The Festival at a Glance

This year, Pacific Symphony’s American Composers Festival (ACF) is part of the first-ever Southern California Philip Glass Festival. The Symphony, in partnership with Long Beach Opera, has assembled a month of events (see opposite page for a complete listing), all of which probe deeply into the life and music of Philip Glass, one of America’s most fascinating and pre-eminent living composers.

The unifying theme for the Symphony’s 2011 ACF, led by Music Director Carl St.Clair, is the influence that India’s music and philosophy have had on Glass. The Festival focuses on the composer’s collaborations with Indian sitar master Ravi Shankar, whom Glass first met in India in 1965. Mixing Eastern and Western traditions, Glass’ heroic musical homage to a simple Hindu holy man paints an exquisite symphonic and choral picture of India emerging from centuries of foreign domination.

ACF begins with the Classical concert Thursday through Saturday, with St. Clair conducting The Passion of Philip Glass, featuring Christópheren Nomura, baritone; Prism Quartet, saxophones; Janice Chandler-Eteme, soprano; Kevin Deas, bass-baritone and Pacific Chorale. The concert begins with an excerpt from “Meetings Along the Edge” from Passages, a 1990 collaboration between Glass and Shankar, with each having written arrangements around themes created by the other. The program also includes one of Glass’ most performed concertos, for saxophone quartet and orchestra, composed for the Rascher Saxophone Quartet in 1995. The concert rounds out with Glass’s epic The Passion of Ramakrishna, and includes pre- and post-concert talks with Glass and St.Clair.

Continuing Sunday at 3 p.m., St.Clair and the orchestra further explore The Passion of Ramakrishna, Glass’s symphonic tribute to the 19th-century Indian spiritual leader, during Classical Connections, an informative and relaxed Sunday afternoon conversation and performance.

Later Sunday evening at 7 p.m., the Symphony partners for a second time with Newport Beach Film Festival to present Behind the Score: The Illusionist. Glass provided the soundtrack for the 2006 mystery/thriller, The Illusionist, and this event features a screening of the film and panel discussion with the composer at the historic Regency Lido Theater in Newport Beach.

The final Pacific Symphony event, Glass Plays Glass, takes place Monday, March 14, at 8 p.m. in the Samueli Theater and features Glass playing an evening of his original music composed for solo piano as well as a number of arrangements for organ or instrumental combinations.

This year’s ACF also includes events with Long Beach Opera (LBO). Glass’ opera Akhnaten will be presented by LBO Saturday, March 19 and Sunday, March 27.

For more information about the American Composers Festival visit: www.pacificsymphony.org/ACF; or join the conversation at www.pacificsymphonyblog.org

The Passion of Philip Glass
is generously sponsored by:
THE NATIONAL ENDOWMENT FOR THE ARTS
THE AARON COPLAND FUND FOR MUSIC
Sunday, February 27 • 11 a.m.
LB Opera Cinema – Part I of the Qatsi Trilogy
Koyaanisqatsi: Life Out of Balance (MOVIE)
Art Theatre of Long Beach

Directed by Godfrey Reggio, sweeping images of the natural environment colliding with the industrial world are fused with Glass’ modern synthesized music leaving viewers breathlessly floating through time and space.

Saturday, March 5 • 2–4:15 p.m.
Akhnaten and His World (LECTURE)
LB0 and UCLA Egyptology
UCLA, Lenart Auditorium, North Campus

The mysteries of Akhnaten and the society he tried to change are explained by professors and faculty from UCLA’s Department of Near Eastern Languages and Culture (NELC)/Cotsen Institute of Archaeology.

Sunday, March 6 • 11 a.m.
LB Opera Cinema – Part II of the Qatsi Trilogy
Powaqqatsi: Life in Transition (MOVIE)
Art Theatre of Long Beach

Directed by Godfrey Reggio, this moving film travels to Third World societies thrown into the path of industrialization and modern technology with a score that combines the sound of synthesizers and an orchestra while native instruments and human voices rise in song.

Thursday–Saturday, March 10–12, 8 p.m.
Pacific Symphony’s American Composer’s Festival 2011
The Passion of Philip Glass (CONCERT)
Renée and Henry Segerstrom Concert Hall

Mixing Eastern and Western traditions, Philip Glass’ heroic musical homage to a simple Hindu holy man paints an exquisite symphonic and choral picture of India emerging from centuries of foreign domination.

Saturday, March 12 • 2–4:30 p.m.
Glass in Conversation about Akhnaten (DISCUSSION AND CONCERT)
LB0 and Los Angeles County Museum of Art
Los Angeles County Museum of Art

LBO Director Andreas Mitisek and Philip Glass join in a lively discussion of the composer’s spectacular opera, “Akhnaten” inviting the audience to participate in a Q&A. Cast members sing selections from the opera and concert pianist Michelle Schumann plays Glass compositions.

Sunday, March 13 • 7 p.m.
Behind the Score: “The Illusionist” (MOVIE)
Pacific Symphony/Newport Beach Film Festival
Regency Lido Theater, Newport Beach

Glass provided the soundtrack for the 2006 Academy-Award winning mystery/thriller, “The Illusionist,” starring Edward Norton and Paul Giamatti. This special screening features an in-person Q & A with the film’s composer Philip Glass.

Sunday, March 13 • 3 p.m.
The Passion of Ramakrishna (CONCERT)
Renée and Henry Segerstrom Concert Hall

Music Director Carl St.Clair further explores the “The Passion of Ramakrishna,” Philip Glass’ symphonic and choral tribute to the 19th-century Indian spiritual leader, during Pacific Symphony’s Classical Connections.

Monday, March 14 • 8 p.m.
Glass Plays Glass (CONCERT)
Samueli Theater

Philip Glass has had a long history of performing his own music, being among the first of a new generation of composer/performers. This evening features works composed for solo piano as well as a number of arrangements for organ or instrumental combinations.

Saturday, March 19 • 7:30–10:30 p.m.
Sunday, March 27 • 2:00–5:00 p.m.
Akhnaten (OPERA)
Terrace Theater, Long Beach Performing Arts Center

Completing the opera trilogy which began with “Einstein on the Beach” and “Satyagraha,” Glass explores the rise and fall of the Egyptian Pharaoh Akhnaten and how his inner vision changed the world. Director Mitisek gives a pre-opera talk one-hour before performances.

Sunday, March 20 • 11 a.m.
LBOpera Cinema – Part III of the Qatsi Trilogy
Naqoyqatsi: Life as War (MOVIE)
Art Theatre of Long Beach

The aggressive pace of modern technology is depicted with enhanced imagery in what Director Reggio call “virtual cinema.” The score balances the effect of the startling images with a “sound world of ‘natural’ timbres” and features the superb cello of Yo-Yo Ma.
SEGERSTROM CENTER FOR THE ARTS
RENEÉ AND HENRY SEGERSTROM CONCERT HALL
Thursday – Saturday, March 10–12, 2011, at 8:00 p.m.
Preview talk with Alan Chapman at 7:00 p.m.

2010–2011 HAL AND JEANETTE SEGERSTROM FAMILY FOUNDATION CLASSICAL SERIES

THE PASSION OF PHILIP GLASS

CARL ST.CLAIR, conductor
JANICE CHANDLER-ETEME, soprano • CHRISTOPHEREN NOMURA, baritone
KEVIN DEAS, bass

PACIFIC CHORALE — JOHN ALEXANDER, artistic director
I–CHIN FEINBLATT, mezzo soprano • NICHOLAS PRESTON, tenor

PRISM SAXOPHONE QUARTET
TIMOTHY MCALLISTER, soprano saxophone • ZACHARY SHEMON, alto saxophone
MATT LEVY, tenor saxophone • TAIMUR SULLIVAN, baritone saxophone

G L A S S
(b. 1937)
Passages
Meetings along the Edge (based on a theme by Ravi Shankar)
PRISM QUARTET

Concerto for Saxophone Quartet and Orchestra
PRISM QUARTET

— INTERMISSION —

G L A S S
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
JANICE CHANDLER-ETEME
CHRISTOPHEREN NOMURA
KEVIN DEAS
PACIFIC CHORALE
I–CHIN FEINBLATT
NICHOLAS PRESTON

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The Pacific Symphony broadcasts are made possible by a generous grant from
In 1973, Leonard Bernstein offered a series of Norton Lectures at Harvard titled “The Unanswered Question.” The question Bernstein was attempting to answer was: “Whither music in our time?” He labored for weeks. His antipathy to non-tonal music directed him away from Schoenberg and Webern. Stravinsky, too, was not wholly satisfactory. Instead, his incorrigible Romanticism led him backward — to Gustav Mahler as the iconic 20th-century composer. And yet Mahler had died in 1911. In effect, Bernstein’s search led nowhere: he could not find his way.

