April 12-14

Classical Series

Segerstrom Center for the Arts
Renée and Henry Segerstrom Concert Hall

Pacific Symphony presents

2017-18 Hal & Jeanette Segerstrom Family Foundation Classical Series

Performance begins at 8 p.m.; Preview talk with Alan Chapman begins at 7 p.m.

Carl St. Clair • Conductor | Anoushka Shankar • Sitar | Elissa Johnston • Soprano
I-Chin Lee • Alto | Nicholas Preston • Tenor | Christòpheren Nomura • Baritone
Donovan Singletary • Bass Baritone | Pacific Chorale — Robert Istad • Artistic Director

Glass & Shankar

Philip Glass (b. 1937)  Meetings Along the Edge (based on a theme by Ravi Shankar), from Passages
Ravi Shankar (1920-2012)  Sitar Concerto No. 3
  Overture and Three Movements
  Anoushka Shankar

Intermission

Philip Glass  The Passion of Ramakrishna
  Prologue
  Part One: The Master’s Visions
  Part Two: Sarada Devi
  Part Three: The Master’s Illness
  Part Four: The Mahasamadhi of the Master
  Epilogue
  Christòpheren Nomura as “M.”
  Elissa Johnston as Sarada Devi
  Donovan Singletary as Dr. Sarkar
  I-Chin Lee as First Devotee
  Nicholas Preston as Second Devotee
  Pacific Chorale as Sri Ramakrishna

The Thursday night concert is generously sponsored by The Tarsadia Foundation.
Meetings Along the Edge, from Passages

PHILIP GLASS (b. 1937)

Instrumentation: 1 flute, 2 soprano saxophones, 1 percussionist, strings
Performance time: 8 minutes

Meetings Along the Edge" is the fifth movement of a six-movement chamber suite, Passages, co-composed by Ravi Shankar and Philip Glass specifically for studio recording. Together, the six movements comprise about 56 minutes of music; a performance of “Meetings Along the Edge” spans about eight minutes. The suite’s distinctively international instrumentation mixes traditional and untraditional orchestral instruments, including alto and soprano saxophones, bamboo flute, horns and trombones; varied percussion, including bass and side drums, cymbals, tambourine, wood blocks and glockenspiel; and strings.

A conventionalized description of Passages like this one can miss or even mask what’s extraordinary about it, which is more accurately captured in the movement title “Meetings Along the Edge”: It is a work in which old meets new and East meets West, in which old and new meet never-before. And it takes us to the edge of our listening experience.

The deeply shared musical sympathies between Glass and Shankar proved highly successful on record, and later in the concert hall. Released by Atlantic Records in 1990, Passages received critical acclaim and sold well, rising to the number-three spot on the Top World Music Albums chart of Billboard Magazine. It has since been performed live, in whole or part, in venues including the Royal Albert Hall, the Renée and Henry Segerstrom Concert Hall, and soon, Carnegie Hall.

As the fifth of the suite’s six movements, “Meetings Along the Edge” has an almost valedictory quality of harmonious resolution, albeit with some electric energy along the way. It looks ahead to a peaceful, loving serenity depicted at the work’s close. Glass begins the movement with two themes by Shankar, introduces a third melody of his own, and blends them in the movement’s finale.

That Passages was conceived to be introduced as an album is more startling for classical music fans than for rock enthusiasts, who since the 1960s have snapped up themed, structured song albums and, later, musical forms tailored to CD-lengths. Originally framed for CD, Passages suggests pre-symphonic forms of Western classical music while incorporating Eastern classical genres. Though at home in the digital age, the array of movements harks back to the era of the concerto grosso and earlier, when suites alternated dance movements of contrasting rhythm, tempo and mood. Passages raises this bouquet-style arrangement of elements to the symphony’s level of intention. Symphonic architecture is absent, but the progression of ideas is central to its musical appeal.

Most important in the genesis of Passages was the unusual template for collaboration between Philip Glass and Ravi Shankar, in which each composer arranged themes written by the other. It sounds simple—or, for two musicians born on opposite sides of the world, simply impossible. But Glass’ interest in the music of Shankar, who was 17 years Glass’ senior, began long before they collaborated on Passages, when Glass was in his mid-20s and he was hired to transcribe Shankar’s score for Conrad Rook’s film Chappaqua. This experience was not only a de facto seminar on Glass’ compositional style, but also helped Glass develop a foundational idea for his own music: that rhythm could be the basis of a composition’s development. In Glass’ music, we have learned to listen for rhythmic figures and how they repeat, mutate and develop in fascinating and expressive ways.

Glass would have to wait until the next decade before finally meeting Shankar in the swinging Paris of 1965, where Glass was hired as conductor for a recording of the Chappaqua score, with Shankar present as composer. According to accounts of their work together, they felt a close professional affinity that augured well for further projects. Then again, both men had busy schedules. They would wait 25 more years before collaborating on Passages. In that interval, as Glass’ prominence steadily rose, Shankar collaborated on recordings with other Western musicians, including John Coltrane and Yehudi Menuhin.

