SEGERSTROM CENTER FOR THE ARTS
Renée and Henry Segerstrom Concert Hall
Concert begins at 8 p.m.; Preview talk with Frank Ticheli at 7 p.m.

2011-2012 HAL & JEANETTE SEGERSTROM FAMILY FOUNDATION CLASSICAL SERIES

CARL ST. CLAIR • CONDUCTOR
KELLEY NASSIEF • SOPRANO | SUSANA PORETSKY • MEZZO-SOPRANO
CHAD SHELTON • TENOR | KEVIN DEAS • BASS

PACIFIC CHORALE: JOHN ALEXANDER • ARTISTIC DIRECTOR
ROBERT ISTAD • ASSISTANT CONDUCTOR AND CHORUSMASTER

FRANK TICHELI
(b. 1958)

Rest (world premiere for strings)

Radiant Voices

INTERMISSION

LUDWIG VAN BEETHOVEN
(1770-1827)

Symphony No. 9 in D Minor, Op. 125, Choral
Allegro ma non troppo; un poco maestoso
Molto vivace
Adagio molto e cantabile
Presto – Allegro assai – Allegro assai vivace
Kelley Nassief
Susana Poretsky
Chad Shelton
Kevin Deas
Pacific Chorale

This set of concerts is generously sponsored by Tara and David Troob.

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

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FRANK TICHELI
(b. 1958)

Rest and Radiant Voices

Instrumentation for “Rest”: strings
Performance Time: 6 minutes

Instrumentation for “Radiant Voices”: 2 flutes, piccolo, 2 oboes, English horn, 2 clarinets, 2 bassoons, 4 horns, 3 trumpets, 2 trombones, bass trombone, tuba, timpani, 3 percussion, harp, strings
Performance Time: 20 minutes

In 1991, the distinguished American composer Frank Ticheli left Texas and became a Californian for two very good reasons. He accepted a position teaching at the University of Southern California’s Thornton School of Music, and he became composer-in-residence with Pacific Symphony, a position he held until 1998. While his works span a wide range of genres and scoring, both Rest and Radiant Voices have the characteristic sound that has won admirers for his compositions among musicians and listeners: an assured, imaginative use of harmonies and textures that resists classification, but has a sense of fluidity and spatial depth very much at home in the digital age.

The performance of Rest you will hear tonight is a world premiere version for strings, but it is derived from much earlier works. Originally written for and premiered by Pacific Chorale, There Will Be Rest for SATB chorus (1999) was dedicated “In Loving Memory of Cole Carsan St.Clair.” A renamed arrangement for concert band called Rest (2010) turned it into a purely instrumental work. The 2012 version for strings on this program was made especially for Pacific Symphony by the composer at Music Director Carl St.Clair’s request.

As we pass the 20th anniversary of the Los Angeles riots, sparked by the acquittal of the police officers who were videotaped beating Rodney King, a performance of Radiant Voices is very timely because the riots inspired its composition. Conceived as a response to the event, the piece reflects the composer’s hope that something positive would result from such tumult. It “strikes a balance between substance and accessibility, something few modern symphonists have been able to manage. I can’t think of too many other works that are so welcoming on first hearing, yet careful not to insult intelligence with tedium or simplicity” (Philadelphia Inquirer). A notable feature of the work is the many solos for various members of the orchestra, musicians the composer wrote specifically for as the former composer-in-residence.

Listeners who remember Pacific Symphony’s past performances of Ticheli’s music will understand why it has been called “optimistic and thoughtful” (Los Angeles Times), “lean and muscular” (New York Times), “brilliantly effective” (Miami Herald) and “powerful, deeply felt, crafted with impressive flair and an ear for striking instrumental colors” (South Florida Sun-Sentinel). Ticheli’s compositions have earned a special place in the repertory for concert bands. His works for ensembles without strings are among his most widely programmed.

