

SEGERSTROM CENTER FOR THE ARTS
RENÉE AND HENRY SEGERSTROM CONCERT HALL



presents

2016-17 HAL & JEANETTE SEGERSTROM FAMILY FOUNDATION CLASSICAL SERIES

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

CARL ST. CLAIR • CONDUCTOR
MARY WILSON • SOPRANO | **MARGARET LATTIMORE** • MEZZO-SOPRANO
PACIFIC CHORALE — **JOHN ALEXANDER** • ARTISTIC DIRECTOR

RESURRECTION

Gustav Mahler (1860-1911)

Symphony No. 2 in C Minor (Resurrection)

Allegro maestoso
Andante moderato
In a quiet, flowing motion
Primal Light: Very solemn, but simple
In the speed of the scherzo — Allegro energico —
Slow, mysterious
Mary Wilson
Margaret Lattimore
Pacific Chorale

This concert is performed without intermission

The Friday, June 9 concert is generously sponsored by the **Pacific Symphony League**.

The Saturday, June 10 concert is generously sponsored by **Mary and Phil Lyons**.

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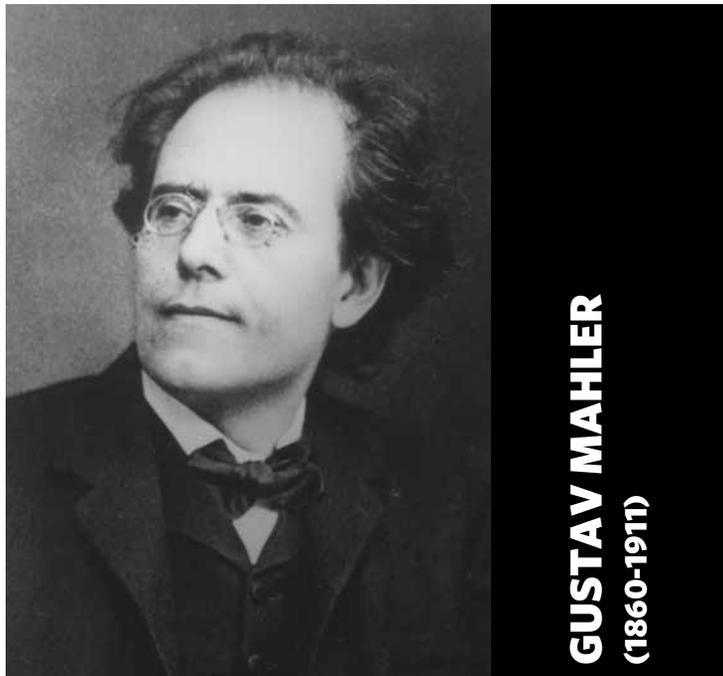
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The Saturday, June 10, concert is broadcast live on KUSC and is also being recorded for broadcast on Sunday, July 23, at 7 p.m. The simultaneous streaming of this broadcast over the Internet at kusc.org is made possible by the generosity of the musicians of Pacific Symphony.



GUSTAV MAHLER
(1860-1911)

Symphony No. 2 in C Minor, "Resurrection"

GUSTAV MAHLER (1860-1911)

Instrumentation: 4 flutes, 4 oboes, 5 clarinets, 4 bassoons, 10 horns, 8 trumpets, 4 trombones, tuba, 2 sets of timpani, percussion, strings

Performance time: 1 hour, 20 minutes

Background

The fascinating life of Gustav Mahler has been the subject of great literature—and a great deal of it, at that. From Thomas Mann's 1912 novella *Death in Venice* to the monumental four-volume biography by Henri-Louis de La Grange, writers have provided a fascinating view of Mahler's talents, concerns and contradictions. Still, no matter how deeply we contemplate his life and music, his complicated feelings about the symphony can stun modern listeners. They are a strange mixture of insecurity and faith, of fragile ego and his indestructible belief in his art.

In the 106 years since his death, Mahler has come to be celebrated as perhaps the greatest symphonist since Beethoven. But the recognition was long in coming. During his lifetime, Mahler had greater success as a conductor than as a composer, and even that was mitigated by problems in Vienna and New York City, where he became principal conductor of the Metropolitan Opera in 1907 and also led the New York Philharmonic. Though his performances earned tremendous acclaim, his conflicts with the trustees of both organizations broke his spirit and damaged his health, and in 1911 he returned to Vienna, where he died of pneumonia that same year. The magisterial 11th edition of the *Encyclopedia Britannica*, published in 1911, was known to provide authoritative explanations of anything worth explaining; its compilers did not see fit to include an article on Mahler. The highly respected New York paper the *Herald Tribune*, in noting Mahler's passing, was respectful of his achievements as a conductor, but noted "We cannot see how any of his music can long survive him."

Of course, critics of the past are easy targets for today's music fans—perhaps too easy when they pan the music that we have come to love. But in the case of Gustav Mahler, reading contemporary

assessments of his compositions is fascinating. The lack of popular enthusiasm that had greeted Mahler's Symphony No. 1 had taken him by surprise, and it was a worrisome development for him—not just a matter of public taste or current musical trends, but a signal that his broader ambitions for the symphonic form might not be understood by his audiences. Though music historians tell us that he composed that work between late 1887 and the spring of 1888, it was really the culmination of an effort of years, incorporating music that Mahler had composed for early compositions. His belief in his own abilities as a composer remained unshaken, but not his confidence in his place in the music world.