Reviewing contemporary critical assessments of Passages, we see an odd dichotomy: everyone favorable, but some critics praising the work for its light-filled accessibility while others wrote of its technical brilliance in dealing with the complexities of east-meets-west. Conductor Karen Kamensek, who conducted the full score for the BBC Proms at the Royal Albert Hall, described the challenge of “deciphering” it and her shock upon fully realizing that “Indian musicians count, notate and learn [music] differently from Western musicians,” at times, the suite’s notational styles switch from one movement to the next. But performance confirmed it as a “mesmerising masterpiece” for the players as well as the audience. It is music with the power to change how we listen.

Without Indian instrumentation, the movement titled “Meetings Along the Edge” skirts notation problems (though we now see why transcribing the original Chappaqua score was akin to translating Klingon into Romulan). In this section we hear characteristically Glassian pulsating strings that could suggest the edge of water. If these textures are traditional, they are balanced by the aggressive, more modern sounds that sound equally at home within the movement.
Sitar Concerto No. 3
RAVI SHANKAR (1920–2012)

Instrumentation: Flute, piccolo, oboe, English horn, 2 clarinets, 2 bassoons; 2 French horns, 2 trumpets; timpani, percussion; strings
Performance time: 29 minutes

Ravi Shankar, the Indian composer and sitar virtuoso who was beloved around the world, composed this Sitar Concerto in 2009, three years before his death at age 92. Early in his life, it was recognized that a sitar soloist of his abilities and depth came along perhaps only once in a century. But even this could not hint at the eventual scope of his career, which encompassed composing and serving as a kind of ambassador of Indian music to the rest of the world. Charismatic and inspiring, he opened the centuries-old complexities of Indian classical music to musicians and listeners while learning Western compositional techniques. In the fullness of his musical maturity, he sought—like the Japanese composer Toru Takemitsu (1930–1996) and the Chinese-American composer Huang Ruo (b. 1976)—to combine Western and Eastern forms in music and philosophy in a way that deepens both.

We might have hoped for more than three sitar concertos from the prolific Pandit Shankar, but we are lucky to have that many. The concerto is, after all, a musical form that developed in the West as a showcase for virtuosity. It is typically grand in its drama, providing a star turn for the soloist. This kind of display is antithetical to the tradition of sitar composition, which goes back to medieval times. Listening to this concerto is an inward experience that draws soloist, orchestra and audience into closely shared, contemplative listening.

Commissioned by the conductorless Orpheus Chamber Orchestra, Shankar’s Sitar Concerto No. 3 was composed expressively for Shankar’s daughter and student Anoushka Ravi-Shankar. Like her father, she is celebrated for her skill on an instrument that has all the complexity of a multi-registered pipe organ. A bit reminiscent of a Western guitar or banjo, the sitar has a long, arched neck emerging from a pear-shaped soundbox, and as many as 21 strings that the player must pluck—some as resonant drones and others to articulate melodic figures—all while controlling microtonal slurs between notes. The instrument is as versatile and expressive as it is demanding.

Preparing for the concerto’s premiere, Anoushka Shankar told the New York NPR-affiliate WNYC that playing her father’s music is always especially meaningful for her. In this concerto, she noted, much of her enjoyment comes from exploring the styles of Indian classical music that her father taught her from childhood, enabling her to develop her own creative voice to its full potential. “My father writes music that is so intertwined with our ancient Indian classical music style that I really feel connected with our culture when I perform it,” she said.

Though the concerto is now fully scored, Pandit Shankar did not compose it on an instrument; rather, he sang ragas to his daughter which she would then repeat for him on the sitar. In this fashion, composition and memorization proceeded as they had for centuries: by ear. Even in annotated form, the concerto poses orchestral challenges that are unusual in concertos: The players must have the alertness and flexibility to accompany a solo part that is often spontaneous, incorporating improvised inflections Anoushka learned from her father. These subtleties cannot be captured in Western musical notation, but we can hear and enjoy them wherever this concerto is performed.

The Passion of Ramakrishna
PHILIP GLASS (b. 1938)

Instrumentation: 2 flutes, piccolo, 2 oboes (second doubling English horn), 2 clarinets, (second doubling Eb clarinet), bass clarinet, 2 bassoons; 4 French horns, 3 trumpets, 3 trombones, tuba; timpani, percussion, harp, keyboard (piano and celeste); strings
Performance time: 46 minutes

It often happens with composers of the past, but rarely with those so vibrantly still with us: The listening public has taken ownership of various elements of the life of Philip Glass, distorted them at will, and invented a reality to fit them. Setting aside our appetite for gossip, another reason is clear: The Glass biography reads like myth, piquing our imagination in a way that helps us listen to his music. His early travels in North Africa and India, his close association with Ravi Shankar, his deep commitment to Tibetan Buddhism—not all of Glass’ music touches all these themes, but The Passion of Ramakrishna does. Of course, not all composers have had to drive a New York taxicab during years of passive critical neglect, either.