Symphony No. 9 in D Minor, Op. 125, Choral

Instrumentation: 2 flutes, piccolo, 2 oboes, 2 clarinets, 2 bassoons, contrabassoon, 4 horns, 2 trumpets, 2 trombones, bass trombone, timpani, 3 percussion, strings
Performance time: 65 minutes

Is Beethoven’s Ninth the most popular piece of classical music in the world? It certainly occupies a unique place in the world of art and in the popular imagination, and widespread acceptance has kept it fresh. While other 19th-century European symphonies can find themselves in a ghettoso of artistic refinement — an “imaginary museum of musical works,” in the telling phrase of aesthetic philosopher Lydia Goehr — this one has continuing relevance for all Americans, not just classical music fans.

Why? Because it has bridged the divide between pop culture and the highbrow stuff like no other single work. In a nation forged on the frontier, we recognize Beethoven as a kindred spirit. He may have been dark, brooding and Germanic, but he is also the most prominent classical composer to “go rogue,” reinventing a familiar form in a heroic new way with the Symphony No. 9. We value that kind of daring and inventiveness, and we see a Prometheus sacrifice in the way Beethoven suffered and pushed himself to transmute the symphony’s formally abstract structure into a philosophical statement.

Most of all we cherish and celebrate the philosophical statement itself: a hymn to freedom and brotherhood, values we claim as American. The breakthrough fourth movement takes a form that no composer had ever before imagined, a symphonic chorale with full chorus and soloists, that sets Friedrich Schiller’s ecstatic “Ode to Joy”; but this movement is the culmination of a meditation on human freedom that spans the entire symphony. Contrary to some popular myths, its premiere on May 7, 1824, was one of those rare musical events that seems to have been fully appreciated by its audience. Reports of listeners’ enthusiasm for the bold new work suggest that on that historic Friday evening, with nearly a thousand in attendance, there was a collective understanding of their profound, shared experience, with Beethoven fully acknowledged by the cheering crowd.

Contrary to some accounts that depict an oblivious Beethoven pathetically conducting the orchestra in his head after the real
instrumentalists had stopped playing, it is far more likely he was indicating his preferred tempos and gesturing expressively in a manner that did not depend upon precise cues. Two years earlier, Beethoven's deafness had hindered his attempts to conduct dress rehearsals of his only opera, Fidelio — another masterpiece deeply rooted in human aspirations for freedom, brotherhood and political autonomy. But with the Ninth, things were different. Here is how the revered English writer George Grove, author of Beethoven and His Nine Symphonies, describes the premiere's dramatic final moments:

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

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

Another player's account describes the contralto soloist, Caroline Unger, approaching the unhearing Beethoven at the end of the symphony while he was still beating time. But this gesture was actually triumphant, as Unger showed him the cheering crowd of listeners. “The public received the musical hero with the utmost respect and sympathy, listened to his wonderful, gigantic creations with the most absorbed attention and broke out in jubilant applause, often during sections, and repeatedly at the end of them,” according to a violinist in the orchestra. (So much for the modern practice of not interrupting classical music with applause!) According to this account, these interruptions included repeated standing ovations, perhaps as many as five, and the waving of handkerchiefs and hats, all intended to make clear to Beethoven that his monumental symphony was enthusiastically received.

Devotees know that Beethoven's development is generally divided into three periods — early, middle and late — with the works of his late period being the most complex in their combination of philosophy and melody, and the most formally challenging. This view supports the notion of a “curse of the Ninth,” which holds that neither Beethoven nor any symphonist who came after him could write anything to carry the symphonic tradition beyond so monumental a work; indeed, while writing dozens or even hundreds of symphonies was the norm for great composers who preceded him (Haydn wrote 104), those who came after Beethoven seemed to hit a wall with their ninth symphony, and some — for example, Brahms — fretted about daring to bring any new symphony into a world where Beethoven's Ninth already existed.

Such a view would suggest that the Ninth was a product of Beethoven's late period, but the reality is far more complex. Beethoven read the great philosophers of his era, and he was preoccupied with Enlightenment ideals throughout his life. He made freedom and political oppression the focus of his opera, Fidelio, and of his earlier Symphony No. 3, the Eroica. He famously dedicated this symphony to Napoleon, whom he first saw as a liberator, and then “undedicated” it after coming to regard him as just another oppressor. All of these works took rise in the composer's middle period, when he combined maturity and mastery of classical forms with the flowering of his melodic ideas.