Today, the answer to Bernstein’s question is self-evident. It is all around us. What has refreshed classical music in our time are the twin influences of non-Western and popular music. In America, the central exemplars are Philip Glass, Steve Reich, and John Adams. They draw on the music of Africa and India, on swing, on rock ‘n’ roll. They command a huge and variegated public. In fact, they cannot even be classified as “classical musicians.”

For much of the 20th century, classical music shrank and fractured. Contemporary composers and contemporary audiences went their different ways. Composers, conductors, and instrumentalists narrowly specialized as they had never done before. In this regard, Glass, Reich, and Adams are throwbacks. They are all accomplished performers: Glass as a pianist, Reich as a percussionist, Adams as a conductor. This became a factor in their wide popularity and appeal. And Glass’s popularity and appeal are widest. His music is a familiar galvanizing presence onstage, on the screen, in the concert hall.

Born in 1937, Glass initially headed in other directions. At the University of Chicago, he majored in mathematics and philosophy. He enrolled at Juilliard, where he composed, as he later put it, “A-plus pieces” in the style of his teachers William Bergsma and Vincent Persichetti. In 1964, he went to France to work with Nadia Boulanger — a legendary pedagogue. The fierce rigor of the Boulanger regime was a crucial influence on Glass. So was Ravi Shankar, the eminent Indian sitarist whom he also met in France, and from whom he acquired new ways of organizing rhythm.

Glass returned to New York a different musician. He had also traveled to Morocco and India. In lower Manhattan, he discovered a vital alternative arts milieu, in which composers were attempting radically simplified styles, and actors were pursuing non-narrative “performance art.” Juilliard composers had been discouraged from performing. Glass had entered a counter-environment. He and Steve Reich shared an ensemble; in 1971, the band split into the Philip Glass Ensemble, and Steve Reich and Musicians. In 1974, Glass performed at Town Hall — a move uptown toward the bastions of high culture — for a cheering audience of 1,200. By now, “minimalism” was an established credo. Glass had earned grudging respect within the mainstream. He had honed a music of stasis, quiescently hovering or racing in place. He called it “intentionless” music, in contradistinction to tension-and-release Western trajectories.

Einstein on the Beach, at the Metropolitan Opera House in 1976, was a landmark event. Though this was a rental, not a Met presentation, it was wholly unignorable. Its operatic magnitude was sealed by its five-hour length, its sung text, and the continuity of its musical fabric. But the “libretto” consisted of numbers and solfège syllables, and nothing resembling a story intruded upon the glacial grandeur of Glass’s pulsating scales and arpeggios, or of Robert Wilson’s surreal stage pictures. During one twenty-minute sequence, a horizontal slab of light tilted vertically and arose, an event so artfully integrated with music that its ascent was hypnotic.

Elsewhere, the exhilaration of streaking roulades of tone precisely mated with the whipping physicality of furiously disciplined bodies.

Though Glass had to return to driving a cab to pay his bills, Einstein clinched his rise to influence and prestige. Equally, it clinched the potency of Glass’s idiom onstage, as a catalyst for actors, singers, and dancers. The City of Rotterdam now commissioned from him a “real opera” for the Netherlands Opera. The result was Satyagraha (1979), with more conventional vocal and instrumental forces, in which the achievements of Mahatma Gandhi were represented by a series of semi-static musical-dramatic tableaux. If Einstein was a special event transcending genre, Satyagraha has emerged as a repertoire piece. And Glass has proved a gifted collaborator with dancers and filmmakers. His moody Violin Concerto (1987) attracts leading violinists. His connectedness with a mass of listeners is something new in American concert music since Bernstein’s Candide Overture and West Side Story Dances.
The Passion of Ramakrishna
BY PHILIP GLASS
BORN 1937 IN BALTIMORE

Instrumentation: 3 flutes, 3 oboes, 3 clarinets, 3 bassoons, 4 horns, 3 trumpets, 3 trombones, tuba, timpani, percussion, harp, piano, strings, soprano, baritone and bass-baritone soloists, and chorus.
Performance time: 45 minutes

The Passion of Ramakrishna was co-commissioned by Pacific Symphony and the Nashville Symphony, and premiered at one of Pacific Symphony’s inaugural concerts in the Renée and Henry Segerstrom Concert Hall, on September 16, 2006. Ever since that single performance, Music Director Carl St.Clair has been itching to return to the work, and to record it. The present American Composers Festival permits him to do both. Our program also includes one of Glass’ most performed concertos – for saxophone quartet and orchestra, composed for the Rascher Saxophone Quartet in 1995. And we begin with an excerpt from Meetings Along the Edge from Passages, a 1990 collaboration between Glass and Ravi Shankar, with each writing arrangements around themes written by the other. Originally scored for orchestra, and based on a theme by Shankar, Meetings Along the Edge is tonight performed as arranged for saxophone quartet and chamber orchestra by Dennis Russell Davies.

Philip Glass has furnished the following note for The Passion of Ramakrishna:

Sri Ramakrishna was born on February 18, 1836 in Kamarpukur, a village in rural Bengal. As a young man he took up service in the temple dedicated to Kali, The Divine Mother, at Dakshineswar, a village about ten miles north of Calcutta in those years. There he remained for the rest of his life, dying in the early hours of Monday, August 16, 1886. The Kali temple at Dakshineswar is still there today, but is now surrounded by an ever-expanding and bustling Calcutta. By coincidence, it stands not far from the place established for the work and residence of the late Mother Teresa. Ramakrishna’s home remains there, still embodying his spirit and worth a visit by anyone interested in knowing about his life and work.

As a young man, he was largely self-taught, having absorbed knowledge of the ancient tradition of India through reading and hearing the religious stories in the Puranas as well as his association with the holy men, pilgrims and wandering monks who would stop at Kamarpukur on their way to Puri and other holy places. In time he became famous throughout India for his ability to expound and elucidate the most subtle aspects of that profound and vast tradition. It was not uncommon in the years of his maturity for pundits from all over India to come and “test” his knowledge. Invariably, they were astonished by the ease and eloquence with which he addressed their questions. It appeared that his first-hand spiritual experiences were more than adequate when it came to explaining the scriptures of ancient India. In this way he was able to remove all doubt about their meaning and, indeed, his own authority.

By the late nineteenth century India had been governed for almost four hundred years by two of the great world empires — the Mughals and the British. Each had fostered a foreign religion and culture in India which, in time, had been absorbed into Indian civilization. The genius of Ramakrishna was to restore and reaffirm the ancient Hindu culture from its spiritual source.

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 re-awakened and empowered to take its rightful place in modern times. Within a generation of his 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 one hundred 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 Chicago in 1893. He established in America 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 and music of Allen Ginsburg and the Beatles, to mention only a few artists. It is hard to imagine the emergence of India on the world stage without the spark that was provided by Ramakrishna’s brilliance. Perhaps, some may doubt that India — the most populous democracy of our time, brimming with vitality and creativity — could owe so much to one saintly man, long gone, who lived a life of such utter simplicity. Yet I believe that is exactly the case.

It has been said that when a great man dies, it is as if all of humanity — and the whole world, for that matter — were witnessing a beautiful, timeless sunset. At that moment “the great matter of life and death” is revealed, if not explained and understood. By bearing witness to that event, perhaps we understand a little better our own mortality, its limits and possibilities. The Passion of Ramakrishna is meant to recount, in this highly abbreviated work, his suffering, death and transfiguration as they took place during the last few months of his life. In this work, the words of Ramakrishna are taken up by the Chorus. Sarada Devi was his wife and lifelong companion. M. (his real name was Mahendranath Gupta) was the disciple who kept a close record of his meetings with Ramakrishna, later published as The Gospel of Sri Ramakrishna. Dr. Sarkar was his attending physician. The two disciples who sing small solo parts are unidentified in the text.
AN INTERVIEW WITH PHILIP GLASS

BY JOSEPH HOROWITZ

JH: You're performing an evening of your solo piano music as part of this year's American Composers Festival. People might be surprised to know that when Dennis Russell Davies performs your piano music, it sounds different. He keeps a strict pulse. You don't; you play with rubato. So your music is susceptible to a variety of interpretations.

