ORANGE COUNTY PERFORMING ARTS CENTER
RENNÉ AND HENRY SEGERSTROM CONCERT HALL
Sunday, December 13, 2009, at 3:00 p.m.

PRESENTS

WILLIAM LACEY, conductor
CHRISTINE BRANDES, soprano
ELIZABETH BATTON, mezzo-soprano
BENJAMIN BUTTERFIELD, tenor
TIMOTHY MIX, bass
PACIFIC CHORALE
JOHN ALEXANDER, artistic director

Messiah
an Oratorio by
George Frideric Handel
The Words selected from Holy Scripture by
Charles Jennens

SEGERSTROM CENTER FOR THE ARTS
PROGRAM

PART 1

Overture  ................. Orchestra
Recit: Comfort ye my people  ... Benjamin Butterfield
Aria: Ev’ry valley shall be exalted  ... Benjamin Butterfield
Chorus: And the glory of the Lord  ... Pacific Chorale
Recit: Thus saith the Lord  ... Timothy Mix
Aria: But who may abide the day of His coming
Elizabeth Batton
Chorus: And He shall purify  ... Pacific Chorale
Recit: Behold, a virgin shall conceive  ... Elizabeth Batton
Aria: O thou that tellest good tidings
Elizabeth Batton and Pacific Chorale
Recit: For behold, darkness shall cover the earth  ... Timothy Mix
Aria: The people that walked in darkness  ... Timothy Mix
Chorus: For unto us a Child is born  ... Pacific Chorale
Pastoral Symphony  ............ Orchestra
Recit: There were shepherds  ... Christine Brandes
Recit: And lo! The angel of the Lord  ... Christine Brandes
Recit: And the angel said unto them  ... Christine Brandes
Recit: And suddenly there was with the Angel  ... Christine Brandes
Chorus: Glory to God in the highest  ... Pacific Chorale
Aria: Rejoice greatly, O daughter of Zion  ... Christine Brandes
Recit: Then shall the eyes of the blind  ... Elizabeth Batton
Duet: He shall feed His flock  ... Elizabeth Batton and Christine Brandes
Chorus: His yoke is easy, His burthen is light  ... Pacific Chorale
INTERMISSION

PART 2

Chorus: Behold the Lamb of God  ... Pacific Chorale
Aria: He was despised  ... Elizabeth Batton
Chorus: Surely He hath borne our griefs  ... Pacific Chorale
Chorus: And with His stripes we are healed  ... Pacific Chorale
Chorus: All we like sheep have gone astray  ... Pacific Chorale
Recit: All they that see Him  ... Benjamin Butterfield
Chorus: He trusted in God  ... Pacific Chorale
Recit: Thy rebuke hath broken His heart  ... Benjamin Butterfield
Aria: Behold, and see if there be any sorrow  ... Benjamin Butterfield
Recit: He was cut off out of the land  ... Christine Brandes
Aria: But thou didst not leave his soul  ... Christine Brandes
Aria: Why do the nations so furiously rage  ... Timothy Mix
Chorus: Let us break their bonds asunder  ... Pacific Chorale
Recit: He that dwelleth in heaven  ... Benjamin Butterfield
Aria: Thou shalt break them  ... Benjamin Butterfield
Chorus: Hallelujah!  ... Pacific Chorale

PART 3

Aria: I know that my Redeemer liveth  ... Christine Brandes
Chorus: Since by man came death  ... Pacific Chorale
Recit: Behold, I tell you a mystery  ... Timothy Mix
Aria: The trumpet shall sound  ... Timothy Mix
Chorus: Worthy is the Lamb/Amen  ... Pacific Chorale
**Program Notes**

By Peter Laki, Program Annotator for Pacific Symphony and the Cleveland Orchestra

*Messiah* (1741)

**By George Frideric Handel**
(Halle, Saxony, 1685 – London, 1759)

Instrumentation: 2 oboes, bassoon, 2 trumpets, timpani, harpsichord, organ, and strings.
Performance time: approximately 2 hours.

Handel’s *Messiah* is one of those masterpieces we like to call “timeless” because we are so used to them that it is sometimes hard to imagine that they weren’t always with us. Also, being by far the composer’s most popular composition, some people might assume it is the quintessential Handel oratorio. The truth, however, is that *Messiah* is very much a product of its time, and it is actually a rather unusual case among Handel’s works.

Handel turned to oratorio-writing in the 1730s, after the Italian opera company he had founded and directed in London was forced out of business by the competition. Replacing secular subject matters by sacred ones was not in itself the most far-reaching element of change — after all, Italian opera and Italian oratorio were stylistically not very far removed. More important was the switch from the Italian language to English, which directly affected musical style — not to mention the fact that Handel now had to rely on local singers, not great stars imported from the continent.

Handel had practically no precedents to build on when he wrote his first English oratorios. His first essay in the new genre was *Esther*, first conceived as a shorter work back in 1718, during what was only a temporary break in Handel’s Italian opera production. *Esther* was considerably revised and expanded for a 1732 revival, now quickly followed by *Deborah, Athalia, Saul*, and *Israel in Egypt*. All these oratorios (as well as many of the later ones) are based on dramatic stories from the Old Testament, with the exception of *Athalia*, which is an adaptation of a tragedy by Racine. *Messiah* is unusual in that it is based on both the New and the Old Testaments, and that it has no dramatic action or named characters: it is a retelling of the life of Christ through a judicious selection of Bible verses, compiled for Handel by a gentleman named Charles Jennens. (A son of a wealthy family who owned large estates in the country, Jennens devoted himself to literary, artistic, and political pursuits in London. A great admirer of Handel’s music, he served the composer as librettist not only in *Messiah* but in *Saul*, *Belshazzar* and, possibly, *Israel in Egypt* as well.)