One popular notion confirmed by the Ninth's development is Beethoven's reputation for long, agonized periods of creative germination and revision. He was influenced by the poetry of Schiller from a young age, and as early as 1793, when he was only 22, he began to consider the idea of basing a major composition on the poet's “Ode to Joy”; it also seems likely that some piano sonatas from this period, but may not originally have attached to the Ninth. In a sketchbook dated 1811 he envisions a cantata combining choral and instrumental movements based on the Ode. The Beethoven biographer Alexander Thayer describes how, in 1822, while visiting a music critic in Leipzig, the composer described plans for a tenth symphony that would include vocal elements that would “enter gradually — in the text of the Adagio Greek Myth, Cantique Ecclesiastique — in Allegro, the feast of Bacchus.”

During these years Beethoven was working on the first three movements of the Symphony No. 9, drawing on ideas in his sketchbooks, and his plans for the symphony were purely instrumental. In 1823 he finally integrated the three critical elements that became Beethoven's Ninth: a primarily instrumental symphony, the introduction of vocal elements and a fourth movement incorporating Schiller's "Ode to Joy." But how could a fourth movement with chorus and vocal soloists fit naturally into a symphony whose first three movements were purely instrumental? The Beethoven scholar Leon Plantinga describes the dramatic moment in October of 1823 when Beethoven solved this problem, recounted by the composer's friend Anton Schindler:
One day he burst into the room and shouted at me: “I got it! I have it!” He held his sketchbook out to me so that I could read: “Let us sing the song of the immortal Schiller”; then a solo voice began the hymn of joy.

With some revisions, the simple words “Let us sing the song of the immortal Schiller” became the basis for Beethoven’s introduction to the Symphony’s fourth movement, solving the monumental task of integrating the choral elements into the rest of the work. He later revised this line and added a phrase, “not with these tones,” a dramatically effective interruption of the movement’s furiously chaotic opening bars, which seem to depict humankind’s pointless conflict and striving; these resolve into clarity and light.

After many years with Schiller’s “Ode” occupying his thoughts, it may have seemed natural for Beethoven to place his own words on the same pedestal alongside it. But did his solution create a precedent for later composers who would write their own texts, including Wagner, Menotti and Bernstein? If so, it is simply another example of the astounding influence of this symphony, with its philosophically transcendent message:

O Freunde, nicht diese
Töne! Sondern lasst uns
angenehmere anstimmen, und
freudenvollere.

Freude, schöner Götterfunken,
Tochter aus Elysium,
Wir betreten feuertrunken,
Himmische, dein Heiligtum.
Deine Zauber binden wieder
Was die Mode streng geteilt,
Alle Menschen werden Brüder
Wo dein sanfter Flügel weilt.

Wem der grosse Wurf gelungen,
Eines Freundes Freund zu sein,
Wer ein holdes Weib errungen,
Mische seinen Jubel ein!
Ja, wer auch nur eine Seele
Sein nennt auf der Erden rund!
Und wer’s nie gekonnt, der stehle
Weinend sich aus diesem Bund.

Freude trinken alle Wesen
An den Brüsten der Natur,
Alle Guten, alle Bösen
Folgen ihrer Rosenspur,
Küsse gab sie uns und Reben,
Einen Freund, geprüft im Tod,

Wollust ward dem Wurm
ggeben,
Und der Cherub steht vor Gott.

Froh, wie seine Sonnen fliegen
Durch des Himmels prächt’gen Plan,
Laufet, Brüder, eure Bahn,

Freudig, wie ein Held zum Siegen
Seid umschlungen, Millionen!
Diesen Kuss der ganzen Welt!
Brüder — überm Sternenzelt

Muss ein lieber Vater wohnen.

Ihr stürzt nieder, Millionen?

Ahnest du den Schöpfer, Welt?

Such ihn überm Sternenzelt,

Über Sternen muss er wohnen.

Joy, beautiful divine spark,
daughter from Paradise,
We enter, drunk with fire,
Heavenly One, into your sanctuary.
Your magic reunites what daily
life

Has rigorously kept apart,
All men become brothers
Wherever your gentle wings abide.