PG: I'm not as good a pianist as Dennis or any number of other people. When I perform or record my solo piano music, what you hear is what it sounds like when I'm alone and playing for myself. The [Philip Glass] Ensemble performs my music in a more motoric, rhythmic style that doesn't allow for the freedom of playing by oneself.

I don't believe in such a thing as a "definitive" interpretation of any piece of music. I mean, there was a time when we all thought Glenn Gould was the definitive interpreter of Bach's Goldberg Variations. Before that, it was Wanda Landowska. In fact, gifted interpreters can bring a range of interpretation to a piece of music, and my music is no exception.

I notice that people are beginning to play my pieces — the Violin Concerto, for instance — much more freely.

JH: How does "The Passion of Ramakrishna" fit into your output?

PG: I've always had a strong attraction to choral music. As a young man I sang in choruses and got to know the choral literature fairly well. And choruses enjoy singing my music — it's well written for the voice. This piece is a good example of that. The chorus is central. In fact, a good choral group could find within itself the soloists needed for this piece.

I spent a lot of time traveling in India during the middle years of my life. I've long known about the Gospel of Ramakrishna. It's a classic book, written in a beautiful style. When I was in Calcutta, I went to see where he lived. What was interesting about Ramakrishna is that he was an uneducated man. For some reason he seemed to know the answers to a lot of obscure theological questions. Also, he was involved in the same issues of Indian cultural identity that Gandhi got so involved in. Asserting the legitimacy and antiquity of a true Hindu culture was something that had to be done. Under British rule, Indian children were being educated as if India had no past. The impact of Ramakrishna on modern, post-colonial Indian life and culture is comparable to the impact of Gandhi. He affirmed the importance of ancient traditions in a way that hadn't been achieved for several hundred years.

JH: Leonard Bernstein, in his 1973 Norton Lectures, puzzled endlessly over the future direction of music. Where does that search stand today?

PG: Bernstein wasn't the only person with that problem. Donal Henahan, when he was chief critic of The New York Times, used to wonder out loud: Where are the great composers of today? And yet he was living in a city with a new music scene bubbling up to the surface. He just didn't notice it — or he didn't approve.

From my perspective, I'm looking today at a younger generation of composers totally liberated from the historical imperatives of a former time. All kinds of mixed styles and ancillary techniques are being practiced. I find a tremendous energy in these young composers.

I'm convinced that the one thing they need is a kind of socio-political impetus for their work. And now they have one. The political landscape in this country has turned bizarre; one-third of the electorate believes that the President wasn't born here. I'm reminded of the 1950s and the Red Scare, when there were bulls coming down the runway. That became the catalyst for people like Allen Ginsburg and John Cage.

We're again in a highly repressive environment. I think that the present extreme situation, where you have people like Sarah Palin and Rush Limbaugh basically running Fox News — will stimulate a tremendous artistic revolution over the next ten years. It makes me really happy. Because my generation experienced terrible times getting people to take us seriously. Of course, we had certain places of refuge, like the Brooklyn Academy of Music. But I didn't get to play at Carnegie Hall until 1979 — when I was 42 years old. And yet I don't think it was a bad time. We didn't have any money, but we certainly had audiences. Today, the appetite for new work is much more general than in my time. And young composers look upon my generation very favorably. That doesn't make me unhappy either. There's more continuity than in a long time.

JH: Where are you headed?

PG: I have an idea about that. What I'm interested in now is how non-harmonic movement becomes integrated into harmonic movement. That's very technical — but that's how I think. I operate according to what I hear, not according to an ideological agenda.

JH: As we're performing "Meetings Along the Edge," could you say something about your relationship to Ravi Shankar?

PG: With Nadia Boulanger, he was the most important person I ever worked with. It was my great luck to meet a master of a great tradition of global music. One of Ravi's great achievements is the way he extrapolates rhythmic structure into the overall structure of a composition. Ravi is a complete master of that.

I heard a concert he did last year, at the age of 90. It was inspiring. I met him when he was 45. I have very dear memories of him from that time to the present. When we worked together on Meetings Along the Edge, I introduced complex contrapuntal techniques not familiar to people who play Indian classical music. I actually don't know what he thinks of the music we did together. But he's a very kind man. I think he tolerated me.
PHILIP GLASS ON INDIA AND THE WISDOM OF THE EAST

(from a 1992 interview in Tricycle magazine)

[A big cultural explosion] happened in 1968 when the Beatles went to India to study with the Maharishi. They brought back Indian culture. Only after that did people like Ravi Shankar begin performing in large concert halls – and filling them. George Harrison made Ravi Shankar a household name. But when I started out, any kind of Eastern interest was still pretty marginal.

What were you reading?

Well, there was an odd assortment of things. . . . One person I read at that time was Sir John George Woodruffe. He concentrated on the yoga that developed in the Bengali parts of India, and that led me to Ramakrishna. But I didn’t get to India until 1965. . . . I had received a fellowship to study in Paris with Nadia Boulanger in 1964. For extra money, I took a job transcribing music for Ravi Shankar. . . . I had never even heard Indian music before!

Did you get to India through Ravi Shankar?

No. Through Swami Satchidananda. I had met him in Paris when he was en route to New York. He had a yoga ashram in Sri Lanka – that is, in Ceyon – and he invited me to study there. This was in the fall of 1966. . . . We went off to India overland, the classic route: through Turkey by train, through Iran and Afghanistan by bus, and into Pakistan through the Khyber Pass, and then into the Punjab. . . . I was interested in something more exotic than studying yoga in New York. I was ready for an experience in India. . . .

Is it completely coincidental that at the same time as meditation practice enters North America in a big way, a movement in music appears with obvious parallels to meditation – music that, for example, denies habitual patterns of expectation, breaks the convention of beginnings and endings, eliminates crescendos, and dissolves the dualities of peaks and valleys?

There are other sources.

Such as?

Non-narrative theater or non-narrative art. . . . The influences are not Indian alone. Beckett was a big influence. So was Brecht. Genet, too . . . These writers took the subject out of the narrative. They broke the pattern of the reader identifying with the main character. . . . Brecht does it with irony . . . Beckett does it through fragmentation . . . And Genet does it through transcendent vision. . . . It has to do with [denying] the self-grasping or self-cherishing mind. Brecht is the obvious example of trying to go beyond the self-cherishing mind. But in each case, the attempt is the basis for defining the artist as avant-garde.

What accounts for this?

World War I saw the end of a nineteenth-century Romantic idealism. These men came after that. They had lived though that disillusionment, and it produced an attitude that was freshly and newly critical of the Western tradition that landed the world in such a mess.

Then, of course, it is even more intense for the generation after World War II. That’s us. By the Sixties, coincidences of cultural ideas were going on. On the one hand, you have an explosion of Indian culture, and on the other, a reaction to nineteenth- and twentieth-century narrative art. These two cross-currents tended to reinforce each other. When I came back from that first trip to India. I started looking at paintings by Frank Stella and Jasper Johns, and again I saw work based on a different kind of thinking.

There seem to be recognizable interconnections between your music and your studies in Buddhism.

Certainly. But not in the music itself. The real impact of Buddhist practice affects how you live your life on a daily basis, not how you do your art. How you live, day by day, moment by moment. The impact of Buddhism is not theoretical, as in how you paint or how you write a novel. That’s hardly as interesting as how you live on a daily basis, don’t you think? Aspects of Buddhist studies, such as the development of compassion and equanimity and mindfulness, are the practical aspects of daily life.

This is a big departure from the exoticism you pursued in India thirty years ago.

You start out pursuing the exotic, and it brings you around to the most basic daily activities. Also, the music world encourages such an exhausting and compulsive way of living that it is important to balance your life against the demands of that kind of career.

It took a generation to discover that it’s about how you put you shoes on in the morning.

But that’s what turns out to be the most interesting thing. That’s why I de-empha-
size the impact on the actual music itself.

Even though certain aspects of the Buddhist true path may have unexpectedly routed you from the exotic to the mundane, other aspects of Buddhist meditation practice complement the classical training of a Western musician: discipline, rigor, and the relationship between formal structure and personal creativity, between discipline and playfulness.