*Messiah* is also the only Handel oratorio whose first performance took place outside England (namely, in Dublin, Ireland), although we don’t know for sure whether it had been intended for Handel’s Dublin season from the start. What we do know is that Handel left London for Dublin about two months after completing *Messiah*, and stayed there for nine entire months, during which time he gave two full subscription series of six concerts each, consisting of earlier oratorios and even one of Handel’s Italian operas in concert form. *Messiah*, performed on April 13 at the end of the season, completed this “baker’s dozen” of Dublin concerts.

The capital of English-dominated Ireland had a fairly rich artistic scene at the time, with considerable local talent complemented by artists coming from London. Handel found a grateful and receptive audience there, packing a “Great Music Hall” on Fishamble Street that was not nearly large enough for an event of this magnitude. The most prominent members of Dublin high society were all there, among a crowd of about 700 people. *The Dublin Journal*, which had called the work “the finest Composition of Musick that ever was heard” after the public dress rehearsal, wrote after the official premiere:

Words are wanting to express the exquisite Delight it afforded to the admiring crouded Audience. The Sublime, the Grand, and the Tender, adapted to the most elevated, majestic and moving Words, conspired to transport and charm the ravished Heart and Ear.
Soon after his return to London, Handel produced Messiah at Covent Garden and, due to the great success, revived it every few years for the rest of his life. He led his final Messiah performance on April 6, 1759, eight days before his death and long since completely blind. After his death, the tradition of annual Messiah performances continued, and spread to the European continent and the United States. It never needed to be revived, for it never went out of fashion during the 267 years of its existence.

From 1742 until his death, Handel made many revisions in the score, transposing arias to different vocal ranges, even deleting numbers and adding new ones, so that the work now exists in a multitude of versions, forcing performers to make choices that are not always easy. The Watkins Shaw edition, based on a careful study of all sources, is the most widely used version today.

The three parts of Messiah correspond to Nativity, Passion and Resurrection, making the work equally suitable for performance during the Lenten and Easter season (in fact, the first performance took place about two weeks after Easter in 1742). In this country, Messiah has long been a special Christmas tradition, with churches often presenting performances or sing-alongs of Part I alone. Yet the work only takes its full meaning in its entirety, surveying Christ’s entire life story in which birth, death and eternal life become inseparable.

**WHAT TO LISTEN FOR**

After the overture, the first half of Part I deals with “God’s Promise.” Within that section, the joyful news (“Ev’ry Valley Shall Be Exalted”) is contrasted with the fearful challenge this news may represent to the world (“But Who May Abide the Day of His Coming?”). Feelings of joy again predominate in “O Thou That Tellest Good Tidings to Zion.” Then, after an image of “the people that walked in darkness” seeing “a great light,” the “Promise” section culminates in the proclamation of the “Wonderful Counsellor, the mighty God, the everlasting Father, the Prince of Peace.”

Part I then continues with the famous Pifa or “Pastoral Symphony,” an instrumental movement symbolizing the birth of the Child, followed by the angels’ hymn of praise. The message of joy and comfort is reiterated as Part I closes.

This message contrasts dramatically with the opening of Part II, where the Lamb of God is seen suffering, “despised and rejected,” and the world, “gone astray like sheep,” becomes aware of the price of redemption. Part II then reflects on the Passion without literally recounting its events, anticipates Resurrection and — after a powerful portrayal of the forces of evil — moves on to the final defeat of those forces and the proclamation of victory in the celebrated Hallelujah chorus.

The main motive of Part III is the conquest of Death by Life, expressed in turn through an individual’s confession of faith (“I Know that My Redeemer Liveth”), a communal statement (“Since By Man Came Death”) and the glorious announcement of Judgment Day complete with the angel’s trumpet (“The Trumpet Shall Sound”). One last time we turn to a personal reflection in the aria “If God Be For Us,” before the chorus makes its final proclamation in “Worthy Is the Lamb.” We see, then, how Jennens’s Biblical collage makes both theological and dramatic sense as it provides a logical train of thought by arranging a large number of religious topics in a unified and highly compelling sequence.

This dramatic logic, which makes up for the absence of a “plot” in the conventional sense, enabled Handel to write music that illustrated each topic, but also did infinitely more than that. One could say that the text takes its full meaning only when joined by the music. Handel placed his contrapuntal virtuosity in the service of drama in the great choral fugues (“And With His Stripes,” and “He Trusted in God”) and bent the strict rules of fugue-writing in numerous ways to suit his dramatic
purpose. Often, as in “And He Shall Purify” or “For Unto Us A Child Is Born,” the first voice drops out when the second, imitating voice enters. It is an unorthodox practice that reduces the counterpoint and even eliminates it completely at times, yet it emphasizes single parts from the chorus almost as if they were individual characters in a drama. The arias have obvious links to the style of Italian opera in which Handel worked for so many years; yet Handel tended to move away from the standard “da-capo” form which, with its insistence on repeating the entire first half after the middle section, could impede the dramatic flow. There is only one aria with a full repeat of its first section: “He was despised.” “The Trumpet Shall Sound” has an almost full repeat, with the instrumental introduction omitted the second time.