Anyone who has been greatly
fortunate
To be a true friend to a friend,
Each man who has found a
gracious wife,
Should rejoice with us!
Yes, anyone who can claim but
a single soul
As his or her own in all the
world!

But anyone who has known none
of this, must steal away,
Weeping, from our company.

All beings drink of joy
At Nature’s breasts,
All good creatures, all evil
creatures
Follow her rosy path.
She has given us kisses and
vines,
A friend loyal unto death,

Pleasure has been given to the
worm,
And the angel stands before
God.

Happily, as his suns fly
Across the sky’s magnificent
expanses,
Hurry, brothers, along your path,
Joyfully, like a hero to the
conquest.
Be embraced, you millions!
This kiss for the entire world!
Brothers — beyond the starry
canopy
A loving Father must dwell.

Do you fall on your knees, you
millions?
Do you sense the Creator, the
world?
Seek Him above the starry
canopy,
Beyond the stars must He dwell.

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

Michael Clive is editor—in-chief of the Santa Fe Opera and blogs as The Operahound for Classical TV.com.

THANK YOU TO OUR CONCERT SPONSORS

DAVID AND TARA TROOB

David and Tara Troob have been enthusiastic and generous supporters of the arts in Orange County since moving here from New York in 2001. David previously served on the board of Opera Pacific, and currently is a board member of both Pacific Symphony and the Segerstrom Center for the Arts. Tara and David are both active with Williams College and the Clark Museum of Art in Williamstown, Mass., where they have sponsored a number of touring collections. We salute David and Tara Troob for their commitment to the arts, and — especially — their generous underwriting of these concerts.
In 2011-12, Music Director Carl St.Clair celebrates his 22nd 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 2011-12 season features the inauguration of a three-year vocal initiative, “Symphonic Voices,” with productions of La Bohème and a Family series production of Hansel and Gretel, as well as two world premieres and three “Music Unwound” concerts highlighted by multimedia elements and innovative formats, including the 12th annual American Composers Festival, celebrating the traditional Persian New Year known as Nowruz.

In 2008-09, 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 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.

From 2008 to 2010, St.Clair was general music director of the Komische Oper in Berlin, where he led successful new productions such as La Traviata (directed by Hans Neuenfels), the world premiere of Christian Jost’s Hamlet and a new production — well-received by press and public alike and highly acclaimed by the composer — of Reimann’s Lear (also directed by Hans Neuenfels). He also served as general music director and chief conductor of the German National Theater and Staatskapelle (GNTS) in Weimar, Germany, where he 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.

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 in 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, Chen Yi, Curt Cacioppo, Stephen Scott, Jim Self (the Symphony’s principal tubist), Christopher Theofandis 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.

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.
Kelley Nassief’s 2011-12 season engagements include Brahms’ Requiem with the New Bedford Symphony, Bernstein’s Symphony No. 3 (“Kaddish”) with Fundação Orquestra Sinfônica do Estado de São Paulo under Marin Alsop and Beethoven’s Symphony No. 9 in her debut with the Fort Worth Symphony. Recent highlights include Bernstein’s Symphony No. 3 with the National Symphony Orchestra, the Beethoven Festival in Warsaw, the Royal Flemish Philharmonic, l’Orchestre de Paris and the Philadelphia Orchestra; Beethoven’s Symphony No. 9 with the National Symphony Orchestra of Costa Rica and with the Columbus Symphony Orchestra; Vaughan Williams’ A Sea Symphony with the Grand Rapids Symphony Orchestra; Ravel’s Shéhérazade, plus selected opera arias, with the Richmond Symphony; Verdi’s Requiem with Louisville, Grand Rapids and Modesto symphony orchestras; Mozart’s Requiem with the Memphis Symphony Orchestra; and Wagner’s “Wesendonck Lieder” with Da Camera of Houston. Other concert appearances have included Vaughan Williams’ A Sea Symphony (Cincinnati Symphony Orchestra); Mahler’s Symphony No. 4 (Florida West Coast Symphony); Strauss’ Vier letzte Lieder (Eugene Symphony); Bernstein’s Symphony No. 3 (Lucerne Festival Orchestra at London’s Barbican Centre and Dresden Philharmonic Orchestra); Beethoven’s Symphony No. 9 (Oregon Symphony Orchestra); and Mozart’s Requiem (both Jacksonville and Nashville symphony orchestras). She has performed Beethoven’s “Ah, perfido!” with Michael Tilson Thomas and the New World Symphony, Mahler’s Des Knaben Wunderhorn with Seiji Ozawa at the Tanglewood Music Festival, Brahms’ Requiem with the New Jersey Symphony Orchestra under Neemi Järvi, and Mendelssohn’s Elijah with Kurt Masur and the New York Philharmonic.

