WOLFGANG AMADEUS MOZART  
(1756-1791)  
Overture to The Magic Flute, K. 620

Selections from The Magic Flute, K. 620  
March of the Priests  
O Isis and Osiris  
Derrick Parker  
Men of Pacific Chorale

Fantasia in F Minor, K. 608  
Jung-A Lee

Masonic Funeral Music, K. 477  
Men of Pacific Chorale

INTERMISSION

Requiem, K. 626  
Introit  
Kyrie

Sequence:  
Dies irae  
Tuba mirum  
Rex tremendae majestatis  
Recordare  
Confutatis  
Lacrimosa

Offertory:  
Domine Jesu Christe  
Hostias  
Sanctus  
Benedictus  
Agnus Dei  
Communion Lux Aeterna  
Sharla Nafziger  
Susanne Mentzer  
Brian Stucki  
Derrick Parker  
Pacific Chorale

Ave verum corpus, K. 618  
Pacific Chorale

Patrons are invited to stay for a post-concert conversation with Carl St.Clair and Joseph Horowitz.

The Friday, Jan. 31, concert is sponsored by The Shanbrom Family Foundation.  
The Saturday, Feb. 1, concert is sponsored by Symphony 100.
There can be no doubt that encroaching awareness of one’s own mortality can powerfully influence a musical composition. In recent seasons, Pacific Symphony’s “Music Unwound” explorations of Tchaikovsky, Bruckner and Mahler have all pondered the theme of “departure.”

In Tchaikovsky’s case, the composer died nine days after conducting the premiere of his Pathétique Symphony, with its morbid finale; the symphony itself may be plausibly regarded as a suicide note.

In Bruckner’s case, the composer fell ill and died while creating his Ninth Symphony; the last completed movement, an Adagio, ends with what may be experienced as a sublime passage into heaven.

In Mahler’s case, the final pages of his death-obsessed Ninth Symphony evoke a dissipating mortal coil—an ending depressive or uplifting, according to the manner in which it is performed and received.

There are other notable musical departures. The dense or rarified textures of late Beethoven connect with the composer’s late descent into total deafness. The gravitas Richard Strauss achieved in old age registers the impact of World War II on a composer who had tried to remain aloof from the evil of the Third Reich.

And there are early departures. Schubert died at the age of 31; that the output of his final year is weighted with existential stress reminds us that he suffered from a harrowing terminal disease (probably syphilis). Mozart, who died at 35, is yet another composer whose late music confides that he knew that he was a dying man.

The Mozart Requiem that we hear tonight is a work smothered in legend. And yet legend and reality are in this instance not so far apart. In Peter Shaffer’s play Amadeus, best-known via Milos Forman’s 1984 film, a mysterious stranger visits the composer to commission a requiem—and the requiem, never finished, becomes Mozart’s own. The play’s central character is the rival composer Antonio Salieri.

Medical evidence shows that the story that Salieri poisoned Mozart, while venerable, is not true. But Mozart truly believed that he had been poisoned. And the Mozart Requiem was truly commissioned by an anonymous benefactor—whom we now know to have been Count Franz von Walsegg, who intended to pass it off as music he had himself composed. Mozart only worked on the Requiem from October 8 to November 20, 1791. Though he didn’t finish—he died on December 5—he feverishly produced 99 sheets of music in little over a month. And he did come to believe that he was writing music for his own funeral.

The second husband of Mozart’s wife Constanze—Georg Nikolaus Nissen—left a description that scholars today consider credible. Constanze witnessed her husband’s deterioration, Nissen reported. Mozart began to maintain that he was composing the requiem for himself. Constanze took the music from him and forbade him to work on it. He seemed to improve; she gave it back. “In a few days he sank into his previous depression, he became fainter and weaker until he was obliged to take to his bed.” He died peacefully, “but very reluctantly.” On the day he died, “he had the score of the Requiem brought to his bed. ‘Didn’t I say before that I was writing this Requiem for myself?’ Thus he spoke and looked over the whole attentively, with tears in his eyes. It was the last painful farewell to his beloved Art.”

