The Thursday, Friday and Saturday Classical Series concerts begin at 8 p.m.; preview talks with Alan Chapman begin at 7 p.m.
The Sunday Casual Connections concert begins at 3 p.m.

Aaron Copland (1900-1990)  “The Promise of Living” from *The Tender Land*
Pacific Chorale

Narong Prangcharoen (b. 1973)  *Beyond Land and Ocean* (WORLD PREMIERE)

**INTERMISSION**

Ludwig van Beethoven (1770-1827)  Symphony No. 9 in D Minor, Op. 125, *Choral*

| Allegro ma non troppo; un poco maestoso |
| Molto vivace |
| Adagio molto e cantabile |
| Presto - Allegro assai - Allegro assai vivace |

| Mary Wilson  |
| Milena Kitić  |
| John Bellemer  |
| Kevin Deas  |
| Pacific Chorale  |

The Opening Night concerts are generously sponsored by

*Beyond Land and Ocean* was written for and inspired by Orange County for “OC in Unison,” a community engagement initiative supported by

The Oct. 1-3 concerts are generously sponsored by the E. Nakamichi Foundation.
What to Listen For

Hearing excerpts from The Tender Land makes us want to hear more, which isn’t easy. NBC withdrew plans to broadcast it without explanation, and a 1954 production at the New York City Opera disappointed critics, only proving that an opera conceived for television close-ups was lost on the stage of a large urban theater. But the music is rich in Copland’s uniquely American sound, which builds intimate observation of his characters into something that suddenly seems iconic and profound. Throughout the opera we hear Copland’s characteristic use of fourths and his inimitable ability to build familiar, spacious harmonies into something that seems fresh yet eternally American, like a Thomas Hart Benton painting.

Reviewing the stage premiere in The New York Times in April 1954, critic Olin Downes was less positive than the enthusiastic audience, saying that the libretto “simply does not convince.” But he singled out “The Promise of Living” for praise: “One place where Mr. Copland’s music says much to us is the fine quintet sung at the fall of evening by the principal characters. The peace and poetry of the silent fields and sky, the tranquility and solace of those for whom the day’s work is done, are in it. And this motivation harks back to and completes the effect of the music of the sunrise and the stretching plains that opens the opera and unifies the entire musico-dramatic structure.”

History has not yet rendered a final judgment on this opera, which took the stage at the height of the McCarthy Era. But there is agreement on the beauty and craft of the superb quintet “The Promise of Living.”

“The Promise of Living” from The Tender Land

Instrumentation: 2 flutes, oboe, English horn, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, trombone, bass trombone, timpani, 2 percussion, harp, piano, celesta, strings, chorus
Performance time: 5 minutes

Background

The history behind Aaron Copland’s rarely heard opera The Tender Land links him to a composer with whom he’s rarely associated: Gian Carlo Menotti, the wunderkind of international opera who unwittingly paved the way for Copland’s only full-length opera for adults.

Menotti, 11 years Copland’s junior, was aristocratically handsome and charismatically confident, while Copland appeared (and was) quiet and scholarly. After scoring a hit at the Metropolitan Opera with his charming Amelia Goes to the Ball when he was only 25, Menotti established his dominance among living opera composers and showed a flair for popular entertainment, developing operas for radio and Broadway. Copland, on the other hand, was so leery of opera that he famously called it “la forme fatale.” But on Christmas Eve of 1951, the live broadcast of Menotti’s Amahl and the Night Visitors amazed just about everyone in the entertainment industry. Commissioned by NBC as the first opera for television, Amahl attracted 35 network affiliates and was enjoyed by an astounding viewership for the era, estimated to be 5 million at a time when the U.S. had only about one-third of its current population and far fewer television sets—only about 6 million the previous year.

