atmosphere in recreations of medieval settings. We can easily envision lines of monks garbed in austere brown cowls chanting in a stone courtyard. What other device can so handily fix Robin Hood and author Jules Heling; at age 17 he moved to Paris, continuing his organ studies in private lessons with Charles Tournemire, whom he assisted at the cathedral Basilique Ste-Clotilde, enrolling at the Conservatoire de Paris in 1920. Private organ instruction—a rigorous musical pathway, especially in France—provided a strong grounding for Durufle’s studies at the demanding Parisian conservatory.

Maurice Durufle was born in the French town of Louviers, in the Eure river valley, in 1902. He enrolled as a chorister at the Rouen Cathedral Choir School in 1912, studying piano and organ with the teacher and author Jules Haelling; at age 17 he moved to Paris, continuing his organ studies in private lessons with Charles Tournemire, whom he assisted at the cathedral Basilique Ste-Clotilde, enrolling at the Conservatoire de Paris in 1920. Private organ instruction—a rigorous musical pathway, especially in France—provided a strong grounding for Durufle’s studies at the demanding Parisian conservatory.

During this time Durufle remained with Tournemire as his protege, emerging from conservatory with first prizes in organ, harmony, piano accompaniment and composition. In 1927 the eminent organist Louis Vierne nominated Durufle to serve as his assistant at Notre-Dame de Paris, cementing a lifelong friendship; they were together when Vierne died at the console of Notre-Dame’s great instrument in 1937, even though Durufle had accepted an appointment as organist of St-Etienne-du-Mont eight years earlier. He had also won the prestigious Prix Blumenthal, a grant awarded to the most promising young French artists through the Franco-American Florence Blumenthal Foundation, in 1936.
Duruflé began what was to be a fateful partnership with the organist Marie-Madeleine Chevalier in 1947, when she became his assistant at St-Étienne-du-Mont. They worked and performed closely together, marrying in 1953 after his first marriage was annulled by the Vatican; he had obtained a civil divorce six years earlier. As husband and wife, Marie-Madeleine and Maurice became a popular organ duo, performing throughout Europe and in the U.S. through the 1960s and into the 1970s. Forced to retire to his apartment after an automobile accident in 1975, Maurice gave up performing. He died in 1986 at the age of 84.

**What to Listen For**

Ernest piety and polished refinement shine through the works of Maurice Duruflé. In his best-known work, the *Requiem*, we hear the characteristic timelessness of his work: though the centuries-old Gregorian Mass provides the thematic source for the Requiem, its melodic materials are developed in a context of polyphony and counterpoint that are more modern, while retaining a sound that resonates with ancient spirituality and seeming spontaneity. The result seems to exist outside the bounds of ordinary time and space.

The *Requiem* opens with the “Requiem aeternum” section sung in the lower choral registers. The higher voices enter with the section’s central melody, the “Te decet hymnus,” leading directly to the Kyrie.

Listeners who are familiar with the order of the Mass will note that the “Dies irae” section is absent: Where this contemplation of God’s ultimate judgment often forms a thunderous (and terrifying) dramatic centerpiece of the Mass, as it does in the Verdi *Requiem*, Duruflé takes a gentler approach—replacing it with the “In paradisum” text of the traditional burial service and moving directly to the Offertory section (“Domine Jesu Christe”). Fauré takes the same approach in his ravishingly beautiful setting. The effect is poetic and characteristically French, though the *requiem* by another celebrated French composer—Hector Berlioz—includes a scorching “Dies irae.”

Duruflé offered the following commentary on his *Requiem*:

> Completed in 1947, my *Requiem* is built entirely from the Gregorian themes of the Mass for the Dead. At times, the text is paramount, and therefore the orchestra intervenes only to sustain or to comment; at other times an original musical fabric, inspired by the text, takes over completely—notably in the ‘Domine Jesu Christe,’ the ‘Sanctus,’ and the ‘Libera me.’ In general, I have attempted to penetrate to the essence of Gregorian style, and have tried to reconcile as far as possible the very flexible Gregorian rhythms as established by the Benedictines of Solesmes with the exigencies of modern notation. As to the musical form of each of these pieces, it is dictated simply by the form of the liturgy itself. The orchestra plays a merely episodic role; it intervenes not to support the chorus but to underline certain rhythms, or to soften momentarily the too human orchestral sonorities. It represents the idea of comfort, faith and hope.