That’s what you learned from a teacher like Nadia Boulanger. . . . Before I went to Paris, I had acquired very good work habits, which itself is a discipline. But Boulanger carried the idea of discipline to another level. She added something that I became familiar with later through Tibetan practice, something that I can only describe as a devotional aspect of music study, and anyone who studied with her could talk about that.

Were you inspired by Boulanger’s devotion?

Boulanger set herself up as an incomparable model of discipline and dedication, and she expected you to be just like her. And that was almost impossible, because she seemed beyond what any human being could really hope to be. Yet, she did it in a very simple way – I would not say gracious, no one ever said that Boulanger was gracious – but she did it in a simple, clear way. When I studied with her, for example, the only way to live up to her standards and to turn out the amount of work she expected every week was to get up between 6 and 7 in the morning and work all day long. And if I did that every day, I would turn up at my lesson and Boulanger gave me the impression that I had done just about the very minimum. . . .

Have there ever been conflicts between Tibetan practice and making music?

My Tibetan friends have always encouraged my music practice. I’ve been encouraged to devote myself entirely to music. There is some kind of recognition on their part, I think, that music is a kind of “practice,” too – that is, this is practice in their terms. This is a practice of a kind that need not be profane or self-cherishing.

And then, too, you did a series of operas with overt social themes.

I did three operas about social change through nonviolence. It started with Einstein on the Beach, which I did with Bob Wilson, though at the time, I . . . would not have seen it that way. But with the next one, Satyagraha (in which Mahatma Gandhi was the main character), I was consciously thinking about a religious revolutionary. Again with Akhnaten (the Egyptian king) and with his impact on the social order – in terms of the society as a whole or the individual in society. . . . At a certain point, I wanted the music to reflect my feelings of social responsibility. Take the image of the artist as someone cut off from society. We learn from dharma teachers that this separateness is an illusion, and things begin to shift – we begin to see ourselves as connected.

In the opera trilogy “Einstein on the Beach,” “Satyagraha,” and “Akhnaten,” the agents of these revolutions (of physics, of politics, of religion) were all individual great men. The movements that followed would have been impossible without these three individuals, and yet all three of them ended in some kind of disaster or failure along with great triumph. From Einstein, we get Hiroshima . . .

Not only Hiroshima, but also the paradox of quantum mechanics, which was a terrible failure that Einstein himself never recovered from. Ghandhi lived to see the India that he had fought for torn apart by religious war and division. And Akhnaten, after seventeen years of reign, was almost forgotten. He was eliminated from the list of kings. . . .

How do you put on your shoes?

There is a kind of ordinariness, a kind of ordinary thinking – is there such a thing as high ordinary? – I mean, there is a way of thinking about ordinary life in a distinctly Buddhist way; and I think that’s the real practice. Funny, isn’t it? It turns out that the pie in the sky is the same pie that’s in your refrigerator.
THE PASSION OF RAMAKRISHNA

CAST OF CHARACTERS

Sri Ramakrishna, “The Master” (sung by the Chorus)
“M.”, The Narrator (Mahendranath Gupta)
Sarada Devi, Wife of Sri Ramakrishna
Narendra (later Swami Vivekananda)
Dr. Mahendra Lal Sarkar
First Devotee
Second Devotee

PART ONE

THE MASTER:
God can be seen.
One can talk to Him
As I am talking to you.

It was not merely a vision of Him.
We talked together day and night.
Yes, He talked to me.
Under the banyan tree
I saw Him coming from the Ganges.
We laughed so much!
Then He talked, yes, He talked to me.
For three days I wept without stopping.
And He revealed to me what is in the scriptures:
The Vedas, the Puranas,
The Tantras and other scriptures.
He showed me the Maya of Mahamaya.
A small light inside a room began to grow;
At last it enveloped the entire universe.

In those days of God-vision
I felt as if I were passing through a hurricane,
and everything had blown away from me.
No trace of my old self was left.

I am like a cast-off leaf before a storm.
The wind blows the leaf wherever it wants.

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.

PROLOGUE

Who is this Woman who lights the field of battle?
Her body gleams darker than even the darkest storm-cloud,
And from Her teeth there flash the lightning’s blinding flames!
Disheveled Her hair flies behind as She rushes
Undaunted in this war between the gods and the demons.
Laughing Her terrible laugh, She slays the fleeing asuras,
And with Her dazzling flashes She lays bare the horrors of war.

How beautiful on Her brow the drops of moisture appear!
About Her dense black hair the bees are buzzing;
The moon has veiled its face, beholding this Sea of Beauty.
Tell me, who can She be, this Enchanter? Wonder of wonders!
Shiva Himself lies like a corpse vanquished at Her feet.
Kamalakanta has guessed who She is, She with the elephant’s gait;
She is none other than Kali, Mother of all the worlds.
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 all not I! 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.

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.

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

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

THE MASTER:
I used to worship my own mother
With flowers and sandal-paste.
The Mother of the Universe
Is embodied as our earthly mother.

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.”

THE MASTER:
Your daughter will have so many children,
She will grow weary of hearing
The cries of “Mother, Mother!” night and day.

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

SARADA DEVI AND THE MASTER:
People live like worms in darkness.
You must take care of them.
Won't you do anything? Am I to do all?

SARADA DEVI:
I am a woman. What can I do?

SARADA DEVI AND THE MASTER:
No, no! You have to do much.

SARADA DEVI:
In the fullness of the path you will find
That He Who resides in your heart
resides in the hearts of all others as well.
Learn to make the whole world your own.
No one is a stranger.
The whole world is your own.

Note: the last three lines are her final teachings before her death.

PART THREE
August 1885

M.
Since last April the Master has not been well.
The doctors now say the sore in his throat is cancer.

THE MASTER:
I cannot tell the Mother of my illness.
I feel ashamed to talk of it.

FIRST DEVOTEES:
You will soon be cured.
If only you say,
"Mother, please make me well."

THE MASTER:
I cannot ask God to cure my disease.
Sometimes I say, "O Mother,
Please mend the sheath of the sword a little."
But such prayers are less frequent.
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.

M.
The Master has trouble swallowing.
He eats farina pudding.

THE MASTER (TO DR. SARKAR):
Please cure my illness.
I cannot chant the name and glories of God.

DR. SARKAR:
You must not talk. It will make your throat worse.

THE MASTER:
I have been coughing and my throat is sore.
In the morning my mouth was filled with water.
My whole body is aching.

M.
Your suffering is indeed great, but it has a deep meaning.
A change is coming over your mind.
It is being directed to the formless aspect of God.

THE MASTER:
True. My teaching of others is coming to an end.
I cannot give more instruction.
And I say to myself,
"Whom shall I teach?"
I saw everything passing from form to formlessness.
I want to tell you the things I saw, but cannot.
This tendency of mine towards the formless
Is a sign of my approaching dissolution.
M.
The Master asked me by a sign to come nearer.
The sight of his suffering was unbearable.
In a soft voice and with great difficulty he said,

THE MASTER:
I have gone on suffering so much
for fear of making you weep if I leave you.
But if you say, “Oh, there is so much suffering!
Let the body die,” then I may give up the body.

M.
These words pierced our hearts.

FIRST DEVOTEE:
Is this another crucifixion –

SECOND DEVOTEE:
The sacrifice of the body for the sake of the devotees?

FIRST AND SECOND DEVOTEES (TOGETHER):
Pray to the Mother. She must listen to you.

THE MASTER:
But I cannot pray for my body.

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,
“Heart 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
In 2010–11, Music Director Carl St.Clair celebrates his 21st season with Pacific Symphony. 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. St.Clair’s lengthy history with the Symphony solidifies the strong relationship he has forged with the musicians and the community. His continuing role also lends stability to the organization and continuity to his vision for the Symphony’s future. Few orchestras can claim such rapid artistic development as Pacific Symphony—the largest orchestra formed in the United States in the last 40 years—due in large part to St.Clair’s leadership.

The 2010–11 season, the “Year of the Piano,” features numerous masterworks for keyboard performed by a slate of internationally renowned artists. The season also features three “Music Unwound” concerts highlighted by multimedia elements and innovative formats, two world premieres, and the 11th annual American Composers Festival, featuring the music of Philip Glass.