When the League of Composers approached Copland in 1952 with a commission for a television opera to leverage the success of Amahl, he insisted upon setting his own story or none at all. Inspired by the work of writer James Agee and photographer Walker Evans in their book Let Us Now Praise Famous Men, he worked with writer Erik Johns to develop an archetypal story of a young girl longing to escape small-town agrarian life to find success in the wider world. The final libretto was by writer Horace Everett.
OC in Unison: Beyond Land and Ocean (WORLD PREMIERE)
NARONG PRANGCHAROEN (B. 1973)

Instrumentation: 3 flutes (third doubling on piccolo), 3 oboes, 2 clarinets, bass clarinet, 2 bassoons, contrabassoon, 4 horns, 3 trumpets, 2 trombones, bass trombone, tuba, timpani, 3 percussion, piano, strings
Performance time: 20 minutes

Almost two years ago, Pacific Symphony and Music Director Carl St.Clair charged Composer-in-Residence Narong Prangcharoen with setting Orange County to music. Since then, the composer has been on a journey to discover what makes OC home to more than 3 million people. The project titled “OC in Unison,” funded by The James Irvine Foundation, officially began in January 2014 when Prangcharoen began touring the region and hearing from the community. Inspired by the diverse landscape and the stories of the people, the piece—Beyond Land and Ocean—began to take shape. Brought to the Symphony’s attention when he entered and won the Symphony’s American Composers Competition in 2005, Prangcharoen has been tasked with encapsulating the diverse aspects of the county (founded in 1889) into a single 20-minute piece of music.

“A composition that would embrace Orange County, its beauty, culture and uniqueness, and unite us in music. In a manner of speaking, to help those of us in Orange County to become connected,” says Maestro St.Clair.

Prangcharoen was chosen not only for his compositional voice, but also because he could provide an outside perspective; the composer, who now lives in Kansas City, Mo., was born and raised in Thailand. New to Orange County, he set out to capture its spirit by listening to what locals had to say about its culture and history. He toured places such as Disneyland, Mission San Juan Capistrano, the Modjeska House and Christ Cathedral, as well as Newport Bay and Nature Preserve (via kayak). A request was put out to the public for artifacts (any medium) that might in some way answer the questions: “What makes Orange County home?” and “What unites the people of Orange County?” Hundred of submissions flowed in, ranging from bamboo sticks out of a backyard and music recordings by the mariachi community, to personal stories about living in OC and paintings inspired by the coastline. All of these are on display in the lobby, along with a map of Orange County marked with all of the locations Prangcharoen visited during his tour. During his quest, Prangcharoen uncovered unifying themes such as the importance of family, the role of traffic here, the close access to nature and the endless sunshine.

Prangcharoen submitted this program note to accompany the world premiere of the new work, Beyond Land and Ocean:

The title for Beyond Land and Ocean is meant to reflect the spirit of the Orange County community. The charm of Orange County comes not only from its land and its coastal location, both of which are very important to the people who live here, but far beyond that, also from the pride that the people have in their native roots and heritage. The piece starts with soft sounds in the strings, portraying the atmosphere of the Newport Beach Back Bay in the early morning. The birds wake up, singing and calling to each other. Then, as the sun continues to rise, and its light shines on the land, the music starts to build up. We can hear the four famous bells (the “campanario”) of the Mission San Juan Capistrano, and these bells provide the main pitch material for the entire piece, undergoing many transformations.

Since Orange County is a place that celebrates its ethnic diversity, Beyond Land and Ocean also features many short tunes from different ethnic groups. There are, for example, Asian and Hispanic folk songs, as well as church hymns, and these are used as prime thematic material. One might think of a radio station, heard while driving on the freeway, which features many different kinds of music. The piece concludes with the majestic sound of the mission bells, in celebration of wonderful Orange County. Though diverse, its people share one common idea: their home is not only the place where they eat and sleep, but, rather, the whole of Orange County.

ABOUT COMPOSER-IN-RESIDENCE NARONG PRANGCHAROEN

The Chicago Sun Times called Narong Prangcharoen’s music “absolutely captivating,” and, of the October 2012 Carnegie Hall debut by the American Composers Orchestra of Migrations of Lost Souls, The New York Times critic Corinna da Fonseca-Wollheim wrote, it is “an atmospheric work that weaves some of the spiritual and vernacular sounds of Prangcharoen’s native Thailand into a skillfully orchestrated tapestry [with] moments of ethereal beauty.” Prangcharoen, whose music has been performed around the globe, has served as Pacific Symphony’s composer-in-residence since the 2013-14 season.