If Mozart’s Requiem therefore belongs to a musical genre Pacific Symphony has dubbed “departures,” it also occupies a second niche to which such artworks as Michelangelo’s Dying and Rebellious Slaves, Antoni Gaudi’s Sagrada Familia cathedral, and Schubert’s B minor Symphony all exemplify: unfinished masterpieces.

In recent years, Gaudi’s unfinished cathedral—Barcelona’s central tourist destination—has been finished; Catalanonians violently disagree about the outcome. Similarly, an unfinished musical composition of supreme merit can either be performed unfinished, or finished by another hand. Schubert’s unfinished symphony, though it’s been completed by other composers, is regularly performed as a two-movement torso. Puccini’s opera Turandot, as we normally encounter it, incorporates a final stretch of music composed by Franco Alfano, Puccini having died before he could end his opera himself. In Mozart’s case, the Requiem is rarely given as a fragment—too much would have to be omitted. Of several “finished” versions, the one we normally hear was completed by Franz Xaver Süssmayer—and Süssmayer’s edition of the Requiem is, with some retouching, what Carl St.Clair conducts this evening.

Who was Süssmayer? The tangled tale grows yet more tangled. Count Walsegg promised Mozart 60 ducats for a requiem. Half that amount was paid up front. Once her husband died, Constanze was intent on producing a finished Mozart Requiem in order to collect the remaining ducats. To this end, she conferred with various composers, including Süssmayer and Joseph Eybler. Her first choice was Eybler, whom Mozart considered more talented than Süssmayer. Eybler said no, but Süssmayer—who was in Salieri’s camp—said yes. In his favor was his handwriting, which resembled Mozart’s. But he was only 25 years old and untested. Mozart did confer with Süssmayer about the parts of the Requiem he could not finish, although the extent to which he received specific instructions is unclear.
In any event, only the Mozart Requiem’s opening *Requiem aeternam* was finished in its entirety by Mozart (unless the trumpet and timpani parts are not his). The *Kyrie*, coming next, was substantially complete when Mozart died. For the following eight movements—from the *Dies Irae* to the *Hostias*—the vocal parts were mainly in place, but not the orchestration. The remainder of the work, as we usually hear it, is mainly Süssmayr. That is: the *Sanctus*, *Benedictus*, and *Agnus Dei* are his; then, for the closing *Lux aeterna* and *Cum sanctis tuis*, he revisited Mozart’s opening two movements according (he said) to instructions left by Mozart on his deathbed.

And so the Mozart Requiem is a work that begins and ends hypnotically, with a sharp drop in inspiration three-quarters of the way through. The opening measures imprint private and public worlds of mourning: bassoons and bassett horns (a species of low clarinet) intertwining in hushed, prayerful solemnity give way to stentorian choristers implacably intoning the same music.

Mozart’s death was harrowing to observe. According to his son Carl Thomas: “A few days before [my father] died, his whole body became so swollen that the patient was unable to make the smallest movement, moreover there was a stench, which reflected an internal disintegration and after death increased to the extent that an autopsy was rendered impossible.” Recent scholarship supports a diagnosis of acute rheumatic fever. The first movement of the Requiem—the *Requiem aeternam* and *Kyrie eleison*—was sung at a Requiem Mass for Mozart in Saint Michael’s Church, Vienna, on December 10, 1791. It was almost certainly Süssmayr’s completion that was performed in Vienna on January 2, 1793, at a benefit concert for the composer’s widow and sons.

The popular imagery of Mozart’s coffin being deposited in a pauper’s grave in rain and wind has not survived subsequent research. Viennese burial customs during the reign of Joseph II were austere. Mozart’s uncenemonious burial was likely what the composer himself desired. As for the weather, it was mild that day.

The *Ave verum corpus* that Carl St.Clair conducts as a pendant to the Requiem is a famous choral miniature that Mozart composed while working on the Requiem, and kindred to it in style.

* * *

A favorite complaint about Süssmayr’s completion of Mozart’s Requiem is that the *Lacrimosa* lacks a final fugue on the word “Amen,” as required by tradition. Among the work’s editors to have supplied a fugue are the Harvard musicologist/pianist Robert Levin, and R.C.F. Maunder. Maunder’s fugue—which Carl St.Clair incorporates in the Requiem as we hear it tonight—is based on...
Austrian secret police; papers of one famous lodge have also come to light. The Masons were predisposed to liberal political reform.