Sri Ramakrishna is a central figure among India’s spiritual and historical leaders. Born in 1836, he spent his 50 years on earth almost entirely in contemplating the nature of God and the relation of human existence to the eternal. Though he can be viewed as a religious teacher who appealed to seekers of many religions, he taught largely in silence and by example, and not as the leader of a religious hierarchy; in fact, he affirmed the validity and harmony of the world’s varied religions rather than seeking authority in one of his own. Though his leadership and his teaching have profoundly affected millions of people and have had global reach, his influence came through example rather than active persuasion.

Glass’ interest in Buddhist thought and spiritual practice preceded his friendship with Shankar, but we can be sure it was deepened by their work together and their mutual affection. The Hindustani origins of Shankar’s music gave rise to Buddhist philosophy. The Passion of Ramakrishna—a major work that can be heard as a dramatized religious oratorio—incorporates Buddhist literature and principles not
only in its text, but also in the music itself. It presents the Master in approximately 45 minutes of music marshalling full orchestra and a mixed chorus of 110 voices.

In light of Glass’ understanding of Buddhist teachings, the composer’s choice of the word “passion” in considering the Master’s life is interesting. In a Western religious context, this term is associated with suffering for the sake of faith, and particularly with the suffering of Christ. Ramakrishna, who is often described as a universal spirit, taught not through suffering, but by demonstrating a different kind of passion: his all-encompassing devotion to the Creator. On the other hand, Glass himself can be said to have endured a religious passion through the years when, in the face of rejection, he maintained his faith in the power of his art to transform and enlighten.

In his own program note for the premiere of The Passion of Ramakrishna in 2006, Glass balances the importance of Ramakrishna in the geopolitical and religious realms:

> It would be hard to overestimate the impact that the life, presence and teaching of Sri Ramakrishna had on the formation of the modern India we know today. It was as if the sleeping giant of Indian culture and spirituality—certainly one of the foremost cultures of the ancient world—had been reawakened and empowered to take its rightful place in modern times. Within a generation of [Ramakrishna’s] death, Gandhi’s “quit India” movement was in full bloom. The poetry of Tagore as well as countless manifestations in theater, music, philosophy and civil discourse were becoming known to the world at large. Over 100 years ago Swami Vivekananda (the Narendra of our text) traveled to the West to take part in the first Parliament of the World’s Religions in 1893. He established the first Vedanta Centers, which have spread throughout the world, with major centers in Southern California. Even today the influence of India (and ultimately, of Ramakrishna) can be heard in the poetry of Allen Ginsburg and the Beatles, to mention only a few artists.

Clearly, Glass’ musical consideration of Ramakrishna’s life is sensitive to the prophet’s historical impact on recent history, as well as to his place in religious and philosophical thought extending back through the centuries. One might expect so large a subject to have a larger libretto than the one Glass provides for us. But this, too, is evidence of Glass’ understanding of his subject. At times repetitive, at times attenuated, the music and the words of the libretto combine to offer us a deeply contemplative experience that becomes an act of meditation. At times they unscroll slowly; at times they repeat. With each iteration their meaning deepens and changes.

This is beauty as the illumination of thought. It is not entirely outside our experience in Western classical music, but it is certainly outside the mainstream of concert-hall fare. The suspension of music’s temporal dimension—the quality of time standing still as we listen, or seeming to fall away entirely—is familiar to us in the music of Richard Wagner. It can hint at the infinite. The transformation of repeated, attenuated language is the essence of certain prayers in the Christian tradition, including the Jesus Prayer of the Orthodox church. What is perhaps most surprising about The Passion of Ramakrishna is that it weaves these elements into a unified musical expression filled with joy and light rather than solemnity. In writing about this work, critics have described it as melodic and even breezy. Within the context of Ramakrishna’s teachings, it is about the joy of discovering the eternal principle of divine love.
The Divine Mother revealed to me in the Kali temple
That it is She who had become everything.
The Image was Consciousness,
The altar was Consciousness,
The water-vessels were Consciousness,
The door-sill was Consciousness,
The marble floor was Consciousness,
I myself was Consciousness –
All was Consciousness.
I found everything soaked in Bliss –
The Bliss of Satchidananda.

Then like a madman I began
To shower flowers in all directions.
Whatever I saw, I worshipped.
Men, animals and other living beings
– all Pure Consciousness.