Hailed by the San Francisco Chronicle for having a voice of “extraordinary passion and power” and her “grand but emotionally transparent” characterizations, Susana Poretsky’s future engagements include a return to San Diego Opera as Fenena in Nabucco and performances of Verdi’s Requiem with the Washington Chorus. She also joins the San Francisco Ballet for Leonid Desyatnikov’s Russian Seasons as a part of Alexei Ratmansky’s Diamond Project, a work she premiered in the 2005-06 season and reprised the following season with the New York City Ballet. In the 2007-08 season, she returned to the role of Pauline in Pique Dame at the Saito Kinen Festival under the baton of Seiji Ozawa and sang Anna in Maria Stuarda with San Diego Opera. She also joined the Royal Danish Ballet to reprise her sought-after performances of Leonid Desyatnikov’s Russian Seasons. Following a triumph at Plácido Domingo’s Operalia competition in 1998, she was invited to sing a gala concert with the tenor in Japan. She most recently renewed her contact with Domingo when he engaged her to sing Suzuki in Madame Butterfly with Los Angeles Opera in 2004. Among the mezzo-soprano’s other recent engagements in the United States are Pauline in Pique Dame with both Los Angeles Opera and Washington National Opera, the title role in Carmen with the Fort Worth Opera, Margret in Wozzeck with San Diego Opera, and concert performances of Rimsky-Korsakov’s Mlada with Michael Tilson Thomas and the San Francisco Symphony.

Opera News praises tenor Chad Shelton for one of his trademark roles, claiming that his “Don José was the dramatic heart of this production; this was a performance that grew in complexity as he struggled to reconcile the forces of loyalty, lust and fate. Shelton owned the final scene, as his character descended into despair fueled by psychotic obsession. His bright tone amplified the intensity of the last gripping moments.” In the 2011-12 season, he returns as Alfredo in La Traviata with Houston Grand Opera, and sings the title role of Idomeneo in a return to Théâtre de Caen and with Grand Théâtre de Luxembourg and Pinkerton in Madame Butterfly with Opéra National de Bordeaux, in addition to singing his first performances of Edgardo in Lucia di Lammermoor in a return to Austin Lyric Opera. He also returns to the Puerto Rico Symphony for a concert of operatic duets and arias. In coming seasons, he returns to Houston Grand Opera and the Opéra National de Lorraine in addition to singing his first performances with Boston Lyric Opera. Last season, he sang Don Jose in Carmen with Opéra National de Lorraine and Opéra-Théâtre de Metz, the Prince in The Love of Three Oranges with Grand Théâtre de Genève, Alfredo in La Traviata with Austin Lyric Opera, in addition to singing performances of Siegel’s Kaddish with the Houston Symphony. Shelton is equally in demand as a concert soloist and has joined the Minnesota Orchestra for Mozart’s Requiem, Beethoven’s Symphony No. 9, Janáček’s The Diary of One Who Vanished, as well as the title role in concert performances of Candide. His performances of Respighi’s Belkis, Queen of Sheba Suite and Aragno’s Le tombeau d’Edgar Poe, also with the Minnesota Orchestra, have been released on the Reference label.
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” (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, Atlanta, San Diego, Utah, Houston, Baltimore and Montreal symphonies and the Ravinia and Saratoga festivals. Next season starts with Missa Solemnis at the Berkshire Choral Festival, continues with a number of Messiah performances with the Kansas City Symphony, National Philharmonic and Seattle Symphony, and culminates with the Milwaukee Symphony in a concert version of Porgy and Bess. The 2011–12 season brings repeat visits to the National Philharmonic, return engagements with Boston Baroque, Musica Sacra, Oratorio Society of New York and Princeton Pro Musica, as well as the Requiem by both Fauré and Mozart with the Vermont Symphony and a Dvořák program with the Buffalo Philharmonic and North Carolina Symphony. He is also to perform Porgy and Bess with the MDR in Leipzig under Carl St.Clair. Deas’ 2010-11 season highlights consisted of Philip Glass’ Passion of Ramakrishna with Pacific Symphony, 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, and Beethoven’s Ninth Symphony with the National Symphony of Costa Rica on the occasion of the orchestra’s 70th anniversary.