Mozart supplied music for Masonic ceremonies—including the famous Masonic Funeral Music of 1785, ending part one of tonight’s concert. This haunting and magisterial Adagio was occasioned by the death of two brother Masons of high birth. Replete with Masonic symbolism, it may have been employed as an entrance-processional. Its dark complexion, fortified by three basset horns, double bassoon, and two horns, forecasts the Requiem. An earlier version included a unison choral part, restored for our performances. The Latin text is from Lamentations (3:15, 54).

Also infused with Masonic ritual and symbolism is The Magic Flute. With the passing of the reformist Joseph II in 1790, Freemasonry was suddenly in eclipse in Austria. In the opinion of the Mozart scholar H.C. Robbins Landon, Mozart’s opera is an allegorical attempt to “save the craft.” The vocal excerpts we hear tonight connect to this ceremonious aspect of the score, as does the Overture’s magnificent preamble: three chords played three times. One also finds in The Magic Flute three boys, three ladies, and a key signature—E-flat major—with three flats. The Masons were obsessed with the number three.

The function of the polyphony is a grandiose objectivity of expression, a monumental form of mourning that seeks to avoid the slightest trace of sentimentality. It is wholly understandable that the composer of the “Marcia funebre” in the Eroica Symphony should have made a copy of this work; and many points of contact between Mozart and Beethoven may be found in it.

Numerous transcriptions of K. 608 exist. The one for piano duet is familiar to pianists who play four-hand music. There are versions for winds, for strings, for large orchestra. Tonight, Jung-A Lee performs K. 608 on our superb William J. Gillespie Concert Organ. In my experience, no other Mozart work as magnificent is as little known.

Mozart joined the Freemasons in 1784. At the time, Freemasonry was a meeting-point for Austria’s intellectual elite. Much of our knowledge of the Masons’ private ceremonies comes from the
In 2012-13, Music Director Carl St.Clair celebrates his 23rd 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 2012-13 season continues the three-year opera-vocal initiative, “Symphonic Voices,” with a semi-staged production of Puccini’s Tosca, and a “Music Unwound” concert featuring Soprano Ute Lemper singing Kurt Weill’s Seven Deadly Sins as well as songs by George Gershwin and Edith Piaf. Two additional “Music Unwound” concerts highlighted by multimedia elements and innovative formats include Mozart’s Requiem and the 100th anniversary of Stravinsky’s Rite of Spring. The 13th American Composers Festival is a jazz celebration featuring the Duke Ellington Orchestra and composer Daniel Schnyder.

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 playing before capacity houses and receiving extraordinary responses. The Symphony received rave reviews from Europe’s classical music critics — 22 reviews in total.

From 2008 to 2010, St.Clair was general music director for the Komische Oper in Berlin, where he led successful new productions such as La Traviata (directed by Hans Neuenfels). He also served as general music director and chief conductor of the German National Theater and Staatskapelle (GNTS) in Weimar, Germany, where he 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 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 Philip Glass’ The Passion of Ramakrishna, 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 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.
Soprano Sharla Nafziger has performed almost 70 works in the oratorio and concert repertoire and has appeared with opera companies, symphony orchestras, choral societies and festivals across North America, including recent performances with New York City Opera, Buffalo Philharmonic Orchestra, the symphony orchestras of Houston, Vancouver, Winnipeg, New Jersey, Colorado, Huntsville (Ala.) and Monterey, the Mormon Tabernacle Choir, the Choral Arts Society of Washington at the Kennedy Center and the Elora Festival (Canada). She appears regularly at Bach festivals in Winter Park (Fla.) and in the Shenandoah Valley (VA). She has appeared in recital across her native Canada and in Europe and made her New York recital debut at Merkin Hall as the 2001 winner of Joy in Singing. She made her Carnegie Hall debut in 2002 with the Oratorio Society of New York.