You know I am a fool.
I know nothing.
Then who is it
Who says all these things?
O Mother, I am the machine
And You are the Operator.
I am the house
And You dwell within.
I am the car
And You are the Driver.
I am asleep;
You make me conscious.
It is not I! It is all You!
It is not all! It is all You!
Hers is the glory;
We are Her instruments.

God alone is the Doer.
Nothing exists but the One.

Mother, here is Your knowledge and here is Your ignorance.
Take them both, Mother, and give me pure love.
Here is Your holiness and Your unholiness.
Take them both, Mother, and give me pure love.
Here is Your good and here is Your evil.
Take them both, Mother, and give me pure love.
Here is Your righteousness and here is Your unrighteousness.
Take them both, Mother, and give me pure love.
I gave up everything at Her Feet
But could not bring myself to give up truth.
LIBRETTO

PART TWO

THE MASTER:
My Mother! Who is my Mother?
Ah, She is the Mother of the Universe.
It is She who creates and preserves the world
And who always protects her children,
And who grants whatever they desire.
A true son cannot be far from his mother.
The mother knows everything.
The child doesn’t worry
About the things of the world.

SARADA DEVI:
He taught me everything.
I always used to feel
As if a pitcher full of bliss
Was placed in my heart.
That joy cannot be described.

SARADA DEVI:
Why should I do that?
I have only come to help you.

THE MASTER:
When she came to stay with me I said,
“Do you want to drag me down into Maya?”

SARADA DEVI:
How do you look upon me?

THE MASTER:
As the Blissful Mother who is worshipped in the temple,
The mother who gave birth to this body,
And you who are here with me –
I look upon all as the Divine Mother.
With the ritual required by the scriptures
I worshipped her as the Divine Mother manifest.
I offered to her my rosary and all that I had,
Myself and the fruits of my years of striving.
It was late at night when the worship was over.
All that was mine became hers.

SARADA DEVI:
My own mother said,
“You are married to a lunatic.
You will never know the happiness of a mother.”

SARADA DEVI:
And as he was dying he said to me,
LIBRETTO

Nowadays I do not find my “I”; I see that it is God alone Who resides in the sheath. The body is a mere pillow-case. The only real substance is the Indivisible Satchidananda.

NARENDRA:
You must do it, for our sake at least.

THE MASTER:
Mother, I cannot swallow food because of my pain. Let me eat just a little.
She pointed you all out to me and said, “What? You are eating through all these mouths. Isn’t that so?” I was ashamed to utter a word.

M. AND FIRST AND SECOND DEVOTEES (TOGETHER):
When the Master said this, We lost all hope.

PART FOUR

M:
On August 15, 1886, The Master’s pulse became irregular. He had difficulty breathing. He said he was hungry but could not eat, Then went into deep samadhi. After midnight he revived And ate a bowl of porridge. He said he felt strong again And sat up against some pillows. We fanned him and Narendra rubbed his feet. He said to him over and over, “Take care of these boys.” Then he asked to lie down.

Three times in a ringing voice He cried the name of Kali, His life’s Beloved, and lay back. At two minutes past one A thrill passed over his body. His hair stood on end. His face was lit with a smile. The final ecstasy began, From which he never returned. Narendra could not bear it And ran downstairs.

The next day at noon Dr. Sarkar came And said the Master had died A half an hour before.

EPILOGUE

O Mother, who has offered these red hibiscus flowers at Your Feet? I beg of You, O Mother, place one or two upon my head. Then I shall cry aloud to You, “Oh, Mother! Mother!” And I shall dance around You and clap my hands for joy, And You will look at me and laugh, and tie the flowers in my hair.

FIN
The 2017-18 season marks Music Director Carl St.Clair’s 28th year leading Pacific Symphony. He is one of the longest-tenured conductors of the major American orchestras. St.Clair’s lengthy history solidifies the strong relationship he has forged with the musicians and the community. His continuing role also lends stability to the organization and continuity to his vision for the Symphony’s future. Few orchestras can claim such rapid artistic development as Pacific Symphony—the largest 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. In April 2018, St.Clair will lead Pacific Symphony in its Carnegie Hall debut, as the finale to the Hall’s yearlong celebration of pre-eminent composer Philip Glass’ 80th birthday. The following month, he will lead Pacific Symphony on its first tour to China, the orchestra’s first international tour since touring Europe in 2006. Among St.Clair’s many creative endeavors are the highly acclaimed American Composers Festival, which began in 2010; and the opera initiative, “Symphonic Voices,” which continues for the seventh season in 2017-18 with Mozart’s The Magic Flute, following the concert-opera productions of Aida, Turandot, Carmen, La Traviata, Tosca and La Bohème in previous seasons.