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*.

**Pope Gregory I** (ca. 540–604)

Later known as Saint Gregory the Great, Pope Gregory I is the patron saint of musicians, singers, students and teachers. Gregorian Chant was named after this influential Papal figure largely due to the legendary propaganda which solidified this body of work as the officially sanctioned music of the Roman Catholic Church. As there were competing styles of chant and each regional variant claiming supremacy, the myth that the Holy Spirit in the form of a dove whispered these melodies into Pope Gregory’s ear, which he then dictated to scribes, indicated that this divine music came from God. As the story became accepted, so did the authenticity and legitimacy of Gregorian Chant. In fact, Pope Gregory I lived centuries before the chants themselves were composed anonymously.
In 2014-15, Music Director Carl St.Clair celebrates his landmark 25th anniversary season with Pacific Symphony, one of the longest active tenures of a conductor with a major American orchestra. St.Clair’s lengthy history solidifies the strong relationship he has forged with the musicians and the community. His continuing role also lends stability to the organization and continuity to his vision for the Symphony’s future. Few orchestras can claim such rapid artistic development as Pacific Symphony—the largest orchestra formed in the United States in the last 50 years—due in large part to St.Clair’s leadership.

During his tenure, St.Clair has become widely recognized for his musically distinguished performances, his commitment to building outstanding educational programs and his innovative approaches to programming. Among his creative endeavors are: the vocal initiative, “Symphonic Voices,” inaugurated in 2011-12 with the concert-opera production of *La Bohème*, followed by *Tosca* in 2012-13, *La Traviata* in 2013-14 and *Carmen* in 2014-15; the creation five years ago of a series of multimedia concerts featuring inventive formats called “Music Unwound”; and the highly acclaimed American Composers Festival, which celebrates its 15th anniversary in 2014-15 with a program of music by André Previn.

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

In 2006-07, St.Clair led the orchestra’s historic move into its home in the Renée and Henry Segerstrom Concert Hall at Segerstrom Center for the Arts. The move came on the heels of the landmark 2005-06 season that included St.Clair leading the Symphony on its first European tour—nine cities in three countries playing before capacity houses and receiving extraordinary responses and reviews.

From 2008-10, St.Clair was general music director for the Komische Oper in Berlin, 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 1998-2004, where he completed a three-year recording project of the Villa–Lobos symphonies. He has also appeared with orchestras in Israel, Hong Kong, Japan, Australia, New Zealand and South America, and summer festivals worldwide.

In North America, St.Clair has led the Boston Symphony Orchestra (where he served as assistant conductor for several years), New York Philharmonic, Philadelphia Orchestra, Los Angeles Philharmonic and the San Francisco, Seattle, Detroit, Atlanta, Houston, Indianapolis, Montreal, Toronto and Vancouver symphonies, among many.

A strong advocate of music education for all ages, St.Clair has been essential to the creation and implementation of the Symphony’s education programs including Pacific Symphony Youth Ensembles, Sunday Casual Connections, OC Can You Play With Us, arts-X-press and Class Act.
Those who actively listen to music will appreciate how frequently it expresses what we find ourselves unable to articulate. When our own halting sentiments for a loved one prove inadequate, we turn to a Gershwin love song. When our own capacity to express patriotic fervor falls short, we ride on the waves of a John Philip Sousa march.

This is never more apparent than in the realm of the spirit, where music can express solace, profundity and sorrow, far beyond our ability to give voice to these experiences ourselves. Music has a mysterious power to capture our inner life, to transform a concert hall into a sanctuary, to bind listeners together in common recognition of what it means to be human.

Pacific Symphony has incorporated thematic programming over the past few years, efforts made in large part through substantial support from the Andrew W. Mellon Foundation, which has funded the Symphony’s “Music Unwound” initiative. “Music Unwound” has proven itself a success over its brief history, bringing extra-musical elements into the concert hall—film, theater, dance, art—in an effort to create a comprehensive artistic experience that illumines the music in innovative and unexpected ways.