In 2008–2009, St.Clair celebrated the milestone 30th anniversary of Pacific Symphony. In 2006–07, he led the orchestra’s historic move into its home in the Renée and Henry Segerstrom Concert Hall at the 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. The Symphony received rave reviews from Europe’s classical music critics—22 reviews in total.

He recently concluded his tenure as general music director and chief conductor of the German National Theater and Staatskapelle (GNTS) in Weimar, Germany, where he recently led Wagner’s “Ring Cycle” to great critical acclaim. St.Clair 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 orchestras in Europe. He has also served as the general music director of the Komische Oper Berlin.

St.Clair’s international career has him conducting abroad numerous 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 successfully 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.

St.Clair’s commitment to the development and performance of new works by American composers is evident in the wealth of commissions and recordings by Pacific Symphony. St.Clair has led the orchestra in numerous critically acclaimed albums including two piano concertos of Lukas Foss on the harmonia mundi label. Under his guidance, the orchestra has commissioned works which later became recordings, including Richard Danielpour’s An American Requiem on Reference Recordings and Elliot Goldenthal’s Fire Water Paper: A Vietnam Oratorio on Sony Classical with cellist Yo-Yo Ma. Other composers commissioned by St.Clair and Pacific Symphony include William Bolcom, Philip Glass, Zhou Long, Tobias Picker, Frank Ticheli and Chen Yi, Curt Cacioppo, Stephen Scott, Jim Self (the Symphony’s principal tubist), Christopher Theofanidis and James Newton Howard.

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.

Under St.Clair’s dynamic leadership, the Symphony has built a relationship with the Southern California community by understanding and responding to its cultural needs. A strong advocate of music education for all ages, St.Clair has been essential to the creation and implementation of the symphony education programs including Classical Connections, arts-X-press and Class Act.
About the Artists

Prism Quartet
Saxophone

Intriguing programs of great beauty and breadth have distinguished the Prism Quartet as one of America’s foremost chamber ensembles. Two-time winners of the Chamber Music America/ASCAP Award for Adventurous Programming, Prism has performed in Carnegie Hall on the Making Music series, in Alice Tully Hall with the Chamber Music Society of Lincoln Center, and throughout Latin America under the auspices of the United States Information Agency. Prism has also been presented to critical acclaim as soloists with orchestras nationwide, including the Detroit Symphony and Cleveland Orchestra, performing William Bolcom’s Concerto Grosso, written especially for the Quartet. Champions of new music, Prism has premiered over 100 works, many by internationally celebrated composers, including Steven Mackey, William Albright, Chen Yi, Lee Hyla, Greg Osby, Jennifer Higdon, Martin Bresnick, Bernard Rands, and Zhou Long. The Quartet also maintains three annual Young Composer Commissioning Awards in Philadelphia, New York, and at the Walden School in New Hampshire, where Prism conducts regular residencies.

In 1997, Prism initiated its own concert series in Philadelphia and New York City, presenting the newest compositions created for their ensemble by both classical and jazz composers from around the world. The series has featured an eclectic range of guest artists, including Ethel, the Talujon Percussion Quartet, Music From China, Miro Dance Theatre, Cantori New York, pianist Marilyn Nonken, saxophonist Donald Sinta, and many of New York’s most progressive jazz artists, including guitarist Ben Monder, saxophonists Tim Ries and Rick Margitza, and drummers Gerald Cleaver, John Riley, and Mark Ferber. Prism has also joined forces with the New York Consort of Viols, the Chester String Quartet, Opera Colorado, and the Chilean rock band Inti-Illimani in touring engagements.

Prism has recorded for Koch International, Naxos, New Dynamic, Albany, and Innova. Prism may also be heard on the soundtrack of the film Two Plus One by Emmy nominee Eugene Martin, scored by New York Quartet member Matthew Levy, and is featured in the theme music to the weekly PBS news magazine NOW.

Members of Prism are Matthew Levy, Timothy McAllister, Zach Shemon, and Tainur Sullivan.

Kevin Deas
Bass

Kevin Deas has gained international acclaim as one of America’s leading basses. Lauded for his “burnished sound, clarity of diction and sincerity of expression” and “fervent intensity” by Chicago Tribune critic John von Rhein, Deas has been variously called “exemplary” (Denver Post), “especially fine” (The Washington Post) and possessing “a resourceful range of expression” (The Cincinnati Enquirer). He is perhaps most acclaimed for his signature portrayal of the title role in Porgy and Bess, having sung it with the New York Philharmonic, Philadelphia Orchestra, National Symphony, the St. Paul Chamber Orchestra, San Francisco Symphony, Atlantic, San Diego, Utah, Houston, Baltimore and Montreal symphonies and the Ravinia and Saratoga festivals.

Deas’ 2010-11 season highlights consist of appearances with the Calgary Philharmonic in Porgy and Bess, Boston Baroque with Messiah; a Richmond Symphony Beethoven Symphony No. 9; St. John Passion at the Winter Park Festival; Philip Glass’ Passion of Ramakrishna with Pacific Symphony, and Beethoven’s Ninth Symphony with the National Symphony of Costa Rica on occasion of the orchestra’s 70th anniversary.

Recent highlights include his return to the New York Philharmonic in Ravel’s L’enfant et les sortilèges under Lorin Maazel. He then sang in the world premiere of Derek Bermel’s The Good Life with the Pittsburgh Symphony under Leonard Slatkin and was again heard in Hannibal Lokumbe’s Dear Mrs. Parks, this time with the Detroit Symphony. He performed Beethoven’s Ninth Symphony under the baton of Daniel Barenboim with Filharmonica della Scala in Accra celebrating the 50th anniversary of the founding of Ghana, Copland’s Old American Songs.

He sang Mozart’s Marriage of Figaro with the Chicago Symphony, Messiah with the Cleveland Orchestra, Brooklyn Philharmonic and Handel & Haydn Society, an opening performance at the Newport Jazz Festival with the Dave Brubeck Quartet, Beethoven’s Symphony No. 9 with the Colorado Symphony and Tokyo Symphony Orchestra, and performances of Brubeck’s To Hope! in Salzburg and Vienna.

Other noteworthy engagements have included appearances at Lincoln Center’s Mostly Mozart Festival and Carnegie...
Hall, Elgar’s Dream of Gerontius with the Chicago Symphony and Barenboim, Mozart’s Requiem with the Atlanta Symphony, and How the Grinch Stole Christmas with the Houston Symphony.

A strong proponent of contemporary music, Deas was heard at Italy’s Spoleto Festival in a new production of Menotti’s Amahl and the Night Visitors in honor of the composer’s 85th birthday, videotaped for worldwide release. His 20-year collaboration with Dave Brubeck has taken him to Salzburg, Vienna and Moscow in To Hope!, and his Gates of Justice were presented in a gala performance in New York during the ’95/’96 season. He also presented in a gala performance in New York during the 2007–2008 season Chandler-Eteme made her debut with the Dallas Opera as Clara in Porgy and Bess. She also made her European Operatic debut as Bess in Porgy and Bess with Opera de Lyon under the direction of William Eddins, a role she reprised during the 2009–2010 season for productions in Edinburgh, London and Lyon. In addition, she joined the Orchestra of St. Luke’s for Brahms’ Requiem at Carnegie Hall, performed Missa Solemnis with the National Philharmonic, Beethoven’s Symphony No. 9 with the Detroit Symphony Orchestra, and Handel’s Messiah with the Minnesota Orchestra.

A pre-eminent concert soloist, Chandler-Eteme sang under the baton of Robert Shaw with the Cleveland Symphony Orchestra, Minnesota Orchestra, Florida Orchestra, Baltimore Symphony Orchestra and Atlanta Symphony Orchestra. In addition, she has worked with such distinguished conductors as Marin Alsop, Christoph von Dohnányi, Charles Dutoit, Jo Ann Falletta, Claus Peter Flor, Neal Gittleman, Raymond Harvey, Carlos Kalmar, Yakov Kreizberg, Raymond Leppard, Christof Perick, Esa-Pekka Salonen, Alfred Sava, Robert Spano, Vladimir Spivakov, Edo de Waart and Hugh Wolff. She has performed with the Los Angeles Philharmonic, Saint Paul Chamber Orchestra, Boston Symphony Orchestra, NHK (Japan), Philadelphia Orchestra, Los Angeles Philharmonic, Montreal Symphony Orchestra, Vancouver Symphony Orchestra, Phoenix Symphony, Kansas City Symphony, Santa Rosa Symphony, Rochester Philharmonic and Hong Kong Philharmonic. In addition, she has sung at the Bard Music Festival, Grand Park Music Festival, Aspen Music Festival, Chautauqua Festival, Prague Autumn International Music Festival, and at the Blossom Music Festival.