Nafziger can be heard on the Naxos label in Scott Wheeler’s opera The Construction of Boston (role of Niki de St. Phalle) and Lully’s Ballet Music for the Sun King, the Telarc label in Die Ägyptische Helena (Erste Elfe), on Albany Records in the premiere recording of Larry Nelson’s Clay Songs and on the ERM label in the premiere recording of Boaz Tarsi’s Concerto for Soprano. Her most recent recording was released by the Moravian Music Foundation, called Loveliest Immanuel, a solo disc with the Winter Park Bach Festival Society. She has been actively teaching voice for almost 20 years to students of all ages, in various genres and at various levels of experience. She earned her bachelor’s degree from University of Toronto and completed her master’s degree in voice performance at Manhattan School of Music.

Introduced to opera as a teenage usher at the Santa Fe Opera, Susanne Mentzer is one of today’s foremost mezzo-sopranos, recognized for her generous vocal and interpretive gifts, and widely admired for her versatility from the recital and concert stage to the operatic arena. For over 20 years she has sung leading roles at the Metropolitan Opera. Mentzer has been fortunate to have appeared with nearly every great opera house and orchestra on four continents under the batons of R. Abbado, Bonynge, Boulez, Chailly, Sir Colin Davis, Sir Andrew Davis, Dutoit, Eschenbach, Haitink, Levine, Maaazel, Mackerras, Marriner, Masur, Mehta, Muti, Ozawa, Salonen, Sawallisch, Sinopoli and others. She also has appeared in many productions of the late director Jean-Pierre Ponnelle, whom she considers one of her great influences, and with the late Giorgio Strehler at La Scala.

A mentor to young singers, she serves on the board of The George London Foundation and The W.M. Sullivan Foundation, is a professor of voice at The Shepherd School of Music at Rice University in Houston, and taught at DePaul University in Chicago and the Aspen Music Festival and School. As an arts advocate she writes a blog for The Huffington Post online.

Mentzer received the Thelen Award from the Alexian Brothers for her efforts to raise over one million dollars for Bonaventure House in Chicago, a residence for homeless people with AIDS. Born in Philadelphia, raised in Maryland and New Mexico, Mentzer received her Bachelor and Master of Music degrees from The Juilliard School. Her operatic training was with the Houston Opera Studio.
Quickly distinguishing himself with a voice that the Salt Lake Tribune declares is “heaven sent,” Brian Stucki returns to Polish National Opera on his third engagement as Roderick in the company’s successful production of Glass’ The Fall of the House of Usher. He also sings Handel’s Messiah with both the Virginia Symphony and Boise Philharmonic and returns to the Acadiana Symphony Orchestra for Carmina Burana. Among his other recent engagements is his international debut as Ferrando in Così fan Tutte with New Israeli Opera, Almaviva in Il Barbiere di Siviglia with the Compañía Nacional de Ópera at the Palacio de Bellas Artes in Mexico City and in Tijuana and Ottavio in Don Giovanni with Opera Fuoco. He has also sung Nadir in Les Pêcheur de Perles with Seattle Opera and the Lyric Opera of Kansas City, Almaviva in Il Barbiere di Siviglia with Opera Colorado and Arizona Opera, Ramiro in La Cenerentola with Michigan Opera Theater and North Carolina Opera, Lindoro in L’Italiana in Algeri with Utah Opera, Lysander in A Midsummer Night’s Dream at the Princeton Festival, the Chevalier in Dialogues of the Carmelites, Ferrando in Così fan Tutte with Piedmont Opera and Der Geliebte von Morgen in Weill’s Royal Palace at the Bard Music Festival.

Stucki holds a Master of Music degree from Indiana University and a Bachelor of Music degree from Brigham Young University. Additionally, he is a former member of the Glimmerglass Opera Young American Artists program. Also an accomplished cellist, he has released a recording of Rachmaninoff works on the Tantara label.