In 2011, the initiative allowed the symphony to explore sacred music with “Cathedrals of Sound: A Journey of the Spirit,” which presented Bruckner’s faith-saturated Symphony No. 9 framed by Gregorian chant from the Norbertine Fathers of St. Michael’s Abbey, and Bach from organist Paul Jacobs. Pacific Symphony Music Director Carl St.Clair has consistently ushered audiences through such corridors, finding spirituality a rich and rewarding component of musical expression and devoting himself to its meaningful realization.

With memories of the 2011 concert’s gravity and solemnity still vibrant, the Symphony once again builds “Cathedrals of Sound” Oct. 23-25. Along with the return of the Norbertine Fathers and Jacobs, the concert features Ottorino Respighi’s Church Windows (1926), all as contextual setting for a performance of Maurice Duruflé’s Requiem. Joining Pacific Symphony for the Requiem will be the Pacific Chorale, under the direction of John Alexander.

“This whole program has much to do with my experiences during my 25-year tenure,” says St.Clair. “The Pacific Chorale has played such a central role in some of our most important moments. Many of the works we’ve commissioned have been choral works, many of our recordings feature the chorale, John Alexander and I throughout my tenure have been close friends and colleagues, and having the chorale be included in the season was incredibly important to me.”

Duruflé served as organist of Paris’s St-Étienne-du-Mont Catholic Church from 1929 until his death in 1986 (in living memory!). He published only 14 compositions, but the Requiem stands as one of the great monuments of 20th-century sacred music. Steeped in chant, shaded with a sophisticated harmonic vocabulary, the Requiem takes listeners through a voyage of grief, majestic authority and finally, deep serenity.

The Requiem is written with a significant part for organ, to be handled by Symphony favorite Paul Jacobs, navigating his way through the score on the massive and imposing William J. Gillespie Concert Organ.

“It’s important that we feature the organ this season,” says St.Clair. “William Gillespie, whose name is on the organ, has meant so much to us and this is a way of honoring him and featuring Paul who inaugurated the organ a few years back.

“The Duruflé is a little overshadowed by other large-scale sacred works—Beethoven’s Missa Solemnis and C Major Mass, Brahms’ Requiem, the Verdi Requiem, all the various requiems we hear—but what I enjoy about Duruflé is that instead of having this fast and overwhelmingly powerful “Dies Irae,” the center of the Requiem is the “Pie Jesu,” the most intimate moment instead of the loudest and most powerful. It has power but a different kind of power. It ends where I like to think is paradise, so it’s going to be a very special moment for me. And my wife’s birthday is on the Thursday of that week, which is nice. She’ll know where I am.”

“This program is close to All Souls Day,” says St.Clair, “and I’m thinking about that. The Requiem is a piece I really love, and the Chorale loves it as well. They recently performed it in the church where Duruflé was organist, so it’s a work close to them and to me, and it’s a wonderful way of celebrating our 25 years together.”
Described by The Chicago Tribune as “one of the most supremely gifted organists of his generation,” Grammy award-winning organist Paul Jacobs unites technical skills of the first order with probing emotional artistry. His performances of new works and core recital and symphonic repertoire have transfixed audiences, colleagues and critics alike.

In the 2013-14 season, Jacobs returned to the Chicago Symphony Orchestra with conductor Charles Dutoit. He played solo recitals in Washington presented by the National Symphony on the Kennedy Center Concert Hall’s new organ, as well as in Davies Hall presented by the San Francisco Symphony and Disney Hall presented by the Los Angeles Philharmonic. He returns to Spivey Hall in Atlanta and in New York’s Zankel Hall he is featured in Carnegie Hall’s series of concerts, Collected Stories, performing in Arvo Pärt’s Passio, a contemporary setting of the Gospel according to St. John.