Prangcharoen’s success as a composer was recently confirmed by his receiving the prestigious 2013 Guggenheim Fellowship and the Barlow Prize. Other awards include the Music Alive Residency, the 20th Annual American Composers Orchestra Underwood New Music Commission, the American Composers Orchestra Audience Choice Award, the Toru Takemitsu Composition Award, the Alexander Zemlinsky International Composition Competition Prize, the 18th ACL Yoshiro IRINO Memorial Composition Award, Pacific Symphony’s American Composers Competition Prize and the Annapolis Charter 300 International Composers Competition Prize. In his native country, Prangcharoen was recipient of the Silapathorn Award, naming him a “Thailand Contemporary National Artist.”

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NOTES

LUDWIG VAN BEETHOVEN
(1770-1827)

Symphony No. 9, “Choral”

Instrumentation: 2 flutes, piccolo, 2 oboes, 2 clarinets, 2 bassoons, contrabassoon, 4 horns, 2 trumpets, 2 trombones, bass trombone, timpani, 3 percussion, strings, chorus; soprano, alto, tenor and bass soloists
Performance time: 1 hour, 5 minutes

Background

Beethoven’s Ninth Symphony occupies a unique place in global culture and in the popular imagination. In a world in which we have come to accept and celebrate diversity, the Ninth symbolizes something universal: the human aspiration to be free. This yearning is so basic to our national ideals that we value Beethoven as one of our own. He was, after all, the most prominent classical composer to “go rogue,” reinventing a familiar form in a heroic new way with the Symphony No. 9. We appreciate that kind of daring and inventiveness, and we see a Promethean sacrifice in the way Beethoven suffered and pushed himself to transmute the symphony’s formally abstract structure into a philosophical statement. Most of all we cherish the statement itself: a hymn to freedom and brotherhood, values we claim as American.

The symphony’s breakthrough fourth movement takes a form that no composer had ever before imagined: a symphonic chorale with full chorus and soloists joining forces to sing Friedrich Schiller’s ecstatic “Ode to Joy.” This movement is the culmination of a meditation on brotherhood that spans the entire symphony, and it is the whole world’s hymn to freedom.

The symphony’s premiere on May 7, 1824, was one of those rare musical events that seems to have been fully appreciated by its audience. Reports of listeners’ enthusiasm for the bold new work suggest that on that historic Friday evening, with nearly a thousand in attendance, there was a collective understanding of their profound, shared experience, with Beethoven fully acknowledged by the cheering crowd.

While music-class accounts of the premiere sometimes depict an oblivious Beethoven conducting the orchestra in his head after the real instrumentalists had stopped playing, it is far more likely he was indicating his preferred tempos and gesturing expressively in a manner that did not depend upon precise cues. Here is how the revered English writer George Grove, author of Beethoven and His Nine Symphonies, describes the premiere’s dramatic final moments:

His turning around and the sudden conviction thereby forced on everybody that he had not so before because he could not hear what was going on, acted like an electric shock on all present, and a volcanic explosion of sympathy and admiration.

Grove drew this vivid picture only after consulting with a member of the orchestra, and other period accounts support his description. According to another player, “Beethoven directed the piece himself; that is, he stood before the lectern and gesticulated furiously. At times he rose, at other times he shrank to the ground; he moved as if he wanted to play all the instruments himself and sing for the whole chorus. All the musicians minded his rhythm alone while playing.” The composer’s place in the score may have been several measures off, or he may simply have been giving a general indication of rhythm and expression; in any case, his intentions seem to have been clear to the ensemble.

What to Listen For

In 1823 Beethoven finally integrated the three critical elements of the Ninth Symphony: a primarily instrumental symphony, the introduction of vocal elements, and a fourth movement incorporating Schiller’s “Ode to Joy.” But how could a fourth movement with chorus and vocal soloists fit naturally into a symphony whose first three movements were purely instrumental? The simple words “Let us sing the song of the immortal Schiller” became the basis for Beethoven’s introduction to the Symphony’s fourth movement, solving monumental task of integrating the choral elements into the rest of the work. He later revised this line and added a phrase, “not with these tones,” a dramatically effective interruption of the movement’s furiously chaotic opening bars, which seem to depict humankind’s pointless conflict and striving; these resolve into clarity and light.