Hailed by Opera News for his “vividly flavored vocalism” and “tall and commanding” presence, Derrick Parker’s engagements in the 2012-13 season include a reprisal of Colline in La Bohème with Fort Worth Opera as well as Porgy in Porgy and Bess with the Orquestra Sinfônica do Estado de São Paulo conducted by Marin Alsop, Beethoven’s Symphony No. 9 with the Boise Philharmonic and Beethoven’s Missa Solemnis with the Tallahassee Community Chorus. Last season, he sang his first performances of Banquo in Macbeth with Anchorage Opera and Méphistophélès in Faust as a guest artist at the University of Denver. He also returned to the Baltimore Symphony for a solo concert program commemorating July 4th and to the Memphis Symphony Orchestra to reprise Handel’s Messiah.

Parker is the recipient of a Richard F. Gold Career Grant from the Shoshanna Foundation as well as a Sullivan Foundation Award. Among his other awards are prizes from the Fritz and Lavinia Jensen Foundation and Liederkranz Foundation. He is a former member of the prestigious Houston Grand Opera Studio Program as well as Glimmerglass Opera’s Young American Artist program, Wolf Trap Opera’s Filene Young Artist program and the programs of the Opera Theatre of Saint Louis and Chautauqua Opera. He holds a Master of Music degree from Eastman School of Music, where he sang Brahms’ Ein Deutsches Requiem, his first performances of Collatinus, Voltaire and Pangloss in Candide, and earned his Bachelor of Music degree from Florida State University.
Dr. Jung-A Lee has performed in Europe, North America and Asia as an organist, pianist and conductor. She currently works as an organist at St. Andrew’s Presbyterian Church in Newport Beach, as an adjunct professor at Vanguard University and as an accompanist for the Men in Blaque Choir at University of California, Irvine. In 2009 she founded Music Mission International in order to promote organ music. She is the chairman of the non-profit organization with 13 board members.

Lee gives about 70 concerts throughout the year as a concert organist and a collaborative pianist. She gave solo organ recitals in many venues including the Cadet Chapel at United States Military Academy in West Point, N.Y., Woolsey Hall at Yale University, The Memorial Church and Rudolph Busch Hall at Harvard University, Methuen Music Hall in Massachusetts, Grace Cathedral in San Francisco, Segerstrom Concert Hall in Costa Mesa, Crystal Cathedral in Garden Grove, the Cathedral of Our Lady of the Angels in Los Angeles, the First Congregational Church in Los Angeles and several churches in Germany and South Korea. Her future recitals will be held in France, South Africa and South Korea.

Joseph Horowitz, Pacific Symphony’s artistic advisor since 1999, has long been a pioneer in the thematic, interdisciplinary classical music programming, beginning with his tenure as artistic advisor for the annual Schubertiade at New York’s 92nd Street Y. As executive director of the Brooklyn Philharmonic Orchestra, he received national attention for “the Russian Stravinsky,” “Dvořák and America,” “American Transcendentalists,” “Flamenco,” and other festivals that explored the folk roots of concert works and the quest for national identity through the arts. Now an artistic adviser to various American orchestras, he has created more than three dozen interdisciplinary music festivals since 1985. He is also the founding artistic director of Washington, D.C.’s pathbreaking chamber orchestra, PostClassical Ensemble, in which capacity he has produced two DVDs for Naxos that feature classical documentary films with newly recorded soundtracks. He is also the award-winning author of eight books that address the institutional history of classical music in the United States. Both Classical Music in America: A History (2005) and Artists in Exile (2008) were named best books of the year by The Economist.

Dvořák’s eventful American sojourn has long been a topic of special interest to Horowitz. As director of an NEH National Education Project, he wrote a young readers book, Dvořák and America, and commissioned a companion interactive DVD by Robert Winter and Peter Bogdanoff (both of which are being used in schools via Pacific Symphony Youth Orchestra). Also for the NEH, Horowitz directed a “Dvořák and America” teacher training institute (one of the alumni being an Orange County teacher taking part in the educational component of our festival). As director of an NEH consortium, he is overseeing this Dvořák event, as well as Dvořák festivals undertaken by the Buffalo Philharmonic, the North Carolina Symphony, and the Louisville Orchestra. The Czech Parliament has awarded him a certificate of appreciation; he is also the recipient of a Guggenheim Fellowship and fellowships from the NEH and Columbia University.
Praised for his rich, full singing and subtlety of stagecraft, David Stoneman is known for his work in both classic and modern opera. The California native has sung with opera companies from Santa Barbara to Boston in repertoire ranging from Henry Purcell to Philip Glass. Having studied locally at Orange Coast College, Chapman University and USC, he moved to Boston after spending a summer as a student at Tanglewood, the summer home of the Boston Symphony. Before moving back home to California, he spent a number of years in New York City where he worked with John Basil of the American Globe Theater.