Maybe the most unique quality of the music of Messiah is its combination of religious feeling with uncommon vigor and natural robustness. Despite moments of grief and tragedy which are by no means downplayed in the music, Messiah, from the opening Overture to the final “Amen,” really bursts with life. Which may well be one of the reasons why we don’t want to be without this work, especially during a time of year traditionally associated with the celebration of life and renewal.

**FURTHER READING**

PART I

Sinfonia

Accompagnato (Tenor)
Comfort ye, comfort ye my People, saith your God; speak ye comfortably to Jerusalem, and cry unto her, that her Warfare is accomplish’d, that her Iniquity is pardon’d. The Voice of him that crieth in the Wilderness, prepare ye the Way of the Lord, make straight in the Desert a Highway for our God.

(Isaiah 40, 1-3)

Air (Tenor)
Ev’ry valley shall be exalted, and ev’ry Mountain and Hill made low, the Crooked straight, and the rough places plain.

(Isaiah 40, 4)

Chorus
And the glory of the Lord shall be revealed, and all Flesh shall see it together; for the Mouth of the Lord hath spoken it.

(Isaiah 40, 5)

Accompagnato (Bass)
Thus saith the Lord of Hosts; Yet once a little while, and I will shake the Heav’ns and the Earth; the Sea and the dry Land: and I will shake all Nations: and the Desire of all Nations shall come.

(Haggai 2, 6-7)

The Lord whom ye seek shall suddenly come to his Temple, ev’n the Messenger of the Covenant, whom ye delight in: Behold He shall come, saith the Lord of Hosts.

(Malachi 3, 1)

Air (Alto)
But who may abide the day of his coming? And who shall stand when He appeareth? For He is like a Refiner’s Fire.

(Malachi 3, 2)

Chorus
And he shall purify the Sons of Levi, that they may offer unto the Lord an Offering in Righteousness.

(Malachi 3, 3)

Recitative (Alto)
Behold, a virgin shall conceive, and bear a Son, and shall call His Name Emmanuel, God with us.

(Isaiah 7, 14; Matthew 1, 23)

Air (Alto) and Chorus
O thou that tellest good Tidings to Zion, get thee up into the high Mountain: O thou that tellest good tidings to Jerusalem, lift up thy Voice with Strength: lift it up, be not afraid: Say unto the Cities of Judah, Behold your God. O thou that tellest good Tidings to Zion, arise, shine, for thy Light is come, and the Glory of the Lord is risen upon thee.

(Isaiah 40, 9; Isaiah 60.1)

Accompagnato (Bass)
For behold, Darkness shall cover the Earth, and gross Darkness the People: but the Lord shall arise upon thee, and his Glory shall be seen upon thee. And the Gentiles shall come to thy Light, and Kings to the Brightness of thy Rising.

(Isaiah 60, 2-3)

Air (Bass)
The people that walked in Darkness have seen a great Light; and they that dwell in the Land of the Shadow of Death, upon them hath the Light shined.

(Isaiah 9, 2)

Chorus
For unto us a Child is born, unto us a Son is given; and the Government shall be upon his Shoulder; and His Name shall be called Wonderful, Counsellor, The Mighty God, The Everlasting Father, The Prince of Peace.

(Isaiah 9, 6)

Pifa (Pastoral Symphony)

Recitative (Soprano)
There were Shepherds abiding in the Field, keeping Watch over their Flock by Night.

(Luke 2, 8)

Accompagnato (Soprano)
And lo, the Angel of the Lord came upon them, and the Glory of the Lord shone round about them, and they were sore afraid.

(Luke 2, 9)
Recitative (Soprano)
And the angel said unto them, Fear not; for behold, I bring you good Tidings of great Joy, which shall be to all People. For unto you is born this Day, in the City of David, a Saviour, which is Christ the Lord.

(Luke 2, 10-11)

Accompagnato (Soprano)
And suddenly there was with the Angel a Multitude of the heav’ly Host, praising God, and saying…

(Luke 2, 13)

Chorus
Glory to God in the Highest, and Peace on Earth, Good Will towards Men.

(Luke 2, 14)

Air (Soprano)
Rejoice greatly, O Daughter of Zion, O Daughter of Jerusalem; behold, thy King cometh unto thee: He is the righteous Saviour; and He shall speak Peace unto the Heathen.

(Zechariah 9, 9-10)

Recitative (Alto)
Then shall the Eyes of the Blind be open’d, and the Ears of the Deaf unstopped; then shall the lame Man leap as a Hart, and the Tongue of the Dumb shall sing.

(Zechariah 35, 5-6)

Air (Alto and Soprano)
He shall feed his Flock like a Shepherd: and He shall gather the Lambs with His Arm, and carry them in his Bosom, and gently lead those that are with young. Come unto Him all ye that labour, come unto Him all ye that are heavy laden, and He will give you Rest. Take His Yoke upon you and learn of Him; for He is meek and lowly of Heart: and ye shall find Rest unto your souls.

(Isaiah 40, 11; Matthew 11, 28-29)

Chorus
His Yoke is easy, His Burthen is light.

(Matthew 11, 30)

PART II

Chorus
Behold the Lamb of God, that taketh away the Sin of the World.

(John 1, 29)

Air (Alto)
He was despised and rejected of Men, a Man of Sorrows, and acquainted with Grief.