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. Alexander is a composer of many works and serves as the editor of the John Alexander Choral Series with Hinshaw Music. Among his numerous tributes and awards are: 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; and the Outstanding Individual Artist Award (2000) from Arts Orange County. In June 2008, Alexander received the “Michael Korn Founders Award for Development of the Professional Choral Art” from Chorus America.

Dr. Robert M. Istad is director of choral studies at California State University, Fullerton where he conducts the University Singers and Concert Choir in addition to teaching courses in conducting, advanced interpretation and literature. He has prepared choruses for Esa-Pekka Salonen and the Los Angeles Philharmonic, Carl St.Clair and Pacific Symphony, Sir Andrew Davis and the Los Angeles Philharmonic, Nicholas McGegan and the Philharmonia Baroque Orchestra and Keith Lockhart and the Boston Pops Esplanade Orchestra, as well as conductors Bramwell Tovey, Eric Whitacre, Giancarlo Guerrero, Marin Alsop, George Fenton, John Alexander, William Dehning, David Lockington and Mark Mandarano. Istad received his bachelor of arts degree in music from Augustana College in Rock Island, Ill., his master of music degree in choral conducting from California State University, Fullerton and his doctor of musical arts degree in choral music at the University of Southern California. He studied conducting with Dr. William Dehning, John Alexander and Dr. Jon Hurty. Istad is also the artistic director of the Long Beach Camerata Singers and Long Beach Bach Festival, is the assistant conductor of Pacific Chorale 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 Segerstrom Center for the Arts and is sought regularly to perform with the nation’s leading symphonies. Under the inspired guidance of Artistic Director John Alexander, Pacific Chorale has infused an Old World art form with California’s hallmark innovation and cultural independence.

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

Pacific Chorale’s professional chamber choir, the John Alexander Singers, is an independently contracted vocal ensemble of 24 singers specializing in the innovative presentation of modern and early music for chamber chorus. The John Alexander Singers perform regularly in concert venues throughout Southern California, and have collaborated extensively with Musica Angelica, Southern California’s premier period instrument orchestra. Other notable collaborations include performances with the Kronos Quartet, Mark Morris Dance Company, The Royal Ballet of London, the Los Angeles Chamber Orchestra, Philharmonia Baroque Orchestra and Pacific Symphony, and on the Los Angeles Philharmonic’s “Green Umbrella” new music series.

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.
CELEBRATING JOHN ALEXANDER’S 40 YEARS AS ARTISTIC DIRECTOR OF PACIFIC CHORALE

This year, John Alexander marks his 40th year at the helm of the Pacific Chorale. His long career as a choral director has taken him across the globe many times over. He’s worked with some of the most distinguished conductors and composers of our age. There is hardly a corner of the choral repertoire he doesn’t know intimately. And he remains loyal to his home base of Orange County.

“It’s very unusual to stay in one job for 40 years like this,” he says. “I was told over and over, after my first 10 years here, ‘John, it’s time to move on, you’ll never be appreciated if you stay in the same place.’ I had many opportunities to leave, but I stayed.

“The idea of spending 40 years in one job made me contemplate why I did that and whether it’s been good or bad, because it’s unusual. My take is it’s been wonderful. The Orange County community has been extraordinary in its support of me.”

Not just of him, but of the challenging and risky directions he has taken the Chorale on occasion. Orange County doesn’t have a staid and age-old performing arts tradition, and that absence has created an environment that promotes and encourages artistic experimentation.