St.Clair’s commitment to the development and performance of new works by composers is evident in the wealth of commissions and recordings by the Symphony. The 2016-17 season featured commissions by pianist/composer Conrad Tao and Composer-in-Residence Narong Prangcharoen, a follow-up to the recent slate of recordings of works commissioned and performed by the Symphony in recent years. These include William Bolcom’s Songs of Lorca and Prometheus (2015-16), Elliot Goldenthal’s Symphony in G-sharp Minor (2014-15), Richard Danielpour’s Toward a Season of Peace (2013-14), Philip Glass’ The Passion of Ramakrishna (2012-13), and Michael Daugherty’s Mount Rushmore and The Gospel According to Sister Aimee (2012-13). St.Clair has led the orchestra in other critically acclaimed albums including two piano concertos of Lukas Foss; Danielpour’s An American Requiem and Goldenthal’s Fire Water Paper: A Vietnam Oratorio with cellist Yo-Yo Ma. Other commissioned composers include James Newton Howard, Zhou Long, Tobias Picker, Frank Ticheli, Chen Yi, Curt Cacioppo, Stephen Scott, Jim Self (Pacific Symphony’s principal tubist) and Christopher Theofanidis.

In 2006-07, St.Clair led the orchestra’s historic move into its home in the 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.
Sitar player and composer Anoushka Shankar is a singular figure in the Indian classical and progressive world music scenes. Her dynamic and spiritual musicality has garnered several prestigious accolades, including five Grammy® Award nominations, recognition as the youngest—and first female—recipient of a British House of Commons Shield, credit as an Asian hero by *TIME* Magazine, and a *Songlines*’ Best Artist Award. Most recently, she became one of the first five female composers to have been added to the UK A-level music syllabus.

Deeply rooted in the Indian Classical music tradition, Shankar studied exclusively from the age of nine under her father and guru, the late Ravi Shankar, and made her professional debut as a classical sitarist at the age of 13. By the age of 20, she had made three classical recordings for EMI/Angel and received her first Grammy® nomination, thereby becoming the first Indian female and youngest-ever nominee in the World Music category. In 2005, she released her self-produced breakthrough album *Rise*, which earned her a second Grammy® nomination. Following this nomination Shankar became the first Indian artist to perform at the Grammy® Awards.

As an international solo artist, she has performed in a range of distinguished venues such as Carnegie Hall, Barbican Centre, Sydney Opera House, Vienna Konzerthaus, Salle Pleyel, Royal Festival Hall, Frankfurt Alte Oper, Théâtre des Champs-Elysées, Palais des Beaux-Arts and the KKL Luzern. Her event appearances include the Verbier Festival, the Prague Spring Festival, Boom Festival and the London Proms.

Today, from her home in London where she lives with her husband and two sons, Shankar’s career reflects her aim to constantly learn and grow as an artist. Across continents and demographics, people respond to what she calls the “honesty” in her music, which is integral to her work both in the classical and modern musical spheres. As Nitin Sawhney wrote, “no one embodies the spirit of innovation and experimentation more evidently than Anoushka Shankar.”

Recently cited by the *Chicago Tribune* for the “exquisite beauty, sensitivity and precision” of her singing, soprano Elissa Johnston enjoys performing repertoire ranging from Bach, Handel and Mozart to Messiaen, Carter, Ung and Lachenmann. This season Johnston will appear with the Long Beach Symphony in Mozart’s *Requiem* under conductor Robert Istad, with the Los Angeles Master Chorale in Stravinsky’s *Les Noces*, and in recital with Le Salon de Musiques in songs of Samuel Barber. She will also be a part of the new Peter Sellars staging of the *Lagrime di San Pietro* by Orlando di Lasso with the Los Angeles Master Chorale. She also sang Barber’s *Knoxville, Summer of 1915* with Orchestra Santa Monica under conductor Allen Gross.

Johnston returned to the chamber music series Le Salon de la Musiques to sing Strauss’ *Four Last Songs* with pianist Robert Thies, and appeared as soloist with the Los Angeles Master Chorale in performances of Handel’s *Alexander’s Feast*, under conductor Grant Gershon.

Last summer she performed in the West Coast premiere of Elliott Carter’s *What Are Years* under conductor Jeff von der Schmidt at Southwest Chamber Music’s L.A. International New Music Festival at Walt Disney Hall’s REDCAT theater. With Southwest Chamber Music, she has also performed the world premiere of *Some Things Do Not Move* by Ann LeBaron, Unsuk Chin’s *Akrostichon Wortspiel*, Ravel’s *Trois Poèmes de Stéphane Mallarmé*, as well as the world premiere of Chinary Ung’s *Aura*, also under conductor Jeff von der Schmidt.