Beethoven’s Ninth is big in its dimensions as well as its ideas, and the experience of listening to it typically takes more than an hour. But in that time we are transported from a place of aesthetic contemplation to a more elevated realm where the abstract beauty of music amplifies the beauty of philosophical ideas. The symphony’s opening movement, marked allegro ma non troppo, creates an unsettled feeling. Like human endeavor, the movement’s melodic phrases could develop in any direction, major or minor—as if they were natural expressions of nature and evolution. Beethoven follows this opening by inverting the traditional movement order, placing a scherzo of almost electric energy in second position, where a slower tempo would ordinarily hold sway. The dithering, bouncing pace of this movement gives the impression of the random, jagged disorder of human activity—providing an earthly context for the transcendence of the final, choral movement. The third movement, a sublime adagio, provides the contemplative introduction for the momentous choral movement to follow. By the time it ends, we have been transported to some of the noblest heights music has ever reached.

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.
In 2015-16, Music Director Carl St.Clair celebrates his 26th season with Pacific Symphony. He is one of the longest tenured conductors of the major American orchestras. St.Clair’s lengthy history solidifies the strong relationship he has forged with the musicians and the community. His continuing role also lends stability to the organization and continuity to his vision for the Symphony’s future. Few orchestras can claim such rapid artistic development as Pacific Symphony—the largest 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,” which continues for the fifth season in 2015-16 with Puccini’s *Turandot*, following the concert-opera productions of *La Bohème*, *Tosca*, *La Traviata* and *Carmen* in previous seasons; the creation six years ago of a series of multimedia concerts featuring inventive formats called “Music Unwound”; and the highly acclaimed American Composers Festival, which highlights the splendor of the William J. Gillespie Concert Organ in 2015-16 with music by Stephen Paulus, Wayne Oquin and Morten Lauridsen.

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 2015-16 season continues a slate of recordings of works commissioned and performed by the Symphony in recent years, including William Bolcom’s *Songs of Lorca* and *Prometheus* and James Newton Howard’s *I Would Plant a Tree*, plus his Violin Concerto featuring James Ehnes. These join Elliot Goldenthal’s Symphony in G# Minor, released in 2014-15; 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. St.Clair has led the orchestra in other critically acclaimed albums including two piano concertos of Lukas Foss; Danielpour’s *An American Requiem* and Goldenthal’s *Fire Water Paper: A Vietnam Oratorio* with cellist Yo-Yo Ma. Other commissioned composers include 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 became the music director of the National Symphony Orchestra in Costa Rica. His international career also has him conducting abroad several months a year, and he has appeared with orchestras throughout the world. He was the principal guest conductor of the Radio Sinfonieorchester Stuttgart from 1998-2004, where he completed a three-year recording project of the Villa–Lobos symphonies. He has also appeared with orchestras in Israel, Hong Kong, Japan, Australia, New Zealand and South America, 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 and community engagement programs including Pacific Symphony Youth Ensembles, Heartstrings, Sunday Casual Connections, OC Can You Play With Us?, arts-x-press and Class Act.
**ARTISTS**

**MARY WILSON**
Soprano Mary Wilson is acknowledged as one of today's most exciting artists. In consistent high demand on the concert stage, she has most recently appeared with the Los Angeles Philharmonic, Philadelphia Orchestra, Cleveland Orchestra, St. Louis Symphony Orchestra, Singapore Symphony, Cincinnati Symphony Orchestra, St. Paul Chamber Orchestra, Los Angeles Master Chorale, Detroit Symphony, Delaware Symphony Orchestra, San Antonio Symphony, Jacksonville Symphony, Virginia Symphony, Eugene Symphony, Buffalo Philharmonic, Pacific Symphony, Colorado Symphony, and at Carnegie Hall and the Hollywood Bowl. An exciting interpreter of Baroque repertoire, she has appeared with Philharmonia Baroque, Musica Angelica, American Bach Soloists, Boston Baroque, Portland Baroque Orchestra, Vancouver Chamber Choir, Grand Rapids Bach Festival, Bach Society of St. Louis, Baltimore Handel Choir, Florida Bach Festival, Colorado Bach Festival, the Brooklyn Academy of Music, the Casals Festival and the Carmel Bach Festival. On the opera stage, she is especially noted for her portrayals of Zerbinetta in *Ariadne auf Naxos*, Susannah in *The Marriage of Figaro* and Gilda in *Rigoletto*. She has created leading roles in North American and world-premiere performances of Jonathan Dove's *Flight*, Glass' *Galileo Galilei* and Petitgirard’s *Joseph Merrick dit Elephant Man*.