(Isaiah 53, 3)

Chorus
Surely he hath borne our Griefs and carried our Sorrows: He was wounded for our Transgressions, He was bruised for our Iniquities; the Chastisement of our Peace was upon Him.

(Isaiah 53, 4-5)

Chorus
And with His Stripes we are healed.

(Isaiah 53, 5)

Chorus
All we, like Sheep, have gone astray, and we have turn’d ev’ry one to his own Way, and the Lord hath laid on Him the Iniquity of us all.

(Isaiah 53, 6)

Accompaniamento (Tenor)
All they that see Him laugh Him to scorn; they shoot out their Lips, and shake their Heads, saying…

(Psalm 22, 7)

Chorus
He trusted in God, that He would deliver Him; let Him deliver Him, if He delight in Him.

(Psalm 22, 8)

Accompaniamento (Tenor)
Thy Rebuke hath broken His heart; He is full of Heaviness: He looked for some to have Pity on Him, but there was no Man, neither found He any to comfort Him.

(Psalm 69, 21)
TEXTS (continued)

**Arioso (Tenor)**
Behold, and see, if there be any Sorrow like unto His Sorrow!

*(Lamentations 1,12)*

**Accompagnato (Soprano)**
He was cut off out of the Land of the Living: For the Transgression of thy People was He stricken.

*(Isaiah 53,8)*

**Air (Soprano)**
But thou didst not leave His soul in Hell, nor didst Thou suffer Thy Holy One to see Corruption.

*(Psalm 16,10)*

**Air (Bass)**
Why do the Nations so furiously rage together? And why do the People imagine a vain Thing? The Kings of the Earth rise up, and the Rulers take Counsel together against the Lord and against his Anointed.

*(Psalm 2,1-2)*

**Chorus**
Let us break their Bonds asunder, and cast away their Yokes from us.

*(Psalm 2,3)*

**Recitative (Tenor)**
He that dwelleth in Heaven shall laugh them to scorn; the Lord shall have them in Derision.

*(Psalm 2,4)*

**Air (Tenor)**
Thou shalt break them with a Rod of Iron; thou shalt dash them in pieces like a Potter’s Vessel.

*(Psalm 2,9)*

**Chorus**
Hallelujah! For the Lord God Omnipotent reigneth. The Kingdom of this World is become the Kingdom of our Lord and of His Christ; and He shall reign for ever and ever, King of Kings, and Lord of Lords. Hallelujah!

*(Revelation 19,6; 11,15; 19,16)*

**PART III**

**Air (Soprano)**
I know that my Redeemer liveth, and that He shall stand at the latter Day upon the Earth: and tho’ Worms destroy his Body, yet in my Flesh shall I see God. For now is Christ risen from the Dead, the First-Fruits of them that sleep.

*(Job 19,23-26; 1 Corinthians 15,20)*

**Chorus**
Since by Man came Death, by Man came also the Resurrection of the Dead. For as in Adam all die, even so in Christ shall all be made alive.

*(1 Corinthians 15,21-2)*

**Recitative (Bass)**
Behold, I tell you a Mystery: We shall not all sleep, but we shall all be chang’d, in a Moment, in the Twinkling of an Eye, at the last Trumpet.

*(1 Corinthians 15, 51-2)*

**Air (Bass)**
The Trumpet shall sound, and the Dead shall be rais’d incorruptible, and We shall be chang’d. For this corruptible must put on Incorruption, and this Mortal must put on Immortality.

*(1 Corinthians, 15,52-4)*

**Chorus**
Worthy is the Lamb that was slain, and hath redeemed us to God by His Blood, to receive Power, and Riches, and Wisdom, and Strength, and Honour, and Glory, and Blessing, Blessing and Honour, Glory and Pow’r be unto Him that sitteth upon the Throne, and unto the Lamb, for ever and ever. Amen.

*(Revelation 5,12-14)*
ABOUT THE GUEST ARTISTS

**WILLIAM LACEY**

c**ONDUCTOR**

William Lacey’s recent operatic engagements in Europe include both The Tales of Hoffmann and Nabucco in the Netherlands, La vida breve and Il Prigioniero with the Greek National Opera, and Fidelio, Don Giovanni and Idomeneo with the Birmingham Opera Company. In April and May 2009 he conducted Chabrier’s Le Roi Malgre Lui with at the Opera Comique. After Paris, he toured 10 Italian cities with the Haydn Orchestra, conducting three programs of Rossini, Mendelssohn and Haydn. In 2011 he makes his debut at the Liceu in Barcelona.

In North America, Lacey has recently conducted L’incoronazione di Poppea and The Abduction from the Seraglio at Houston Grand Opera, Don Giovanni with the Canadian Opera Company, The Magic Flute and Così fan tutte with Santa Fe Opera, Tamerlano at Washington National Opera and Flavio at New York City Opera. Immediately following Tamerlano, he was invited to repeat the production (again with Placido Domingo) at Los Angeles Opera. He has also been invited to return to Houston Grand Opera and Washington National Opera during 2010.