Chandler-Eteme’s recordings include an inspirational solo disc entitled Devotions, Dvořák’s Te Deum with Zdenek Macal and the New Jersey Symphony, and a forthcoming world-premiere recording of Maslanka’s Mass. She holds a bachelor of arts in vocal performance from Oakwood College, a master of music in vocal performance from Indiana University, and has studied with Virginia Zeani, Margaret Harshaw and Todd Duncan.

**CHRISTÒPHEREN NOMURA BARITONE**

Baritone

Christòpheren Nomura has earned a prominent place on the operatic, concert and recital stages. In the realm of opera, Nomura is a noted Mozartean, known for his portrayals of Don Giovanni, Papageno in The Magic Flute, the Count in Le nozze di Figaro and Guglielmo in Così fan tutte. He has sung Don Giovanni with the New Hampshire Music Festival and New York Chamber Symphony; Papageno for his debut with the Lyric Opera of Kansas City; Così fan tutte for his Hawaii Opera debut and the count in Figaro for his Opera Carolina debut. He has likewise had a strong association with Puccini’s Madama Butterfly. He was Prince Yamadori in the SONY film of Butterfly co-directed by Martin Scorsese.
Nomura has appeared with many of the prominent North American orchestras, in wide-ranging repertoire. He has appeared with the Boston Symphony, San Francisco Symphony, Minnesota Orchestra, Saint Paul Chamber Orchestra, National Symphony Orchestra, Orchestra of St. Luke's/Vanguard Symphony, Indianapolis Symphony, Charlotte Symphony, Pacific Symphony, Utah Symphony Orchestra, Philharmonia Baroque Orchestra and the Boston Pops performing under internationally renowned conductors such as Leonard Bernstein, Seiji Ozawa, James Conlon, Sergiu Comissiona, Christof Perick, Roger Norrington, Christopher Hogwood, Ted Koopman, Bruno Weil, Andrew Parrott, and Nicholas McGegan.

In 2006 he sang for Pacific Symphony’s inaugural concerts in the new Renée and Henry Segerstrom Concert Hall, in the title role for the premiere of Philip Glass’ The Passion of Ramakrishna, conducted by Carl St.Clair. That season also brought debuts with the Baltimore Symphony under Louis Langrée, North Carolina Symphony under Grant Llewellyn and the Annapolis Symphony. In 2007-08 he made debuts with the Pensacola Symphony, the Alabama Symphony and Chicago’s Music of The Baroque. In 2008-09 he returned to Pacific Symphony to premiere Alva Henderson’s From Greater Light. He also appeared with the North Carolina Symphony, Nova Scotia Symphony, the National Philharmonic, Pacific Symphony and made his debut with the Oregon Bach Festival singing Haydn’s Creation under Helmuth Rilling. Among the highlights of 2009–10 are an appearance with Mo. Rilling in Los Angeles, performances with Music of Baroque in Chicago, the Cincinnati Symphony and two programs with the Cedar Rapids Symphony.

A noted Bach specialist, Nomura has been a frequent performer with the Bach Choir of Bethlehem, the Carmel Bach Festival, Baldwin–Wallace Bach Festival, Handel & Haydn Society, Boston Early Music Festival, Boston Baroque and the Berkshire Choral Festival. Also known for his deep commitment to the art of the recital, he has given more than 250 recitals throughout North America, Europe, Asia, South America and Africa. He has appeared at Lincoln Center, the “Making Music” series at Carnegie Hall, the Bank of America Celebrity Series in Boston, the Rising Stars Series at Ravinia, the John F. Kennedy Center in Washington, DC and the Vancouver Recital Society, frequently combining performances with in-depth residencies to introduce new audiences to classical vocal music. He was Artist-In-Residence for San Francisco Performances for four seasons and returned for their 30th Anniversary season in 2009.

JOSEPH HOROWITZ
ARTISTIC ADVISOR

Joseph Horowitz has been artistic advisor to Pacific Symphony and to the orchestra’s American Composers Festival since 1999. For the 2009-10 season’s “Music Unwound” series, he wrote and produced programs exploring Tchaikovsky’s Pathétique Symphony. He has produced similar programs on Tchaikovsky, Dvořák, and Brahms for the New York Philharmonic. This season, he serves as artistic advisor to a two-week Tchaikovsky festival by the Pittsburgh Symphony and undertakes two projects for the National Symphony. His own Post-Classical Ensemble of Washington, D.C., which he co-founded eight years ago, presents festivals of music by George Gershwin, Lou Harrison, and Igor Stravinsky.

Horowitz is also the author of eight books, of which Classical Music in America: A History (2008) and Artists in Exile: How Refugees from Twentieth Century War and Revolution Transformed the American Performing Arts (2005) were both named “best books of the year” by The Economist. He annually serves as Artistic Director of the NEA Music Critics Institute at Columbia University. As director of an NEH National Education Project, he wrote a young readers book on Dvořák and America and commissioned (from Robert Winter and Peter Bodganoft) a companion interactive DVD; these were the core materials for an NEH Teacher Training workshop Horowitz directed last summer for the Pittsburgh Symphony.

In all, Horowitz has conceived and produced more than three dozen interdisciplinary festivals for American orchestras. He has also served as executive director of the Brooklyn Philharmonic and as a music critic for The New York Times. He is the recipient of a Guggenheim Fellowship, two NEH Research Fellowships, a fellowship from Columbia University National Arts Journalism Program and a commendation from the Czech Parliament for his many explorations of Dvořák’s American sojourn.
ABOUT THE ARTISTS (continued)

JOHN ALEXANDER
ARTISTIC DIRECTOR,
PACIFIC CHORALE

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 is nationally recognized for his leadership in the musical and organizational development of the performing arts. He is a board member and former president of Chorus America, the service organization for choruses in North America. Alexander also has 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. 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 is a composer of many works and serves as the editor of the John Alexander Choral Series with Hinshaw Music. His 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; 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. In June 2008, Alexander received the “Michael Korn Founders Award for Development of the Professional Choral Art” from Chorus America.

I-CHIN FEINBLATT
MEZZO-SOPRANO

I-Chin “Betty” Feinblatt is a graduate of California State University, Fullerton in vocal performance and music education. She currently sings professionally with Pacific Chorale, the John Alexander Singers, and First Presbyterian church in Orange, Calif. Feinblatt has performed as a chorister and soloist with Pacific Chorale on numerous occasions, most recently as the mezzo soloist in Durufle’s Requiem, in March 2009, and an alto soloist in Bach’s St. John’s Passion, in April 2009. Among her Southland solo performances are her performance as alto soloist of Handel’s Messiah in June 2009 with The National Children’s Choir at The Broad Stage of Santa Monica, and in December 2009 with Camerata Singers of Long Beach.

Feinblatt’s most recent solo work includes Beethoven’s Choral Fantasy with Pacific Symphony, celebrating Carl St.Clair’s 20th anniversary, and performing the Rachmaninoff Vespers with Pacific Chorale in May 2010.

Feinblatt also was one of the guest artists of “Organica,” an annual concert event at UCLA’s Royce Hall with organist Christoph Bull in April 2009. Feinblatt is a frequent guest of “Organica,” and in 2008 her performance was reviewed by Charles Lonberger in The Beverly Hills Outlook: “Best of all the guest artists...who vocally caressed art songs by Fauré and Gounod with a low, velvety dark yet strong and...
sturdy instrument... she was a wonder and a revelation this night.”

Feinblatt was a featured soloist in the world premiere of The Passion of Ramakrishna by Philip Glass at the Segerstrom Center for the Arts in September 2006. She was also the mezzo soloist in Bach's Mass in B Minor at the Orange County Performing Arts Center with the John Alexander Singers in October 2004. Feinblatt has been a vocal music teacher at Fountain Valley High School since spring 2007. She currently studies with voice teacher Monika Bruckner in Sherman Oaks, and has coached with Dr. Kathleen Roland-Silverstein in Studio City.