“I’ve had such freedom to do what I want to do and do projects that might have been stopped in other places with more tradition,” he says. “I haven’t been stopped here. I’ve been supported. We include so much new American music in our programming, and we’re not specializing in old warhorses. Instead we’re creating something new and vital, and the support has been fantastic because of that.

“We used to live in a world in which people thought that popular works like Mendelssohn’s Elijah were something you have to do because people know them, and that’s not really true anymore, especially in the choral arts. There are only four or five works now that you can say people really know: Messiah, Carmina Burana, the Beethoven 9th and past that not much. And so I’ve loved the fact that here I can program Elijah and the Brahms Requiem, which is part of what we do, and be able to explore completely new or unknown works. It’s been a great career.”

Standing alongside the Chorale and sharing the thrill of exploring new work has been the Chorale’s artistic partner Pacific Symphony. In fact, Alexander cites the Symphony as one of the decisive factors in his decision to remain in Orange County.

“When Carl St.Clair became [the Symphony’s] artistic director 22 years ago, he came in with a love for choral music, and that was one of the greatest things that could have happened to us,” he says. “We started doing all these great choral works with symphony. I believe that the Pacific Symphony has commissioned more new choral/ symphonic works than any other symphony during his tenure, and the wealth of literature that’s been brought forward for the canon in these collaborations is something I am so proud of.

“Carl and I have become such good friends, and to have a partner who really loves choral music, and does it extremely well — he’s so wonderful dealing with the choir — it’s been extraordinary. It’s been a wonderful partnership. I don’t think I would have stayed here if it wasn’t for the combination of the wonderful organizations we’ve built.”

Alexander has built a strong organization indeed. It’s one of the most active ensembles in the nation, performing much more repertoire than similar choirs, from a much wider range of eras and styles. It’s flexible, versatile and busy.

“I have extraordinary singers,” he says. “I’ve never seen an organization like this. The singers literally schedule their lives around the Pacific Chorale. The level of artistry is fantastic, and I’m very proud of this ensemble. We draw musicians because of the opportunities that exist and the kind of repertoire we do, and the fact that the Symphony does all these new works is part of the draw. We’re not asked to do the same thing year after year.”

Does Alexander feel as if he’s been doing the same thing year after year?

“When you get to 40 years, it’s a question of how much you should continue,” he says. “I’m 67 now and not ashamed of that. You can print that. When I was 55 I thought I would retire when I was 65. How much longer will I go? I don’t know. I’ve always said as soon as I see anything diminishing in quality or in my ability to do things, that’s the moment I need to leave and give it to someone who can do it. But now, every year what we do gets better and better.

“As long as I feel I’m creating something wonderful, I don’t want to give it up as long as health holds. What drives me is that I get to create something extraordinary and I have the forces to do it, the wonderful orchestra to do it, the chorale, the John Alexander Singers. I’d rather create music. I’m not ready to play golf. That sounds really, really boring.”
Pacific Symphony, celebrating its 33rd season in 2011-12, is led by Music Director Carl St.Clair, who marks his 22nd season with the orchestra. The largest orchestra formed in the U.S. in the last 40 years, the Symphony is recognized as an outstanding ensemble making strides on both the national and 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 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 and a new series of multi-media concerts called “Music Unwound.”

The Symphony also offers a popular Pops season led by Principal Pops Conductor Richard Kaufman, who celebrates 21 years with the orchestra in 2011-12. 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 March 2006, the Symphony embarked on its first European tour, performing in nine cities in three countries.

Founded in 1978, as a collaboration between California State University, Fullerton (CSUF) and North Orange County community leaders led by Marcy Mulville, the Symphony performed its first concerts at Fullerton’s Plummer Auditorium as the Fullerton Chamber Orchestra under the baton of then-CSUF orchestra conductor Keith Clark. The following season the Symphony expanded its size, changed its name to Pacific Symphony Orchestra and moved to Knott’s Berry Farm. The subsequent six seasons led by Keith Clark were at Santa Ana High School auditorium where the Symphony also made its first six acclaimed recordings. In September 1986, the Symphony moved to the new Orange County Performing Arts Center, where Clark served as music director until 1990.