Recent concert appearances include the Ulster Orchestra in Belfast, Mahler’s 5th Symphony and two programs of Haydn and Schubert at the Tyrol Festival, the Haydn Orchestra in Bolzano, the Real Filharmonia de Galicia, the Orquesta Pablo Sarasate in Pamplona, Handel’s Ottone at the Casa da Musica in Porto, a concert of classical works at the Casa da Musica, the Israel Camerata in Tel Aviv and Jerusalem, the Hong Kong Philharmonic Orchestra, the Houston Symphony Orchestra, the Royal Scottish National Orchestra, the complete Beethoven piano concertos with Till Fellner, as well as new works by Eric Tanguy with L’Orchestre de Bretagne. He has also conducted the London Sinfonietta, the Orchestra della Toscana, the Orchestra Filharmonica Marchigiana, the Marin Symphony Orchestra, the Covent Garden Chamber Orchestra, and the Tyrol Festival Orchestra.

Lacey was born in London in 1973 and studied music at King’s College Cambridge, and in Venice and Salzburg. As a pianist and chamber musician, he studied extensively with Gyorgy Kurtág and Alfred Brendel. He studied conducting with David Parry and Gustav Kuhn. He started his conducting career with modern works at Almeida Opera (1996–98), and as an assistant conductor in London, Aldeburgh, Munich and Pesaro (where he worked with the support of the Peter Moores Foundation). With small London companies, he conducted Carmen and English Eccentrics. In 1998 his first commercial recording was released (Goehr’s Arianna).

Between 1998 and 2001, Lacey was the staff conductor at San Francisco Opera. While there, he conducted La Bohème, The Tsar’s Bride, L’Elisir d’amore, Semle, The Magic Flute and Aida, performing with such artists as Dmitri Hvorostovsky, Olga Borodina, Ruth Ann Swenson and Anna Netrebko. He also conducted new productions of Così fan tutte, L’Italiana in Algeri, and Albert Herring for the San Francisco Opera Center. As assistant conductor he worked closely with Valery Gergiev, Sir Charles Mackerras, and especially with Donald Runnicles, most notably on Peter Grimes, The Ring, Parsifal and Tristan und Isolde.

Lacey is an accomplished keyboard player, and he has often directed opera performances and concerts from the harpsichord, piano, chamber organ, or keyed glockenspiel. He has eclectic musical tastes and is actively involved in a wide range of music, from Monteverdi and Byrd to jazz and composers of his own generation such as Thomas Adès and Julian Anderson. He enjoys giving presentations from the key-boards about music, and has recently given lectures in Napa, Houston and Santa Fe.

**CHRISTINE BRANDES**

s**OPRANO**

Noted for her radiant, crystalline voice and superb musicianship, soprano Christine Brandes brings her committed artistry to repertoire ranging from the 17th century to newly composed works and enjoys an active career in North America and abroad, performing at many of the world’s most distinguished festivals and concert series in programs spanning from recitals and chamber music to oratorio and opera.

Highlights of Brandes’ 2009-10 season include a recording and European tour of Jomelli’s Ezio with world-renowned Baroque orchestra Il Complesso Barocco under the baton of Alan Curtis as well as a North American tour of Purcell’s Dido and Aeneas with the Philharmonia Baroque Orchestra and Nicholas McGegan. Other appearances feature performances with Chicago’s Music of the Baroque, the Arion Baroque Orchestra in Montreal, and Pacific Symphony. Brandes also returns to Portland Opera to sing the role of Despina in Così fan tutte.

In the 2008-09 season Brandes’s operatic appearances included a return to the Lyric Opera of Kansas City as Cleopatra in Giulio Cesare and to Seattle Opera as Susanna in Le nozze di Figaro. Concert performances saw her at the National Symphony Orchestra in Messiah and with the Philharmonia Baroque Orchestra in Handel’s L’Allegro, il Penseroso ed il Moderato.

During past seasons, Brandes made her Washington National Opera debut as Catherine in William Bolcom’s A View from the Bridge and returned to the Central City Opera as Maria Corona in Gian Carlo Menotti’s The Saint of Bleecker Street. Her
busy concert schedule included performances of Schumann’s *Das Paradies und die Peri* with Sir Simon Rattle and the Philadelphia Orchestra, the Mozart *Requiem* with John Nelson and the Handel & Haydn Society, Bach’s *St. Matthew Passion* with Jane Glover and the Music of the Baroque, Handel’s *L’Allegro* with the Mark Morris Dance Group and the Seattle Symphony, and Haydn’s *Mass in the Time of War* with Bernard Labadie and the San Francisco Symphony Orchestra.

Recent symphonic appearances have included concerts with the Chicago Symphony Orchestra under the batons of both Pierre Boulez and Esá-Pekka Salonen, performances of John Adams’s *El Niño* with the Tokyo Symphony Orchestra, Bach’s *St. John Passion* with Robert Spano and the Atlanta Symphony Orchestra, *L’Enfant et les Sortilèges* with Sir Simon Rattle and the Los Angeles Philharmonic, Mozart’s *Requiem* with the Cleveland Orchestra and John Nelson, Mahler’s Symphony No. 2 with Rafael Frühbeck de Burgos and Beethoven’s *Egmont* with Wolfgang Sawallisch and the Philadelphia Orchestra, Mozart opera arias and Strauss orchestral songs with the National Symphony Orchestra and Heinz Fricke, Bach Cantatas with the New World Symphony Orchestra, Handel’s *Messiah* with the Toronto Symphony, the New York Philharmonic, and the Minnesota Orchestra, *Carmina Burana* with the Houston Symphony, Pergolesi’s *Stabat Mater* with Neeme Järvi and the Detroit Symphony, and Barber’s *Knoxville: Summer of 1915* with the Freiburger Barockorchester, among others.