**NICHOLAS PRESTON**

**TENOR**

Originally from Hawaii, tenor Nicholas Preston is quickly establishing himself as a significant soloist in Southern California and beyond. He has been a member of Pacific Chorale and the John Alexander Singers since 2002, and has appeared as a soloist with both groups, as well as Pacific Symphony, Mountainside Master Chorale, Claremont Chorale, Cypress Masterworks Chorale, and The Boston Pops Esplanade Orchestra. He has worked under the batons of John Alexander, Carl St.Clair, Bruce Rogers, Keith Lockhart, John Williams, Nicholas McGegan, Kent Nagano, John Mauceri, and Esa-Pekka Salonen.

Preston has performed the tenor solos in numerous works, including Bach’s B Minor Mass and St. Matthew Passion, Mozart’s Coronation Mass and Requiem, Handel’s Messiah, and Benjamin Britten’s War Requiem. In September of 2006, he was a featured soloist for the world premiere of Philip Glass’ The Passion of Ramakrishna, which was commissioned for the grand opening of the Renée and Henry Segerstrom Concert Hall and premiered by Pacific Symphony and Pacific Chorale under the direction of Carl St.Clair.

Preston has performed as a guest artist at Loyola Marymount University with the Sinatra Opera Workshop, performing the role of Tamino in The Magic Flute. He also played the role of Father Grenville in scenes from the acclaimed opera Dead Man Walking, with the composer Jake Hegge accompanying. He has made appearances with Los Angeles Opera Chorus and is a frequent principal artist in Los Angeles Opera’s Education and Community Program. Most recently, he played the role of The Count in their production of Pighton’s American Adventure, which was filmed and directed by Ken Shapiro.

Preston received his primary vocal training at Loyola Marymount University, where he sang in the University Choruses under the direction of Dr. Mary Breden, and studied voice with Dr. Karl Snider. Nicholas resides in Culver City with his wife, Kathleen, who is also a member of Pacific Chorale and The John Alexander Singers, and is pursuing her Ph.D. in quantitative psychology at UCLA.
ABOUT PACIFIC CHORALE

Founded in 1968, Pacific Chorale is internationally recognized for exceptional artistic expression, stimulating American-focused programming, and influential education programs. Pacific Chorale presents a substantial performance season of its own at the Segerstrom Center for the Arts and is sought regularly to perform with the nation's leading symphonies. Under the inspired guidance of Artistic Director John Alexander, Pacific Chorale has infused an Old World art form with California’s hallmark innovation and cultural independence.

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

Pacific Chorale, 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 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; 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’s most recent recording, Pacific Chorale Live: Rachmaninov Vespers, was released in November 2010.

JOHN ALEXANDER, ARTISTIC DIRECTOR • ROBERT M. ISTAD, ASSISTANT CONDUCTOR
KELLY RUGGIRELLO, PRESIDENT • MARTIN HUBBARD, CHAIRMAN

SOPRANO
Hannah Rae Arevalo
Susanne Aultz
Judith Bohlen
Rhonda Bright
Sarah Dixon
Julie Foyle
Karen F. Henderson
Nancy Hodgson
Smae Kang
Kathy Kerstein
Joyce Kim
Kellee King
Barbara Kingsbury
Andrea Klyver
Susan Lew
Susan Lindley
Rita Major
Jennifer Mancini
Hannah McMeans
Lenora Meister
Donna Morse
Kris Oca
Deborah Pasarow
Linda Williams Pearce
Dana Ramos
Chikayo Ratte
Zanaida Robles
Meri Rogoff
Katharin Rundus

ALTO
Kathleen Sullivan
Sarah Thompson
Ruthanne Walker
Roberta Wall
Lorraine Joy Welling
Linda Well-Sholik
Anne Williams

Cindy Anderson
Nancy Beach
Judith Bertolino
Mary Breuer
Kay Brown
Monika Buckner
Julie Ann Campen
Tina Chen
Kathryn Cobb-Woll
Sr. Paulette Deters
Harriet Edwards
I-Chin Feinblatt
Tiffany Fernandez
Marlyn Forrestom
Mary Galloway
Geraldine Gibb
Kathryn Gibson
Sandy Grim
Maya Guerrero
Laura Harrison
Anne Henley

ADRIENNE LARSEN
Kai Lee
Jeanette Moon
Michele M. Mulidor
Pat Newton
Kathleen Preston
Bonnie Pridonoff
Heather Ralph
Lorraine Reed
Karen Rose
Vanessa Rotholtz
Joan Severa
Jane Shepherd
Jane Shim
Marijke van Niekerk

TENOR
Nicholas Preston, Roger W. Johnson Memorial Chair
Carl Porter, Singers Memorial Chair
Mark E. Aldrich
Michael Ben-Yehuda
Matt Brown
David Bunker
Jack Burke
Joseph Cruz
Craig Davis
Phil Enns

NORTHERN VOGUE
David Exline
Jason Francisco
Vincent Harris
Steven M. Hoffman
Richard Hupp
Craig S. Kistler
Chang H. Lee
Jinming Liao
Christopher Lindley
Gerald McMillan
Jeff Morris
Aaron Mosley
Aaron Palmer
Ray Quett
Patrick Sullivan
Gregorio Taniguchi
Faulkner White

BASS
John Carpenter, Singers Memorial Chair
Jim Anderson
Aram Barsamian
Brian Beck
Robert David Bretón
Mac Bright
Carver Cossey
James Dunning
Thomas Enders

KATHRYN HOLDER
Kathryn Holder

DAVID EVERED
Michael Gallup
Larry Gates
Mark Hamilton
Tom Henley
John Hogan
Michael Jacobs
Eulis Kay
Gordon La Cross
Michael McKay
Ricardo McKillips
Martin Minnich
Emmanuel Miranda
Seth Peelle
Carl Pike
John Boone Pooler
George Reiss
Robert Rife
James Spivey
David Stankey
Joshua Stansfield
David Svoboda
Roger Swibold
Joseph Tillotson
Steve Webb
Scott Ziemann

P.20 Pacific Symphony
Pacific Symphony, celebrating its 32nd season in 2010–11, is led by Music Director Carl St. Clair, who marked his 20th anniversary with the orchestra during 2009–2010. The largest orchestra formed in the U.S. in the last 40 years, the Symphony is recognized as an outstanding ensemble international scene, as well as in its own burgeoning community of Orange County. Presenting more than 100 concerts a year and a rich array of education and community programs, the Symphony reaches more than 275,000 residents — from school children to senior citizens.

The orchestra paid tribute to St. Clair’s milestone in 2009–10 with a celebratory season featuring inventive, forward-thinking projects. These included the launch of a new series of multimedia concerts called “Music Unwound,” featuring new visual elements, varied formats and more to highlight great masterworks.

The Symphony also offers a popular Pops season led by Principal Pops Conductor Richard Kaufman, celebrating 20 years with the orchestra in 2010–11. The Pops series stars some of the world’s leading entertainers and is enhanced by state-of-the-art video and sound. Each Pacific Symphony season also includes Café Ludwig, a three-concert chamber music series, and “Classical Connections,” an orchestral series on Sunday afternoons offering rich explorations of selected works led by St. Clair. Assistant Conductor Maxim Eshkenazy brings a passionate commitment to building the next generation of audience and performer through his leadership of the Pacific Symphony Youth Orchestra as well as the highly regarded Family Musical Mornings series.

Since 2006–07, the Symphony has performed in the Renée and Henry Segerstrom Concert Hall, with striking architecture by Cesar Pelli and acoustics by the late Russell Johnson. In September 2008, the Symphony debuted the hall’s critically acclaimed 4,322-pipe William J. Gillespie Concert Organ.

In 2006, the Symphony embarked on its first European tour, performing in nine cities (including Vienna, Munich and Lucerne) in three countries — receiving an unprecedented 22 highly favorable reviews.

Later that same season, the Symphony also performed, by special invitation from the League of American Orchestras, at its 2006 National Conference in Walt Disney Concert Hall in Los Angeles.

Founded in 1979 by Keith Clark with a $2,000 grant, the Symphony made its debut in December 1979 at the Plummer Auditorium in Fullerton, with Clark conducting. By 1983, the orchestra had moved its concerts to the Santa Ana High School auditorium, made its first recording and begun to build a subscriber base. Through Clark’s leadership, the Symphony took residency at the new Segerstrom Center for the Arts in 1986, which greatly expanded its audience. Clark served in his role of music director until 1990.