**MILENA KITIĆ**
Mezzo-Soprano Milena Kitić, a renowned mezzo-soprano, has performed numerous roles with opera companies around the world in the last three decades. Best known for her performance as the title role in *Carmen*, Kitić has played Carmen in major performance venues across the United States and Europe including National Theatre in Belgrade (Serbia), Essen Opera in Germany, Washington National Opera, Baltimore Opera, Los Angeles Opera, Opera Pacific and Metropolitan Opera. She has received numerous accolades for her performances, including the German Music Critics’ Award for “Performer of the Season” in 1998 and the Opera Pacific Guild’s “Divia of the Year” in 2005. The International Jeunesses Musicales Competition in Belgrade has established a special prize for “the best young mezzo-soprano” in Kitić’s name. Her talent earned her the inaugural Artist-in-Residence Award given by Chapman University in Orange, where she has been an adjunct professor and master class instructor since 2007. She also works closely with USC, California State University, Northridge, Saddleback College, Orange County School of the Arts and runs a private vocal studio. Kitić currently serves as chair of artistic excellence for the LA Opera with whom she most recently performed the role of *Carmen*, Albine in *Thaïs* (with Plácido Domingo), Mrs. Noah in *Noah’s Flood*, and will again appear as Suzuki in *Madame Butterfly* in March 2016. With Pacific Symphony, she performed her signature role of Carmen in Feb. 2015, and sang selections from *Carmen* across the United States and Europe including National Theatre in Belgrade (Serbia), Essen Opera in Germany, Washington National Opera, Baltimore Opera, Los Angeles Opera, Opera Pacific and Metropolitan Opera. She has received numerous accolades for her performances, including the German Music Critics’ Award for “Performer of the Season” in 1998 and the Opera Pacific Guild’s “Divia of the Year” in 2005. The International Jeunesses Musicales Competition in Belgrade has established a special prize for “the best young mezzo-soprano” in Kitić’s name.

**JOHN BELLEMER**
Tenor John Bellemer’s engagements in the 2015-16 season include Lysander in Britten’s *A Midsummer Night’s Dream* (Hawaii Opera Theatre), Rodolfo in *La Bohème* (Bangor Symphony) and *Carmina Burana* in Turin, Italy. His 2014-15 engagements included Don Ottavio in *Don Giovanni* (Boston Lyric Opera), Gabriele in Foroni’s *Cristina, regina di Svezia* (Chelsea Opera Group, London), Don José in *Carmen* (Opera Grand Rapids), Beethovens’s Symphony No. 9 (Wuppertal Symphony), the world premiere of James Newton’s *St. Matthew Passion* (Torino Jazz Festival) and Peter Quint in Britten’s *The Turn of the Screw* (China). Recent engagements include Britten’s Spring Symphony and Elgar’s *The Dream of Gerontius* (Berkshire Choral Festival), Toni in Henze’s *Elegy for Young Lovers* (Teatro la Fenice), Sali in Delius’ *A Village Romeo and Juliet* (Wexford Festival), male chorus in *The Rape of Lucretia* (Maggio Musicale), Messiah (Baltimore Symphony Orchestra), Nebuchadnezzar in Britten’s *The Burning Fiery Furnace* and Herold in Grassi’s *Tassilo* (Festival Mattsee Diabelli Sommer), and Rodolfo in *La Bohème* and Ira Hayes in Doderer’s *Der leuchtende Fluss* (Theater Erfurt). He is featured in the Academy Award-nominated film *Lincoln* in the title role of Gounod’s *Faust*.

**KEVIN DEAS**
Bass-Baritone Kevin Deas has gained international renown as one of America’s leading bass-baritones. He is perhaps most acclaimed for his signature portrayal of the title role in *Porgy and Bess*, having performed it with the New York Philharmonic, Philadelphia Orchestra, National Symphony, St. Paul Chamber Orchestra, and the symphonies of Atlanta, Baltimore, Calgary, Columbus, Detroit, Florida, Hartford, Houston, Milwaukee, Minnesota, Montreal, San Diego, San Francisco, Seattle, Utah and Vancouver, and at the Ravinia, Vail and Saratoga festivals. He repeats the role during the 2015-16 season with the Orquesta Sinfónica Nacional de Minería, Dallas Symphony and Buffalo Philharmonic. Recent highlights of Deas’ orchestral concert performances include Boston Baroque, Buffalo Philharmonic, Calgary Philharmonic, Colorado Symphony, Louisiana Philharmonic, National Arts Centre Orchestra, North Carolina Symphony, Cleveland Orchestra, Kansas City Symphony, Seattle Symphony, Alabama Symphony, Grand Rapids Symphony and Orquesta Sinfónica Nacional de Mexico. Deas can be heard on Decca/London, Vox Classics, Telarc, Linn Records and Naxos recording labels.
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.Clair, 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.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.
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 composed 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 2005.