Jacobs played the first concert on the newly restored Kuhn organ at Alice Tully Hall in New York, performing Bach’s monumental Clavier-Übung III as part of Lincoln Center’s first annual White Light Festival in 2010. A favorite and frequent guest of the San Francisco Symphony, he has performed and toured with them and Michael Tilson-Thomas in varied repertoire including Lou Harrison’s Concerto for Organ with Percussion and Copland’s Organ Symphony, both of which were recorded on the SFSO label. He has been guest soloist with the Philadelphia Orchestra, California’s Pacific Symphony, the Kansas City Symphony, Miami’s New World Symphony, the Phoenix Symphony, the Cincinnati Symphony with James Conlon at the Cincinnati May Festival and previously with the Chicago Symphony and Pierre Boulez in Janacek’s Glagolitic Mass. Internationally, he appeared with the San Francisco Symphony at the Lucerne Festival and in London at Westminster Cathedral’s Grand Organ Festival.

His recording of the Messiaen Livre du Saint-Sacrement, released by Naxos in 2010, was awarded that year’s Best Solo Instrumental Grammy of the Year, the first time a disc of solo organ music has received this honor.

Jacobs made musical history at the age of 23 when he played Bach’s complete organ works in an 18-hour marathon on the 250th anniversary of the composer’s death. He has also performed the complete organ works of Messiaen in marathon performances throughout North American and reached the milestone of having performed in each of the fifty United States.

Prodigiously talented from his earliest years, at 15 Jacobs was appointed head organist of a parish of 3,500 in his hometown, Washington, Pennsylvania. He studied at the Curtis Institute of Music, double-majoring with John Weaver (organ) and Lionel Party (harpsichord) and at Yale University with Thomas Murray (organ).

He joined the faculty of The Juilliard School in 2003 and was named chairman of the organ department in 2004, one of the youngest faculty appointees in the school’s history. He received Juilliard’s prestigious William Schuman Scholar’s Chair in 2007. His own students have won prominent national and international competitions and are forging their own careers as performers and teachers at prestigious venues and academic institutions in the United States and abroad.

In addition to his concert appearances and teaching, Jacobs has appeared on American Public Media’s Pipedreams, Performance Today and Saint Paul Sunday, as well as NPR’s Morning Edition, ABC-TV’s World News Tonight and in August 2011 he presented a recital for NPR’s Tiny Desk Concerts, which remains available for viewing on www.npr.org.

PAUL JACOBS
ORGAN
Elise Quagliata, mezzo-soprano, was recently cited by Opera News for her “passionate interpretation” and “exceptional technical finesse” as Sister Helen Prejean in Jake Heggie’s Dead Man Walking with Des Moines Metro Opera. She has also received outstanding critical notice as Carmen in Carmen, Mrs. Lovett in Sweeney Todd and Jo in Little Women. She has performed Olga in Eugene Onegin, Emilia in Verdi’s Otello, Joan Clarke in American Lyric Theater’s workshop of The Turing Project, Carmen in La Tragedie de Carmen, Cornelia in Handel’s Giulio Cesare, Nicklause/The Muse in Offenbach’s Les contes d’Hoffmann, Rosina and Bertha in Il Barbiere di Siviglia, Fricka in Das Rheingold and Die Walküre, Suzuki in Madama Butterfly, Dorabella in Così fan tutte, Hansel in Hansel and Gretel, Arsameses in Xerxes, Lisak in The Cunning Little Vixen, Thisbe in La Cenerentola and Cherubino in Le nozze di Figaro.

Equally at home with orchestra, Quagliata will be seen with the Jacksonville Symphony as the mezzo soloist for Handel’s Messiah in December and Beethoven’s Missa Solemnis next March. She has sung Prokofiev’s Alexander Nevsky and Mahler’s Third Symphony with the Jacksonville Symphony, Verdi’s Requiem with the Filarmónica de Minas Gerais in Brazil, Beethoven’s Ninth Symphony with the Santa Barbara Symphony, Elgar’s The Dream of Gerontius with the Savannah Philharmonic, Henry Cowell’s Atlantis with the American Symphony Orchestra, Mahler’s Rückertlieder with the Reno Philharmonic, de Falla’s Sombreo Tres Picos with Virginia Symphony, Verdi’s Requiem and Beethoven’s Ninth Symphony with the Westfield Symphony, Brahms’ Alto Rhapsody and Mozart’s Solemn Vespers with the Buffalo Philharmonic, the Montsalvatge’s Cinco Canciones Negras with the Pensacola Symphony and de Falla’s El Amor Brujo with the New Hampshire Symphony.