Johnston has sung Messiaen’s epic song cycle *Harawi* with pianist Vicki Ray at both Jacaranda Music and Pianospheres, and will return to Pianospheres with Ray this season for the world premiere of Vicki Ray’s song cycle “The Elements.” Johnston has recorded Chinary Ung’s *Aura* with Southwest Chamber Music and toured with the ensemble in Vietnam and Cambodia, and can be heard on dozens of film soundtracks. She is featured in Danny Elfman’s *Serenada Schizophrana*, which was released on the Sony Classical label.
**I-Chin “Betty” Lee**

Currently sings professionally with Pacific Chorale and was the cantor at St. Paul’s Cathedral Center in Echo Park near downtown Los Angeles from 2012 to 2017. Lee has performed as a chorister and soloist with Pacific Chorale on numerous occasions, appearing as an alto soloist in Bach’s Mass in B Minor, Handel’s Messiah, Beethoven’s Ninth Symphony, Bach’s St. John Passion, Mozart’s Requiem, The Passion of Ramakrishna by Philip Glass, Rachmaninov’s Vespers, Durufle’s Requiem, Handel’s Judas Maccabaeus and Mendelssohn’s Elijah, which was praised by Timothy Mangan of The Orange County Register as “delicate and aristocratic singing in her solos.” Among her Southland solo performances are Mozart’s Requiem and Handel’s Messiah with the Camerata Singers of Long Beach and The National Children’s Choir at The Broad Stage of Santa Monica. Lee’s most recent solo work includes Mozart’s Requiem with Pacific Chorale and Pacific Symphony in March 2017. Lee’s international debuts include Denmark in July 2012 and El Salvador in February 2012. Her recent solo engagements include Beethoven’s 9th with the Long Beach Symphony in April 2017 and Carnegie Hall in April 2018 in celebration of Philip Glass’ 80th birthday.

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**Nicholas Preston**

Raised by The Orange County Register as being “resonant and warm,” and by the classical music site Bachtrack as “a ringing stentorian tenor,” Hawaii native Nicholas Preston is in demand as a soloist in Southern California and beyond, having performed throughout California, and touring as a soloist in France, Italy, and Spain. He has been a member of Pacific Chorale since 2002, and has frequently appeared as a soloist with the Chorale as well as with Pacific Symphony. Preston currently resides in Brea with his wife, Dr. Kathleen Preston, and their daughter, Zelda.

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**Christòpheren Nomura**

Bariitone Christòpheren Nomura has earned a prominent place on the operatic, concert and recital stages, appearing with many of the leading North American orchestras, in wide-ranging repertoire: the Boston Symphony, Philadelphia Orchestra, San Francisco Symphony, Minnesota Orchestra, Saint Paul Chamber Orchestra, National Symphony Orchestra, Orchestra of St. Luke’s, Baltimore Symphony Orchestra, Vancouver Symphony, Indianapolis Symphony, Charlotte Symphony, Utah Symphony Orchestra, Philharmonia Baroque Orchestra and the Boston Pops under internationally renowned conductors such as Leonard Bernstein, Seiji Ozawa, James Conlon, Sergiu Comissiona, Christof Perick, Roger Norrington, Christopher Hogwood, Ton Koopman, Bruno Weil, Paul Goodman, Jane Glover, Andrew Parrott and Nicholas McGegan.

He has become a regular guest artist with a number of orchestras including Pacific Symphony under Carl St.Clair, the North Carolina Symphony with Grant Llewellyn and the National Philharmonic. In 2006 he sang the title role in the premiere of Philip Glass’ The Passion of Ramakrishna for Pacific Symphony’s inaugural concerts in the Renée and Henry Segerstrom Concert Hall, reprised and recorded there in 2011. He also gave the premiere of Alva Henderson’s From Greater Light with Pacific Symphony in 2009. That season brought the first of several appearances with the Oregon Bach Festival in Haydn’s Creation under Helmuth Rilling. Highlights of 2018 include a reprise of Philip Glass’ The Passion of Ramakrishna with Pacific Symphony, Handel’s Esther with Music of the Baroque and Bach’s B Minor Mass with the Mexico City Philharmonic.
**ASS Baritone Donovan Singletary, who recently finished the prestigious Lindemann Young Artist Development Program at The Metropolitan Opera and Juilliard School, has been praised by Opera News for his “bright baritone.” A highlight of the 2017-2018 season includes performances with Pacific Symphony at Carnegie Hall.

Recent seasons are highlighted by performances with The Metropolitan Opera in their productions of *Julius Caesar, Un Ballo in Maschera, Macbeth, Salome, Don Carlo, Pelleas & Melisande, Tosca, La Boheme, The Enchanted Island, The Tales of Hoffmann and The Bartered Bride*, as well as performances with Seattle Opera of Zuniga in *Carmen*, Monterone in *Rigoletto* and Jake in *Porgy and Bess*, where he provided “a beautiful and powerful bass-baritone” (*The Sun Break*). He portrayed the title role in Boito’s *Mefistofele* with Knoxville Opera, Achilla in *Giulio Cesare* as well as Figaro in *Le Nozze di Figaro* with Fort Worth Opera, where he was praised for his “comic timing and strong vocal presence” (*D Magazine*), and joined Aspen Opera Theater as the title role in *Don Giovanni*. With Kentucky Opera, he portrayed Leporello in *Don Giovanni* “in a role that requires both humor and empathy, Singletary gracefully pulls off both. His aria, ‘Madamina, il catalogo è questo’ is both wry and sympathetic” (*Louisville.com*).