Brandes’ operatic career has been highlighted by engagements at Houston Grand Opera in *Ariodante* with Christopher Hogwood and in *Falstaff* with Patrick Summers; at Seattle Opera in *Giulio Cesare*; and at the Los Angeles Opera in *L’Incoronazione di Poppea* with Harry Bicket and in *Hänsel und Gretel* with Alan Gilbert. Additional performances have brought her to San Diego Opera in *Ariodante*, Lyric Opera of Kansas City in *The Turn of the Screw*, Central City Opera in *L’Incoronazione di Poppea*, Lisbon’s Gulbenkian Foundation in *Cosi fan tutte*, Opera Theatre of St. Louis in Cimarosa’s *The Secret Marriage*, Glimmerglass Opera both in Handel’s *Orlando* and *Acis and Galatea*, San Francisco Opera in *Semele* under the baton of Sir Charles Mackerras, the Ópera de Nancy in *Alcina*, New York City Opera in *Acis and Galatea* and *Platée*, and to the Opera Company of Philadelphia in *Die Zauberflöte*, *L’Elisir d’amore*, and *Don Giovanni*.

Additionally, Brandes has performed *Le nozze di Figaro* with New York City Opera, Opera Pacific, and with the opera companies of Minnesota, Montréal, Philadelphia, and Québec.

**Elizabeth Batton mezzo-soprano**

One of the most promising young singers essaying the operatic repertoire, Elizabeth Batton was a grand winner of the Metropolitan Opera National Council Auditions in 2003, the first recipient of the Alton E. Peters Award, and was delighted to join the Metropolitan Opera roster in 2003 for Schoenberg’s *Moses and Aaron*.

In 2008-09, Batton appeared as Sara in *Roberto Devereux* at the Dallas Opera, Charlotte in *Werther* with the Kentucky Opera, Maddalena in *Rigoletto* for the Arizona Opera, and debuted the roles of Principessa in Mascagni’s *Il Piccolo Marat* at Avery Fisher Hall and Samiro in *Ghost of Versailles* in St. Louis. In 2009-10 and beyond she will debut at L’opera de Montréal in *Roberto Devereux*, and the role of Lucretia in Britten’s *Rape of Lucretia* with Toledo Opera. She opened her 2006-07 season as Carmen with Indianapolis Opera, followed by the role of Suzuki in *Madama Butterfly* for her Washington Opera debut and further performances as Suzuki in Orlando. Batton opened the 2005-06 season as Olga in *Eugene Onegin* at the Cleveland Opera. She joined the Dallas Opera for *Ariadne auf Naxos*, *Les Contes d’Hoffmann*, and *Die Zauberflöte* and returned to the Opera Theater of St. Louis as Mrs. Rochester in *Jane Eyre*.

In recent seasons, Batton has been heard with the American Symphony Orchestra in their recording of *Die Ägyptische Helena* and *Bruckner’s Mass in F Minor* at Avery Fisher Hall. She debuted at the Los Angeles Opera as Nicklausse/Muse in the all-star cast of *Les Contes d’ Hoffmann*, and was also Hermia in Britten’s *A Midsummer Night’s Dream* at Pittsburgh Opera. Batton has performed with Opera North as Olga in *Eugene Onegin*, and with the National Opera du Rhin in Strasbourg as Die Dritte Dame in *Die Zauberflöte*, which was telecast throughout Europe, and was heard with the American Composers Orchestra as Iras in Barber’s *Antony and Cleopatra* at Carnegie Hall. Making her professional operatic debut in the summer of 2000 as the title role of Carmen with the Utah Festival Opera, Batton made her debut at the New York City Opera later that season in several leading roles.

Batton was born in Indianapolis, Indiana and earned her master’s of music from Manhattan School of Music. She was a winner of the Licia Albanese – Puccini Competition and of the Career Builders Competition, in addition to being a finalist of the Loren Zachary Competition.
Benjamin Butterfield
Tenor

Regarded as a musically arresting presence by the San Francisco Chronicle, Benjamin Butterfield is in demand for concert, opera and recital. His repertoire has encompassed roles in The Barber of Seville, Don Giovanni, Die Zauberflöte, The Rake’s Progress, Persephone, Cunning Little Vixen and Tamerlano with performances in Naples at Il Teatro di San Carlo, Théatre du Capitole in Toulouse, Welsh National Opera, the Canadian Opera Company, L’Opéra Nationale de Montpellier, and Arizona Opera, as well as New York City Opera, L’Opéra de Montreal, Vancouver Opera, Glimmerglass Opera Festival, and Canterbury Opera in New Zealand.

In concert he has appeared in Britain’s War Requiem with the London Symphony Chorus and the State Orchestra of Thessaloniki, the St. Matthew Passion and St. John Passion with the Philharmonia Baroque Orchestra under Nicholas McGeegan, and Das Lied von der Erde at the Toronto International Choral Festival. He has toured throughout Europe, and has also performed with the Symphony Orchestras of Detroit, San Francisco, New Jersey and Chicago. Other appearances have included the Saito Kinen Festival with Seiji Ozawa, Festival Vancouver performing the Mad Woman in Britten’s Curlew River and in recital with Graham Johnson for VISI.