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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. A forthcoming project includes works by Jake Heggie.
Pacific Symphony, currently in its 37th season, is led by Music Director Carl St.Clair, who celebrates his 26th season with the orchestra in 2015-16. 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 and events each 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.” Five 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 25 years with the orchestra in 2015-16. Each Symphony season also includes Café Ludwig, a chamber music series; an educational Family Musical Mornings series; Pedals and Pipes, a concert series that spotlights the William J. Gillespie Concert Organ; and Sunday Casual Connections, an orchestral matinee series offering rich explorations of selected works led by St.Clair.

Founded in 1978 as a collaboration between California State University, Fullerton (CSUF), and North Orange County community leaders led by Marcy Mulville, the Symphony performed its first concerts at Fullerton’s Plummer Auditorium as the Pacific Chamber Orchestra, under the baton of then-CSUF orchestra conductor Keith Clark. Two seasons later, the Symphony expanded its size and changed its name to Pacific Symphony Orchestra. Then in 1981-82, the orchestra moved to Knott’s Berry Farm for one year. The subsequent four seasons, led by Clark, took place at Santa Ana High School auditorium where the Symphony also made its first six acclaimed recordings. In September 1986, the Symphony moved to the new Orange County Performing Arts Center, where Clark served as music director until 1990, and since 1987, the orchestra has additionally presented a summer outdoor series at Irvine Meadows Amphitheatre (formerly 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.

The 2015-16 season sees the continuation of a recent slate of recordings of works commissioned and performed by the Symphony, including William Bolcom’s Songs of Lorca and Prometheus and James Newton Howard’s I Would Plant a Tree, plus his Violin Concerto featuring James Ehnes. In 2014-15, Elliot Goldenthal released a recording of his Symphony in G# Minor, written for and performed by the Symphony. In 2013-14, the Symphony released Richard Danielpour’s Toward a Season of Peace and Philip Glass’ The Passion of Ramakrishna; in 2012-13, Michael Daugherty’s Mount Rushmore—all three commissioned and performed by the Symphony. The Symphony has also commissioned and recorded An American Requiem by Danielpour and Fire Water Paper: A Vietnam Oratorio by Goldenthal featuring Yo-Yo Ma. Other recordings have included collaborations with such composers as Lukas Foss and Toru Takekita. Other leading composers commissioned by the Symphony include Paul Chihara, Daniel Catán, Laura Karpman, 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 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

ROGER KALIA • ASSISTANT CONDUCTOR
Mary E. Moore Family Assistant Conductor Chair

NARONG PRANGCHAROEN • COMPOSER-IN-RESIDENCE

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

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

VIOLA
Robert Becker
Catherine and James Emmi Chair
Meredith Crawford
Carolyn Riley
John Acevedo
Erik Rynearson
Julia Stauchhammer
Joseph Wen-Xiang Zhang
Pamela Jacobson
Adam Neeley
Cheryl Gates
Margaret Henken

CELLO
Timothy Landauer
Catherine and James Emmi Chair
Kevin Plunkett
John Acosta
Robert Vos
László Mező
Ian McKinnel
M. Andrew Honea
Waldemar de Almeida
Jennifer Goss
Rudolph Stein

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

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

PICCOLO
Cynthia Ellis

OBOE
Jessica Pearlman Fields
Suzanne R. Chonette Chair
Ted Sugata

ENGLISH HORN
Lelie Resnick

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
Susie and Steve Perry Chair
Tony Ellis
David Wailes

TROMBONE
Michael Hoffman
David Stetson

BASS TROMBONE
Kyle Mendiguchia

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

STAGE MANAGER & CONCERT VIDEO TECHNICIAN
William Pruett

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