William Berger, recently described as “one of the best of our younger baritones” by Gramophone magazine, is making a name for himself in concert halls and opera houses on both sides of the Atlantic.

Following two years as a member of the Young Singers Programme at English National Opera, Berger made his debut at Liceu Barcelona, Vlaamse Opera, Opera Lucerne and the Aix-en-Provence, Göttingen and Edinburgh international festivals. Opera engagements have included the title role in Monteverdi’s L’Orfeo, the role of “Escamillo” in Bizet’s Carmen for Luzerner Theater, all of Mozart’s leading baritone roles, including Count Almaviva, Don Giovanni, Guglielmo, Papageno (Magic Flute for Opéra de Toulon), as well as operas by Handel, Haydn, Puccini, Janáček and Weill.

In concert, Berger has performed at leading venues including the Royal Albert Hall, Royal Festival Hall, Wigmore Hall, Birmingham Symphony Hall, Zellerbach Hall and Los Angeles’ Disney Concert Hall, with orchestras and ensembles including the London Philharmonic Orchestra, City of Birmingham Symphony Orchestra, English Consort, La Nuova Musica, Cape Town Philharmonic, Handel & Haydn Society and Philharmonia Baroque Orchestra.

Berger began his singing career at age 10 as a boy chorister in his native South Africa. He went on to study voice, piano, percussion and conducting, and is a graduate and associate of London’s Royal Academy of Music. He is a recipient of numerous prizes and awards, including the 2010 Ernst Haefliger Competition in Switzerland, the Kathleen Ferrier Society Bursary for Young Singers, the Countess of Munster Trust Scholarship, the Musicians Benevolent Fund Grant and the Ernest Oppenheimer Memorial Trust Award.

The Norbertine Fathers of St. Michael’s Abbey in Trabuco Canyon, Calif. belong to a religious order founded by St. Norbert in the year 1121. The order was an essential element of the great 12th-century reform of the clergy and religious orders that reinvigorated monastic life in the West. Norbertine life involves the daily singing of the choir office and Mass of the Roman Catholic Church coupled to any kind of work that does not conflict with common life and the choir office. St. Michael’s was founded from the abbey of St. Michael in Csorna, Hungary. Many of the abbeys in the former Austro-Hungarian Empire had education as their chief apostolate, and St. Michael’s in California followed in this tradition—opening its doors for the first time in August 1961.

The abbey started out with seven Hungarian expatriates who had escaped the communists in 1950, and now numbers 70 confreres, with a median age of 41. Candidates for the abbey come from all walks of life, and a music background is not a prerequisite. The new member is taught
to sing by his daily participation in the choir office (which takes nearly three hours on an average day, proportionately more on feasts and solemn holy days) and daily 30-minute chant classes for the first years of formation.

The schola of singers sent to sing for this evening’s program consists of both priests and young men studying for the priesthood. Partially due to its emphasis on the classic elements of religious life (use of Latin in the liturgy; the wearing of traditional religious garb—the habit and ascetical practices) St. Michael’s Abbey has had a steady increase of vocations over the years and has not experienced any drop in numbers common elsewhere.

The daily schedule at the abbey begins with Matins at 5:45 a.m. and finishes at 9:15 p.m. after Compline and Benediction. All the daily prayers at the abbey are open to the public.

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. Equally versatile whether on the podium or behind the scenes, 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.Claire, Gerard Schwarz, Marin Alsop, John Mauceri, John Williams and Keith Lockhart.

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 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. Alexander continues his involvement in the pre-professional training of choral conductors. He is in demand as a teacher, clinician, and adjudicator in festivals, seminars and workshops across the United States. In 2003, Chorus America honored him with the establishment of the “John Alexander Conducting Faculty Chair” for their national conducting workshops.