For the 2009-10 season, orchestral highlights from Butterfield’s schedule include Beethoven’s Ninth Symphony with the Colorado Symphony under Music Director Jeffrey Kahane, Asis y Galatea with Chicago’s Music of the Baroque and with the Vancouver Symphony performing Mozart’s Requiem. Other engagements include appearances at the Harrisburg Symphony, National Arts Centre Orchestra, Vancouver Bach Choir and Victoria Symphony. Operatic highlights include a return to Calgary Opera’s stage as Ottavio in Don Giovanni.

Highlights from Butterfield’s previous seasons have included appearances at the Carmel Bach Festival in California and performances of Messiah with the San Diego Symphony and the American Bach Soloists. Butterfield returned to Opera Ontario as Belmonte in Mozart’s Die Entführung aus dem Serail and also as Tamino at Calgary Opera in Mozart’s Die Zauberflöte. Benjamin enjoys ongoing relationships with the Calgary Philharmonic, the Toronto Symphony, Les Violons du Roi and Tafelmusik. In France he debuted with L’Orchestre Philharmonique de Strasbourg singing L’enfance du Christ, sang in Berlioz’s Romeo and Juliet with the Toronto Symphony under Sir Andrew Davis, and performed numerous Bach cantatas at the BBC Proms with the Bach Choir of Bethlehem.

Of his many recordings, Britten’s Serenade and Canticles have been recognized by the Canadian Juno Awards. He has also recorded Brahms and Schumann Liebeslieder, music of Bach, Schutz and Haydn, Opera Encores, Psalm 80 of Rousel, and Weihnachtsoratorium. Film and TV credits include Dido and Aeneas with the Mark Morris Dance Company and Tafelmusik, L’enfant et les sortileges with the Montreal Symphony, Messiah for ZDF in Halle with the English Concert, and Bach’s B minor Mass with the Bach Choir of Bethlehem. He is also heard regularly on CBC Radio.

Timothy Mix
Baritone

Recipient of a 2008 Richard Tucker Foundation Career Grant, Timothy Mix is recognized for the beauty of his voice and his compelling stage presence. He received critical acclaim for his pivotal role as Edward Gaines in the New york premiere of Richard Danielpour and Toni Morrison’s Margaret Garner, in a new production by Tazewell Thompson, for which the American baritone received New York City Opera’s 2008 Christopher Keene Award.

During the 2009-10 season, Mix makes his Washington National Opera debut as Ford in Falstaff, conducted by Sebastian Lang-Lessing, as well as his San Francisco Opera debut in La Fanciulla del West, under the baton of Nicola Luisotti. He also sings his first performances with Arizona Opera as Marcello in La Bohème, brings his Belcore to Toledo Opera’s L’elisir d’amore and joins Opera Southwest as Escamillo in Carmen.

The 2008-09 season featured a pair of notable house debuts: at Dallas Opera as the Duke of Nottingham in the Stephen Lawless production of Donizetti’s Roberto Devereaux, conducted by Graeme Jenkins, and at Michigan Opera Theatre as Edward Gaines in Kenny Leon’s production of Margaret Garner. Mix also sang the role of Marcello in La Bohème at both Opera Theatre of Saint Louis and Palm Beach Opera. His concert calendar included Fauré’s Requiem with the Buffalo Philharmonic, Beethoven’s Mass in C and Dvorák’s Te Deum with Voices of Ascension, Beethoven’s Ninth Symphony with the Hudson Valley Philharmonic, and an opera gala with the Springfield Symphony.

Career highlights include his Boston Lyric Opera debut as Masetto; Escamillo in Carmen for his Opera Colorado debut; his role debut as Yevgeny Onegin at Virginia’s Tosti Music Fest; Ford in Falstaff at New York City Opera; Belcore in L’elisir d’amore at Opera Colorado; Clayton McAllister in Carlisle Floyd’s Cold Sassy Tree at Atlanta Opera; Monterone in Rigoletto and Mr. Flint in Billy Budd with Pittsburgh Opera; and his Baltimore Opera debut as Krusina in Smetana’s The Bartered Bride.

A former Pittsburgh Opera Center artist, Mix has sung with the Pittsburgh Symphony, Baltimore Symphony, Asheville Symphony, the Yaroslavl Symphony in Russia, and the Finnish National Opera Orchestra. With Pittsburgh Opera, his performances include Baron Douphol (also covering Germont) in La Traviata, Don Fernando in Fidelio and Count Almaviva in Le Nozze di Figaro. He was singled out for his outstanding performance as Henry.
ABOUT THE ARTISTS

Puff in Britten’s *Gloriana* at Opera Theatre of St. Louis in their 2005 season. He has also sung the title role in *Gianni Schicchi* and Michele in *Il Tabarro* with Peabody Opera and Stankar in *Stiffelio* at Sarasota Opera. In concert, he has performed the Fauré *Requiem*, Beethoven’s Ninth Symphony and Handel’s *Israel in Egypt*. He has also appeared in recital on tour in Russia.

Having received the Founder’s Award from the Opera Theatre of Saint Louis and the Helen Jepson Dellera Award from the Bradenton Opera Guild, he has also received awards in several competitions, most notably the Mirjam Helen International Singing Competition, the Palm Beach Opera Competition and the Metropolitan Opera National Council Auditions. In addition to being a 2007 recipient of a Sullivan Foundation grant, he was a first-prize winner in the Rosa Ponselle All Marylanders Competition, the National Foundation for the Advancement of the Arts and the Catherine Filene Shouse Youth Scholarship Competition.