Today, the Symphony offers moving musical experiences with repertoire ranging from the great orchestral masterworks to music from today’s most prominent composers, highlighted by the annual American Composers Festival. The Wall Street Journal said, “Carl St. Clair, the Pacific Symphony’s dynamic music director, has devoted 19 years to building not only the orchestra’s skills but also the audience’s trust and musical sophistication — so successfully that they can now present some of the most innovative programming in American classical music to its fast-growing, rapidly diversifying community.”

The Symphony is dedicated to developing and promoting today’s composers and expanding the orchestral repertoire through commissions, recordings, and in-depth explorations of American artists and themes at its American Composers Festival. For this work, the Symphony received the prestigious ASCAP Award for Advantagesome Programming in 2005 and 2010. 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 orchestra has commissioned such leading composers as Michael Daugherty, James Newton Howard, Paul Chihara, Philip Glass, William Bolcom, Daniel Catán, William Kraft, Tobias Picker, Frank Ticheli, and Chen Yi, who composed a cello concerto in 2004 for Yo-Yo Ma. The Symphony has also commissioned and recorded An American Requiem, by Richard Danielpour, and Elliot Goldenthal’s Fire Water Paper: A Vietnam Oratorio with Yo-Yo Ma.

The Symphony’s award-winning education programs are designed to integrate the Symphony and its music into the community in ways that stimulate all ages and form meaningful connections between students and the organization. St. Clair actively participates in the development and execution of these programs. The orchestra’s Class Act residency program has been honored as one of nine exemplary orchestra education programs in the nation by the National Endowment for the Arts and the League of American Orchestras. Added to Pacific Symphony Youth Orchestra on the list of instrumental training initiatives since the 2007-08 season are Pacific Symphony Youth Wind Ensemble and Pacific Symphony Santiago Strings.

In addition to its winter home, the Symphony presents a summer outdoor series at Irvine’s Verizon Wireless Amphitheater, the organization’s summer residence since 1987.
The musicians of Pacific Symphony are members of the American Federation of Musicians, Local 7.
SEGERSTROM CENTER FOR THE ARTS
RENEE AND HENRY SEGERSTROM CONCERT HALL
Sunday, March 13, 2011, at 3:00 p.m.

Presents

CLASSICAL CONNECTIONS
CARL ST.CLAIR, conductor and host

THE PASSION OF RAMAKRISHNA
JANICE CHANDLER-ETEAME, SOPRANO • CHRISTOPHEREN NOMURA, BARITONE
KEVIN DEAS, BASS

PACIFIC CHORALE — JOHN ALEXANDER, ARTISTIC DIRECTOR
I-CHIN FEINBLATT, MEZZO-SOPRANO • NICHOLAS PRESTON, TENOR

GLASS (b. 1937)
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
JANICE CHANDLER-ETEAME
CHRISTOPHEREN NOMURA
KEVIN DEAS
PACIFIC CHORALE
I-CHIN FEINBLATT
NICHOLAS PRESTON

Official Hotel
THE WEST IN
SOUTH COAST PLAZA
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Pacific Symphony P-23
This evening’s program consists of original music composed for solo piano as well as a number of arrangements for organ or instrumental combinations. All the music comes from the period dating from 1976 to the present and will include a selection of the following works:

**Six Etudes (Nos. 1, 2, 3, 6, 9,10) (1994-1999)**
These etudes are part of an evening length work of 16 etudes for piano completed in 1999. Each etude approaches the piano in a somewhat different way, producing a highly diverse set of pieces.

**Mad Rush (1980)**
This piece was commissioned by Radio Bremen and originally composed for organ. Lucinda Childs choreographed a solo dance to this piece shortly after its premiere.

**Metamorphoses (Nos. 2, 3, 4) (1989)**
This is a set of piano pieces drawn from both Errol Morris’ film *A Thin Blue Line* and a staging of Kafka’s *The Metamorphosis*, part of *The Kafka Trilogy (The Process)* by Gerald Thomas, first performed in Sao Paulo, Brazil. As both projects were undertaken at the same time, the music seemed to lend itself well to a synthesis of this kind.

**Dreaming Awake (2006)**
Originally written as a gift for a Tibetan studies center in New York City and later performed as a work for dance by choreographer Molissa Fenley.

**Wichita Vortex Sutra (1990)**
Allen Ginsberg and Philip Glass first collaborated on *Hydrogen Jukebox*, which had its world premiere at the Spoleto Festival in Charleston, South Carolina in 1990. The chamber opera included *Wichita Vortex Sutra* (1966), Ginsberg’s poetic reflection of the anti-war mood of the 1960s.

*This evening’s program runs approximately 80 minutes with no intermission.*
Born in Baltimore, Maryland, Philip Glass is a graduate of the University of Chicago and The Juilliard School. In the early 1960s, Glass spent two years of intensive study in Paris with Nadia Boulang and, while there, earned money by transcribing Ravi Shankar's Indian music into Western notation. Upon his return to New York, he applied these Eastern techniques to his own music. By 1974, Glass had a number of significant and innovative projects, creating a large collection of new music for his performing group, the Philip Glass Ensemble, and for the Mabou Mines Theater Company, which he co-founded. This period culminated in Music in Twelve Parts, followed by the landmark opera Einstein on the Beach, created with Robert Wilson in 1976.

Since Einstein, Glass has expanded his repertoire to include music for opera, dance, theater, chamber ensemble, orchestra, and film. His score for Martin Scorsese's Kundun received an Academy Award nomination, while his score for Peter Weir's The Truman Show won him a Golden Globe. His film score for Stephen Daldry's The Hours received Golden Globe, Grammy, and Academy Award nominations, along with winning a BAFTA in Film Music from the British Academy of Film and Television Arts. Original scores for the critically acclaimed films The Illusionist and Notes on a Scandal were recently released. Glass has received an Oscar nomination for his Notes score.

In 2004, Glass premiered the new work Orion — a collaboration between Glass and six other international artists opening in Athens as part of the cultural celebration of the 2004 Olympics in Greece, and his Piano Concerto No. 2 (After Lewis and Clark) with the Omaha Symphony Orchestra. Glass' latest symphonies, Symphony No. 7 and Symphony No. 8, premiered in 2005 with the National Symphony Orchestra at the Kennedy Center for the Performing Arts in Washington, DC, and Bruckner Orchester Linz at the Brooklyn Academy of Music, respectively. 2005 also saw the premiere of Waiting for the Barbarians, an opera based on the book by J.M. Coetzee. Glass’ orchestral tribute to Indian spiritual leader Sri Ramakrishna, The Passion of Ramakrishna, premiered in 2006 at Segerstrom Center for the Arts (formerly Orange County Performing Arts Center).

Glass maintained a dense creative schedule throughout 2007 and 2008, unveiling several highly anticipated works, including Book of Longing and an opera about the end of the Civil War titled Appomattox. In April 2007, the English National Opera, in conjunction with the Metropolitan Opera, remounted Glass' Satyagraha, which appeared in New York in April 2008. Recent film projects include a score to Woody Allen's film, Cassandra's Dream, and a documentary on Ray Kurzweil called Transcendent Man that premiered in April 2009. Glass’ next opera, based on the life and work of Johannes Kepler and commissioned by Linz 2009, Cultural Capital of Europe, and Landestheater Linz, premiered in September 2009 in Linz, Austria.

Founded in 1998 by Linda Brumbach, Pomegranate Arts is an independent production company dedicated to the development of international contemporary performing arts projects. Since its inception, Pomegranate Arts has conceived, produced, or represented projects by Philip Glass, Laurie Anderson, London's Improbable, Sankai Juku, Dan Zanes, and Goran Bregovic. Special projects include Dracula: The Music And Film with Philip Glass and the Kronos Quartet; the music theater work Shockheaded Peter; Brazilian vocalist Virginia Rodrigues; Drama Desk Award-winning Charlie Victor Romeo; Healing The Divide, A Concert for Peace and Reconciliation, presented by Philip Glass and Richard Gere; and Hal Willner's Came So Far For Beauty, An Evening Of Leonard Cohen Songs. Recent projects include the first North American tour of Goran Bregovic and the remounting of Lucinda Childs' 1979 classic Dance. Pomegranate Arts will be re-mounting the Robert Wilson, Philip Glass, Lucinda Childs’ masterpiece Einstein on the Beach in celebration of Philip Glass’ 75th birthday in 2012.