**Robert Istad** is the Artistic Director 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.
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. Pacific Chorale has infused an Old World art form with California’s hallmark innovation and cultural independence, developing innovative new concepts in programming, and expanding the traditional concepts of choral repertoire and performance.

Pacific Chorale comprises 140 professional and volunteer singers. In addition to its long-standing partnership with Pacific Symphony, the Chorale has performed with such renowned American ensembles as the Los Angeles Philharmonic, the Boston Symphony, the National Symphony, San Diego Symphony, Los Angeles Chamber Orchestra, Philharmonia Baroque Orchestra and Musica Angelica. Other noted collaborations within the Southern California community include the Hollywood Bowl Orchestra, Long Beach Symphony, Pasadena Symphony and Riverside Symphony. Pacific Chorale has toured extensively in Europe, South America and Asia, performing in London, Paris, Vienna, Budapest, Italy, Belgium, Germany, Estonia, Russia, Spain, Brazil, Argentina, Shanghai, Guangzhou, Beijing and Hong Kong, and collaborating with the London Symphony, the Munich Symphony, L’Orchestre Lamoureux and L’Orchestre de St-Louis-en-l’Ille of Paris, the National Orchestra of Belgium, the China National Symphony, the Hong Kong Sinfonietta, the Estonian National Symphony and the Orquesta Sinfonica Nacional de Argentina.

Education programs are central to Pacific Chorale’s vision of enriching and educating the community. Toward this aim, Pacific Chorale has produced innovative educational initiatives that have opened the door to the art of choral music and the magic of the creative process for thousands of students and adults annually, including: a Choral Academy for elementary school students modeled on the El Sistema movement; a Choral Camp presented in association with California State University, Fullerton providing high school students with training in music theory and vocal production; a Choral Festival uniting 400 community members each summer in a free community performance; affordable, accessible Musicianship Classes for community singers; Intro to the Arts and Passage to the Arts, partnerships with local social service organizations and high school choral directors that allow students, at-risk youth and low-income families to attend Pacific Chorale performances free of charge; a Young Composers Competition; Concert Previews that provide deeper insight into the repertoire that Pacific Chorale performs; and the Elliott and Kathleen Alexander Memorial Scholarship, awarded annually to an outstanding choral conducting student at California State University, Fullerton.

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,” the 2005 ASCAP Chorus America Alice Parker Award for adventurous programming and the 2015 “Education and Community Engagement Award.”

Pacific Chorale can be heard on numerous recordings, including American Voices, a collection of American choral works; Songs of Eternity by James F. Hopkins and Voices by Stephen Paulus, featuring Pacific Symphony; a holiday recording, Christmas Time Is Here, on the Gothic Records label; a live concert recording of Sergei Rachmaninoff’s Vespers; the world premiere recording of Frank Ticheli’s The Shore for chorus and orchestra; and the world premiere recording of Jake Heggie’s choral opera The Radio Hour. Pacific Chorale also appears on six recordings released by Pacific Symphony: Elliot Goldenthal’s Fire, Water, Paper: A Vietnam Oratorio; Richard Danielpour’s An American Requiem; Philip Glass’ The Passion of Ramakrishna; Michael Daugherty’s Mount Rushmore; Richard Danielpour’s Toward a Season of Peace; and William Bolcom’s Prometheus with pianist Jeffrey Biegel, all conducted by Carl St.Clair.
Pacific Symphony, led by Music Director Carl St.Clair for the last 28 years, has been the resident orchestra of the Renée and Henry Segerstrom Concert Hall for over a decade. Currently in its 39th season, the Symphony is the largest orchestra formed in the U.S. in the last 50 years and is recognized as an outstanding ensemble making strides on both the national and international scene, as well as in its own community of Orange County. In April 2018, Pacific Symphony will make its debut at Carnegie Hall as one of two orchestras invited to perform during a yearlong celebration of composer Philip Glass’ 80th birthday, and the following month the orchestra will tour China. Presenting more than 100 concerts and events a year and a rich array of education and community engagement programs, the Symphony reaches more than 300,000 residents—from school children to senior citizens.