Though opera has been the main focus of his singing career, on the lighter side, Stoneman has enjoyed roles in *Follies, South Pacific, Six Degrees of Separation* and *42nd Street*. Recently released recordings featuring Stoneman include *The Juniper Tree* by Philip Glass and *2116*, a new musical by science fiction writer Ray Bradbury. Other notable events include the baritone solos in Vaughan-Williams' *Dona Nobis Pacem* with the Long Beach Chorale. Stoneman is also a member of the Piano Technicians Guild.

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. 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. Most recently, in June 2008, Alexander received the “Michael Korn Founders Award for Development of the Professional Choral Art” from Chorus America.
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.

Pacific Chorale presents programs of an international nature, featuring a wide range of American composers and classic literature. The program includes substantial programming of American music, an emphasis on American composers, and a focus on new works and music of the 21st century. 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.

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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.

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The Magic Flute, “O Isis and Osiris”

O Isis und Osiris, schenket
der Weisheit Geist dem neuen Paar!
Die ihr der Wander Schritte lenket,
Stärkt mit Geduld sie in Gefahr!

Laßt sie der Prüfung Früchte sehen,
Doch sollen sie zu Grabe gehen,
So lohnt der Tugend kühnen Lauf,
nehmt sie in euren Wohnsitz auf.

Masonic Funeral Music, K. 477

Text from Lamentations 3:15; 3:54

Replevit me amaritudinibus,
inebriavit me absinthio.
Inundaverunt aquae super caput meum:
dixi perii

Requiem, K. 626

1. Requiem

Requiem aeternam dona eis, Domine,
et lux perpetua luceat eis.  
Te decet hymnus, Deus in Sion,  
et tibi reddetur votum in Jerusalem.  
Exaudi orationem meam,  
ad te omnis caro veniet. 
Requiem aeternam dona eis, Domine,  
et lux perpetua luceat eis.

II. Kyrie

Kyrie eleison.  
Christe eleison.  
Kyrie eleison.

III. Sequence

1. Dies irae

Dies irae, dies illa,  
solvet saeclum in favilla,  
teste David cum Sibylla. 

Quantus tremor est futurus,  
quando judex est venturus,  
cuncta stricte discussurus.

2. Tuba mirum

Tuba mirum spargens sonum,  
per sepulchra regionum,  
coget omnes ante thronum. 

Mors stupebit et natura,  
cum resurget creatura,  
judicandi responsura. 

Liber scriptus proferetur,  
in quo totum continetur,  
unde mundus judicetur.

O Isis and Osiris, favor  
this noble pair with wisdom’s light!  
Grant them your aid in their endeavor,  
Lead them to find the path of right!

Let them be strong against temptation,  
But if they fail in their probation,  
Do not their virtue need deny,  
Take them to your abode on high.

He has filled me with bitterness,  
he has sated me with wormwood.  
Water closed over my head; I said:  
’I am lost.’
When the Judge takes His place, anything hidden will be revealed, nothing will remain unavenged.

The day of wrath, that day, will dissolve the world in ashes, as prophesied by David and the Sibyl.

What can a wretch like me say? What patron shall I ask for help when the just are scarcely protected?

3. King of terrible majesty
   King of terrible majesty, who freely saves those worthy of redemption, save me, Source of Mercy!

4. Remember
   Remember, sweet Jesus, that I am the cause of your suffering, do not forsake me on that day.

Seeking me, you descended wearily, You redeemed me by suffering on the cross, such great effort should not have been in vain.

Just Judge of Vengeance, grant the gift of remission before the day of reckoning.

I groan like a criminal, my face blushes with guilt, God, spare a supplicant.