The Symphony received the prestigious ASCAP Award for Adventurous 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. In March 2012, the Symphony is premiering Danielpour’s Toward a Season of Peace. 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 benefit from the vision of St.Clair and are designed to integrate the Symphony and its music into the community in ways that stimulate all ages. The orchestra’s Class Act program has been honored as one of nine exemplary orchestra education programs by the National Endowment for the Arts and the League of American Orchestras. The list of instrumental training initiatives includes Pacific Symphony Youth Orchestra, Pacific Symphony Youth Wind Ensemble and Pacific Symphony Santiago Strings.

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

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

MAXIM ESHKENAZY • ASSISTANT CONDUCTOR
Mary E. Moore Family Assistant Conductor Chair

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Raymond Kobler
Concertmaster,
Eleanor and Michael Gordon Chair
Paul Manaster
Associate Concertmaster
Jeanne Skrocki
Assistant Concertmaster
Nancy Coade Eldridge
Christine Frank
Kimiyo Takeya
Ayako Sugaya
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Maia Jasper
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Barry Perkins*
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Michael Hoffman*
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James Self*

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Robert A. Slack*
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HARP
Mindy Ball*
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PRODUCTION STAGE MANAGER
Will Hunter

ASSISTANT STAGE MANAGER
William Pruett

The musicians of Pacific Symphony are members of the American Federation of Musicians, Local 7.
BEETHOVEN AND THE JOY OF GIVING

What did Beethoven know about joy? Most of the written accounts on the maestro indicate, rather clearly, that he led a very difficult life filled with severe physical and emotional challenges. Historians and musicologists have given us a body of work, which reveals (at least by current standards) that Beethoven did not have much personal joy in his life. One thing is certain though, he did have passion — great passion — for creating music. So much so that even when Beethoven could no longer hear his music, he could feel it, and it continued to be the driving force in his life; the single reason for his existence. He worked against time and a failing physical body with a single purpose: to make music. And make music he did. He gave us a canon of work that arguably has no equal. Beethoven’s passion has become our joy — as it has been for countless generations of humans and will be for countless generations to come.

Before we leave the notion that Beethoven’s life was solely a vessel for the joy that would come later, might we consider what it means to lead a joyful life? Is it the acting on our passion, the pursuit of our life’s work, or simply giving to others that produces joy within us? Research tells us that the simple act of giving brings us joy and that we get more joy from giving than receiving. Furthermore, data suggests that pursuing our life’s passion, whatever it may be, is the surest path to happiness. So did the maestro have personal joy? Did the genius who gave us countless immortal works find some joy during his days on earth? We think yes, most definitely, yes. The act of making music and of giving music to his community gave Beethoven great joy.

At this week’s concerts, as we experience the master’s most overt musical homage to joy, and reflect upon our own relationship with this singular artistic expression of humanity, what might we learn from Beethoven, and how might it impact the meaning of joy in our lives? When you feel this music, does it bring you joy? Does it allow you to connect to that better part of you — the part of you that wants to feel something extraordinary? And do you connect to this ensemble of musicians who, as great artists themselves, create this experience for you only in this moment; never to be repeated exactly the same way again?

You came to us today by purchasing a single ticket or as a subscriber, and you might also be a donor to Pacific Symphony. Whatever brought you to us, you are a vital part of Beethoven’s Ninth Symphony. Without you, Beethoven could not fill this hall with joy. Without you, there would be no musical and spiritual connection on this day. So above all, we thank you for your engagement with this group of musicians and our incredible music director, Carl St.Clair, and allowing them to make this moment of joy with and for you.

If we have brought you some joy this day, or in the past, we have one simple request. If you are not currently a donor, please consider becoming one today. Giving to Pacific Symphony allows you to affirm your passion for what we do and what we mean to you. You will do something wonderful for music, for Pacific Symphony and for this community; and you just might experience, first-hand, the joy of giving.

For more information about giving to Pacific Symphony please visit our website www.PacificSymphony.org/donate or call Nikki Palley, director of individual giving at (714) 876-2365.