The Symphony offers repertoire ranging from the great orchestral masterworks to music from today’s most prominent composers. Seven seasons ago, the Symphony launched the highly successful opera initiative, “Symphonic Voices,” which continued in February 2018 with Mozart’s *The Magic Flute*. It also offers a popular Pops season, enhanced by state-of-the-art video and sound, led by Principal Pops Conductor Richard Kaufman. Each Symphony season also includes Café Ludwig, a chamber music series; an educational Family Musical Mornings series; and Sunday 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, and from 1987-2016, the orchestra additionally presented a Summer Festival at Irvine Meadows Amphitheatre. In 2006, the Symphony moved into the Renée and Henry Segerstrom Concert Hall, with striking architecture by Cesar Pelli and acoustics by Russell Johnson—and in 2008, inaugurated the hall’s critically acclaimed 4,322-pipe William J. Gillespie Concert Organ. The orchestra embarked on its first European tour in 2006, performing in nine cities in three countries.

The 2016-17 season continued St.Clair’s commitment to new music with commissions by pianist/composer Conrad Tao and Composer-in-Residence Narong Prancharoen. Recordings commissioned and performed by the Symphony include the release of William Bolcom’s *Songs of Lorca* and *Prometheus* in 2015-16, Richard Danielpour’s *Toward a Season of Peace* and Philip Glass’ *The Passion of Ramakrishna* in 2013-14; and Michael Daugherty’s *Mount Rushmore* and *The Gospel According to Sister Aimee* in 2012-13. In 2014-15, Elliot Goldenthal released a recording of his Symphony in G-sharp Minor, written for and performed by the Symphony. The Symphony has also commissioned and recorded *An American Requiem* by Danielpour and *Fire Water Paper: A Vietnam Oratorio* by Goldenthal featuring Yo-Yo Ma. Other recordings have included collaborations with such composers as Lukas Foss and Toru Takemitsu. Other leading composers commissioned by the Symphony include Paul Chihara, Daniel Catán, James Newton Howard, William Kraft, Ana Lara, Tobias Picker, Christopher Theofanidis, Frank Ticheli and Chen Yi.

In both 2005 and 2010, the Symphony received the prestigious ASCAP Award for Adventurous Programming. Also in 2010, a study by the League of American Orchestras, “Fearless Journeys,” included the Symphony as one of the country’s five most innovative orchestras.

The Symphony’s award-winning education and community engagement programs benefit from the vision of St.Clair and are designed to integrate the orchestra and its music into the community in ways that stimulate all ages. The Symphony’s Class Act program has been honored as one of nine exemplary orchestra education programs by the National Endowment for the Arts and the League of American Orchestras. The list of instrumental training initiatives includes Pacific Symphony Youth Orchestra, Pacific Symphony Youth Wind Ensemble and Pacific Symphony Santiago Strings. The Symphony also spreads the joy of music through arts-X-press, Class Act, Heartstrings, OC Can You Play With Us?, Santa Ana Strings, Strings for Generations and Symphony in the Cities.
MEET the orchestra

CARL ST.CLAIR • MUSIC DIRECTOR
William J. Gillespie Music Director Chair

RICHARD KAUFMAN • PRINCIPAL POPS CONDUCTOR
Hal and Jeanette Segerstrom Foundation Principal Pops Conductor Chair

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

FIRST VIOLIN
Vacant
  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
Robert Schumitzky
Agnes Gottschewski
Dana Freeman
Angel Liu
Marisa Sorajia

SECOND VIOLIN
Bridget Dolkas* Elizabeth and John Stahr Chair
Jennise Hwang**
Yen Ping Lai
Yu-Tong Sharp
Ako Kojian
Ovsep Ketendjian
Linda Owen
Sooh Kim
MarlaJoy Weisshaar
Alice Miller-Wrute
Shelly Shi

VIOLA
Meredith Crawford*
  Catherine and James Emmi Chair
Carolyn Riley†
  John Acevedo
Adam Neeley
Joshua Newburger
Julia Staudhammer
Joseph Wen-Xiang Zhang
Pamela Jacobson†
  Cheryl Gates
  Margaret Henken

CELLO
Timothy Landauer*
  Catherine and James Emmi Chair
Kevin Plunkett***
  Robert Vos
László Mező
  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
Leilie Resnick

CLARINET
Joseph Morris*
  The Hanson Family Foundation Chair
David Chang

BASS CLARINET
Joshua Ranz

BASSOON
Rose Corrigan*
  Elliott Moreau
Andrew Klein
  Allen Savedoff

FRENCH HORN
Keith Popejoy*
  Kaylet Torrez**

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*

HARP
Mindyl Ball*
  Michelle Temple

PIANO•CELESTE
Sandra Matthews*

PERSONNEL MANAGER
Paul Zibits

LIBRARIANS
Russel Dicey
Brent Anderson

PRODUCTION
Will Hunter

STAGE MANAGER &
CONCERT VIDEO TECHNICIAN
William Pruett

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

* Principal
** Assistant Principal
† On Leave

Celebrating 20 or 30 years with Pacific Symphony this season.