JOHN ALEXANDER
ARTISTIC DIRECTOR OF PACIFIC CHORALE

Artistic Director of Pacific Chorale since 1972, John Alexander is one of America’s most respected choral conductors. He has conducted his singers with orchestras throughout Europe, Asia, the former Soviet Union and South America and, closer to home, with Pacific Symphony, Pasadena Symphony, Musica Angelica and the Los Angeles Chamber Orchestra. Alexander has prepared choruses for many of the world’s most outstanding orchestral conductors, including Zubin Mehta, Pierre Boulez, Seiji Ozawa, Michael Tilson Thomas, Leonard Slatkin, Esa-Pekka Salonen, Gustavo Dudamel, Lukas Foss, Max Rudolf, Carl St.Clair, Gerard Schwarz, Marin Alsop, John Mauceri, John Williams, and Keith Lockhart.

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

Alexander retired in spring 2006 from his position as director of choral studies at California State University, Fullerton, having been awarded the honor of professor emeritus. From 1970 to 1996, he held the position of director of choral studies at California State University, Northridge. In 2003, Chorus America honored him with the establishment of the John Alexander Conducting Faculty Chair for their national conducting workshops.

Alexander’s numerous tributes and awards include: The Distinguished Faculty Member award from California State University, Fullerton (2006); the Helena Modjeska Cultural Legacy Award (2003), presented in honor of his lifetime achievement as an artistic visionary in the development of the arts in Orange County; the Outstanding Individual Artist Award (2000) from Arts Orange County; and the Gershwin Award (1990), presented by the county of Los Angeles in recognition of his cultural leadership in that city. In June 2008, Alexander received the Michael Korn Founders Award for Development of the Professional Choral Art from Chorus America.

ROBERT M. ISTAD
CHORUSMASTER, PACIFIC CHORALE

Dr. Robert M. Istad, Director of Choral Studies at California State University, Fullerton (CSUF), conducts the CSUF University Singers and Chamber 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. Istad received his bachelor of arts degree in music from Augustana College in Rock Island, Illinois, his master of music degree in choral conducting from California State University, Fullerton, and his doctor of musical arts degree in choral music at the University of Southern California. In addition to his duties at the Pacific Chorale, he serves as music director for the Irvine United Congregational Church, and is in demand as an adjudicator and guest clinician throughout the region.
Founded in 1968, Pacific Chorale is internationally recognized for exceptional artistic expression, stimulating American-focused programming, and influential education programs. Pacific Chorale presents a substantial performance season of its own at the Orange County Performing Arts Center and is sought regularly to perform with the nation’s leading symphonies. Under the inspired guidance of Artistic Director John Alexander, Pacific Chorale has infused an Old World art form with California’s hallmark innovation and cultural independence.

Pacific Chorale is comprised of 140 professional and volunteer singers. In addition to its long-standing partnership with Pacific Symphony, the Chorale has performed with the Los Angeles Philharmonic in Disney Hall on numerous occasions. Other noted collaborations include the Hollywood Bowl Orchestra, the Boston Symphony, the National Symphony, and the Long Beach, Pasadena, Riverside and San Diego symphonies. John Alexander and the Chorale have toured extensively in Europe, South America and Asia, performing in London, Paris, Belgium, Germany, Estonia, Russia, Spain, Brazil, Argentina, Shanghai, Guangzhou, Beijing and Hong Kong, and collaborating with the London Symphony, L’Orchestre Lamoureux of Paris, the National Orchestra of Belgium, the China National Symphony, the Hong Kong Sinfonietta, the Estonian National Symphony, and the Orquesta Sinfonica Nacional of Argentina.

Pacific Chorale, the seventh largest-budgeted chorus in the United States, has received numerous awards, including Chorus America’s prestigious “Margaret Hillis Achievement Award for Choral Excellence” and the first national “Educational Outreach Award.” In 2005, Pacific Chorale received the ASCAP Chorus America Alice Parker Award for adventurous programming.

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

**Pacific Chorale**

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

**SOPRANO**
Caroline Bailey
Allison D. Holton
Barbara Kingsbury
Andrea Khyver
Maureen Lombardino
Young MacKeand
Rita Major
Deborah Pasarow
Linda Williams Pearce
Dana Ramos
Chikayo Kattee
Linda Williams Pearce
Dana Ramos
Chikayo Kattee
Linda Williams Pearce

**ALTO**
Nancy Beach
Judith Bertolino
Julie Anne Campen
I-Chin Feinblatt
Jason Francisco
Mary Galloway
Anne Henley
Jeanette Moon
Michele M. Mulidor
Pat Newton
Debra Penberthy
Kathleen Preston
Loraine Reed
Joan Severa
Jane Shim

**TENOR**
Carl Porter, *Singers Memorial Chair*
Michael Ben—Yehuda
Jack Burke
Joseph Cruz
Craig Davis
David Evered
Steven M. Hoffman
Craig S. Kistler
Jeff Morris
Aaron Mosley
Aaron Palmer
Nicholas Preston
John S. St. Marie
Faulkner White

**BASS**
Henry Allain
Aram Barsamian
Robert David Bretón
Mac Bright
Tom Henley
Gordon La Cross
Scott Levin
Ricardo McKillips
Emmanuel Miranda
George Reiss
David Stankey
Joshua Stansfield
Joseph Tillotson
Steve Webb
Scott Ziemann