Alexander’s numerous awards include the “Michael Korn Founders Award for Development of the Professional Choral Art” from Chorus America (2008); The “Distinguished Faculty Member” award from California State University, Fullerton (2006); the Helena Modjeska Cultural Legacy Award (2003); the “Outstanding Individual Artist” Award (2000) from Arts Orange County; the “Gershwin Award” (1990), presented by the county of Los Angeles in recognition of his cultural leadership in that city; and the “Outstanding Professor” Award (1976) from California State University, Northridge.

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.Claire 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.
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, was released in 2013. Forthcoming projects include works by Jake Heggie.
Requiem
Maurice Duruflé (1902-1986)

I. Introit
Requiem aeternam
dona eis, Domine,
et lux perpetua luceat eis.

Te decet hymnus, Deus in Sion,
et tibi reddetur
votum in Jerusalem;
exaudi orationem meam,
ad te omnis caro veniet.
Requiem aeternam
dona eis, Domine,
et lux perpetua luceat eis.

II. Kyrie
Kyrie eleison,
Christe eleison.
Kyrie eleison.

III. Domine Jesu Christe
Domine Jesu Christe, rex gloriae,
libera animas omnium fideliorem
defunctorum de poenis inferni
et de profundo lacu.
Libera eas de ore leonis,
ne absorbant eas tartaru.
nec cadant in obscuro.

Sed signifer sanctus Michael
repraesentet eas
in lucem sanctam,
quom olim Abraham promisi et semini ejus.
Hostias et preces tibi, Domine,
laudis afferimus.
Tu suscipe pro animabus illis,
quarum hodie
memoriam facimus,
fac eas, Domine,
de morte transire ad vitam
quom olim Abraham promisi et semini ejus.

IV. Sanctus
Sanctus Dominus Deus Sabaoth,
pleni sunt coeli
et terra gloria tua.
Hosanna in excelsis!
Benedictus, qui venit
in nomine Domini.
Hosanna in excelsis!

V. Pie Jesu
Pie Jesu Domine,
dona eis requiem sempiternam.

Eternal rest
give to them, O Lord,
and let perpetual light shine upon them.
A hymn, O God, becometh Thee
in Zion,
and a vow shall be paid to Thee
in Jerusalem;
O Lord, hear my prayer,
all flesh shall come to Thee.
Eternal rest
give to them, O Lord,
et let perpetual light shine upon them.

Lord have mercy on us,
Christ have mercy on us.
Lord have mercy on us.

O Lord Jesus Christ, King of glory,
deliver the souls of all the faithful
death from the pains of hell
and from the deep pit;
Deliver them from the lion's mouth
lest hell swallow them not,
lest they fall into darkness.

But that Michael,
the holy standard-bearer,
bring them into the holy light,
which Thou once didst promise
to Abraham and his seed.
We offer Thee, O Lord,
sacrifices and prayers of praise;
do Thou accept them
for those souls
whom we this day commemorate;
grant them, O Lord,
to pass from death to the life
which Thou once didst promise
to Abraham and his seed.

Holy, Lord God of hosts.
The heavens and the earth
are full of Thy glory.
Hosanna in the highest.
Blessed is He Who cometh
in the name of the Lord.
Hosanna in the highest.

Gentle Lord Jesus,
grant them eternal rest.

VI. Agnus Dei
Agnus Dei, qui tollis
peccata mundi,
dona eis requiem sempiternam.

Lamb of God, Who takest away
the sins of the world:
grant them eternal rest.

VII. Lux aeterna
Lux aeterna luceat eis, Domine,
cum sanctis tuis in aeternum,
quia pius es.
Requiem aeternam
dona eis, Domine,
et lux perpetua luceat eis.

May light eternal shine upon them,
O Lord,
with Thy saints forever,
for Thou art kind.
Eternal rest
give to them, O Lord,
et let perpetual light shine upon them.