You who absolved Mary [Magdalene] and inclined your ear to the thief, have also given me hope.

My prayers are unworthy, but, Good One, have mercy, that I may not burn in everlasting fire.

Grant me a place among the sheep, and separate me from the goats, keeping me at your right hand.

5. The damned
   When the damned are dismayed and assigned to the burning flames, call me among the blessed.

I pray, suppliant and kneeling, my heart contrite as ashes, care for me when my time is at an end.

6. Weeping
   What weeping that day will bring, when from the ashes shall arise all humanity to be judged.

But spare me, God, Merciful Lord Jesus, grant them eternal rest. Amen.
IV. Offertory
Domine Deus

Domine Jesu Christe, rex gloriarum, 
lbera animas omnium fidelium defunctorum 
de poenis inferni et de profundo lacu! 
Libera eas de ore leonis, 
ne absorbant eas Tartarum, 
ne cadant in obscuro, 
Sed signifer sanctus Michael representet eas 
in lucem sanctam, 
quam olim Abraham promisisti 
et semini ejus.

Hostias

Hostias et preces tibi, Domine, 
laudis offerimus.

Tu suscipe pro animabus illis, 
quarum hodie memoriem facimus: 
fac eas, Domine, de morte transire ad vitam, 
quam olim Abraham promisisti 
et semini ejus.

V. Sanctus

Sanctus, Sanctus, Sanctus, 
Dominus Deus Sabaoth!

Pleni sunt coeli et terra gloria tua! 
Hosanna in excelsis!

Benedictus qui venit in nomine Domini. 
Hosanna in excelsis!

VI. Benedictus

Benedictus qui venit in nomine Domini. 
Hosanna in excelsis.

VII. Agnus Dei

Agnus Dei, qui tollis peccata mundi, 
dona eis requiem. 
Agnus Dei, qui tollis peccata mundi, 
dona eis requiem sempiternam.

VIII. Lux aeterna (Communion)

Lux aeterna luceat eis, Domine, 
cum sanctis tuis in aeternum, quia pius es. 
Requiem aeternam dona eis, Domine, 
et lux perpetua luceat eis 
cum sanctis tuis in aeternum, 
quia pius es.

Ave verum corpus, K. 618

Ave, ave verum Corpus, natum de Maria Virgine, 
vere passum immolatum 
in cruce pro homine, 
cujus latus perforatum 
unda fluxit et sanguine, 
esto nobis praelegendum 
in mortis examine, 
in mortis examine.

IV. Offertory
Lord God

O Lord Jesus Christ, King of Glory, 
deliver the souls of all the faithful departed 
from the pains of hell and from the deep pit; 
deliver them from the lion’s mouth 
don’t let them be swallowed by hell, 
don’t let them fall into darkness. 
But have the holy standard-bearer, Michael, 
lead them into the holy light 
which you once promised to Abraham 
and his seed.

Sacrifices

Sacrifices and prayers of praise, 
Lord, we offer to you. 
Receive them today for the souls 
of those we commemorate this day; 
make them, o Lord, pass from death to the life 
which you once promised to Abraham 
and his seed.

V. Sanctus

Holy, holy, holy, 
Lord God of Hosts. 

Heaven and earth are full of your glory. 
Hosanna in the highest! 

Blessed is he who comes in the name of the Lord, 
Hosanna in the highest!

VI. Benedictus

Blessed is he who is coming in the name of the Lord. 
Hosanna in the highest.

VII. Agnus Dei

Lamb of God, you who take away the sins of the world, 
grant them rest. 
Lamb of God, you who take away the sins of the world, 
grant them eternal rest.

VIII. Lux aeterna (Communion)

May eternal light shine upon them, o Lord, 
with your saints in eternity, for you are merciful. 
Give them eternal rest, o Lord, 
and let perpetual light shine upon them 
with your saints for ever, 
for you are merciful.

Hail, hail true Body, born 
of the Virgin Mary, 
who having truly suffered, was sacrificed 
on the cross for mankind, 
whose pierced side 
flowed with water and blood, 
be for us a foretaste of heaven 
in the trial of death, 
in the trial of death.