VIII. Libera me
Libera me, Domine,
de morte aeterna,
in die illa tremenda,
quando coeli
movendi sunt et terra,
dum veneris judicare
saeculum per ignem.
Tremens factus sum ego et timeo
dum discussio venerit
ataque ventura ira,
quando coeli
movendi sunt et terra.
Dies illa, dies irae,
calamitatis et miseriae,
dies magna
et amara valde.
Requiem aeternam
dona eis, Domine,
et lux perpetua luceat eis.

Deliver me, O Lord,
from eternal death
on that dreadful day
when the heavens
and the earth shall be moved,
and Thou shalt come
to judge the world by fire.
I quake with fear and I tremble
awaiting the day of account
and the wrath to come,
when the heavens
and the earth shall be moved.
Day of mourning, day of wrath,
of calamity, of misery,
the great day,
and most bitter.
Eternal rest
give to them, O Lord,
et let perpetual light shine upon them.

IX. In Paradisum
In Paradisum
deducant Angeli in tuo
adventu suscipiant te Martyres
et perducant te in civitatem
sanctam Jerusalem.
Chorus Angelorum te suscipit
et cum Lazaro quondam pauper
aeternam habeas requiem.

May the angels
receive them in Paradise,
at thy coming may the martyrs
receive thee
and bring thee into the holy city
Jerusalem.

There may the chorus of angels
receive thee,
and with Lazarus, once a beggar,
may thou have eternal rest.
Pacific Symphony, celebrating its 36th season in 2014-15, is led by Music Director Carl St.Clair, who marks his 25th anniversary season with the orchestra. The largest orchestra formed in the U.S. in the last 50 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 multimedia 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 24 years with the orchestra in 2014-15. Each Symphony season also includes Café Ludwig, a chamber music series, and Sunday Casual Connections, an orchestral matinee series offering rich explorations of selected works led by St.Clair. Assistant Conductor Alejandro Gutiérrez is music director of Pacific Symphony Youth Orchestra and also leads Family and Youth Concerts.

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 released a new CD of Richard Danielpour’s Toward a Season of Peace, which continued 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 Danielpour’s An American Requiem 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 Adventurous Programming. Also in 2010, a study by the League of American Orchestras, “Fearless Journeys,” included the Symphony as one of the country’s five most innovative orchestras. The Symphony’s award-winning education 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 celebrates its 20th anniversary this season and 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.
**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**

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### FIRST VIOLIN
Raymond Kobler  
*Concertmaster, Eleanor and Michael Gordon Chair*
Paul Manaster  
*Associate Concertmaster*
Jeanne Skrocki  
*Assistant Concertmaster*
Nancy Coade Eldridge  
Christine Frank  
Kimiyo Takeya  
Ayako Sugaya  
Ann Shiau Tenney  
Maia Jasper  
Robert Schumitzky  
Agnes Gottschewski  
Dana Freeman  
Grace Oh  
Jean Kim  
Angel Liu  
Marisa Sorajja

### 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  
*Catherine and James Emmi Chair*
Kevin Plunkett**  
John Acosta  
Robert Vos  
László Mező  
Ian McKinnell  
M. Andrew Honea  
Waldemar de Almeida  
Jennifer Goss  
Rudolph Stein

### SECOND VIOLIN
Bridget Dolkas*  
*Elizabeth and John Stahr Chair*
Jessica Guideri**†  
Yen-Ping Lai  
Yu-Tong Sharp  
Ako Kojian  
Ovsep Ketendjian  
Linda Owen  
Phil Luna  
MarlaJoy Weisshaar  
Alice Miller-Wrate  
Shelly Shi

### VIOLIN
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

### PICCOLO
Cynthia Ellis

### OBOE
Jessica Pearlman*  
*Suzanne R. Chonette Chair*
Ted Sugata

### CLARINET
Benjamin Lulich*†  
*The Hanson Family Foundation Chair*
David Chang

### BASS CLARINET
Joshua Ranz

### BASSoon
Rose Corrigan*  
Elliott Moreau  
Andrew Klein  
Allen Savedoff

### CONTRABASSoon
Allen Savedoff

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

### TRUMPET
Barry Perkins*  
Tony Ellis  
David Wailes

### TROMBONE
Michael Hoffman*  
David Stetson

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