Mahler, unlike Brahms, fully accepted his role as a post-Beethoven symphonist and viewed his symphonies as the embodiment of magisterial ideas. They can be heard as abstract expressions of transcendent beauty that seem to suspend time, but we hear more when we understand that all of Mahler's symphonies—especially those that, like No. 2, have sung texts—are explorations of the epistemological questions that the composer considered most important. He is often described as death-obsessed; we could just as aptly call him life-obsessed. Mahler devoted his life to the creation of beauty, and he wanted to know what happens to our experience of beauty when we die. In his gloriously hopeful Second Symphony, he tells us that the beauty and our souls' experience of it are divine and eternal. This message has all the monumentality of Beethoven's Ninth, and its message is one that preoccupied Mahler as freedom and brotherhood did Beethoven. In fact, much of the poetry in the choral section of Mahler's Second were written by the composer himself.

What to Listen For

Mahler's sense of drama in music is an essential complement to his ability to explore large ideas in a way that suspends time, and we hear this in abundance in his Symphony No. 2. He surrounds us with sound that is magisterial yet sensuous—tense, languorous and triumphant by turns. Though this symphony was catalyzed by the death of a friend and colleague, its music is actually a joyful affirmation... a radiant musical account of life triumphant.

In listening to this symphony, we find that Mahler's reputation for symphonic gigantism is misleading. Yes, his symphonies are long—this one can easily run two or three times as long as a typical performance of Mozart's "Jupiter" Symphony—and they require very large orchestras. But the music draws us inward with its long, suspended chords and introspective pacing. The effect is far more personal than monumental; it's as if Mahler were drawing out our own deepest feelings about the afterlife. In the strings, the lingering harmonies often have a diaphanous quality, as if they had drifted to our ears from heaven. The stentorian bass and woodwind voices have the opposite effect, like clarion reminders of the eternal within our midst—a recurrent theme in German poetry.

In Mahler's formulation, the contemplation of death is the gateway to our understanding of the divine, so it was natural for him to frame the first movement of this symphony as a stand-alone symphonic poem called *Totenfeier* ("Funeral Rites"). But when he became unsure of whether to keep it in that form or to make it a more conventional opening movement, he sought advice from his friend Hans von Bülow, a distinguished conductor. The bewildered and unaccepting Bülow did not provide much help—reportedly keeping his hands over his ears as Mahler demonstrated at the keyboard. Yet somehow the two retained their mutual respect, and in 1893 Mahler launched into the second and third movements.

NOTES

As the symphony was taking shape, its overall form was still unclear—especially in its final sections. Then, in 1894, Bülow died, and Mahler heard a setting of Klopstock's *Resurrection Hymn* at the memorial service. "It struck me like lightning," he wrote, "and everything was revealed to my soul clear and plain." Combining the first two stanzas of Klopstock's hymn with additional verses of his own, Mahler gives us a choral testament on the themes of final judgment and resurrection in the symphony's finale.

After the stormy "funeral rites" opening movement, the second movement offers idyllic, dancing themes. (Mahler called for a long pause between these two very different sections, allowing us—and the orchestra—to "shift gears.") In the third movement, enthusiasts will recognize music borrowed from his beautiful song cycle *Des Knaben Wunderhorn* ("the child's magic horn") crafted into a leisurely scherzo. As we transition to the fourth movement, with its mezzo-soprano soloist, the music's focus seems to shift from the pleasures of temporal life to the splendors of the eternal. Again, we hear a charming melody from the *Wunderhorn*. The orchestration seems to shift to textures that are intimate yet celestial, accompanying the sung text with clarinets, glockenspiel, harp and solo violin. This smaller scale vocal offering prepares us for the monumentality of the chorale in the symphony's fifth and final movement, a thrilling challenge for any chorus.

Des Knaben Wunderhorn, which provides the first section of text, is Mahler's tender song cycle that includes settings of anonymous German folk poems. It dates from the same period of Mahler's life as the Symphony No. 2. In the innocence of childhood, Mahler saw a window into eternity and the divine. (He also uses a child's view of heaven in a vocal section of his Symphony No. 4.) Like Wagner, Mahler freely provided his own texts, as in his *Lieder eines fahrenden Gesellen* ("songs of a wayfarer").

Counting the lines and assessing their sources, we find that the poetry that Mahler chooses for the vocal sections of this symphony is mostly his own. This is not the German lyric tradition of Goethe, Heine and Schiller, and it has a childlike directness that may seem at odds with the sophistication of the symphony itself. But it is in keeping with the Lutheran tradition of Bach's cantatas, which Mahler knew well. The Jewish-born Mahler was forced to adopt Christianity to pursue his musical career and later averred that he could not truthfully compose a Mass, though he was buried in a Catholic cemetery. In this symphony, his use of verse seems compatible with German and Christian tradition while avoiding specific reference to Christian iconography.

THANK YOU TO OUR SPONSORS: PHILIP AND MARY LYONS

Philip and Mary Lyons are among Orange County's most generous and committed supporters of the performing arts. They have been long-time patrons of Pacific Symphony and the Pacific Chorale, where Mary has been a long-time member of the soprano section. The Lyons have also been honored by Arts OC and the Association of Fundraising Professionals with Lifetime Achievement and Legacy Awards. Mary has been a long-time board member of Pacific Chorale, and Phil has been a member of the Pacific Symphony Board and Executive Committee for nearly 20 years. Perhaps more than any other couple, they have advanced the strong artistic connection between Carl St.Clair and Pacific Chorale's founding artistic director, John Alexander. It is most appropriate that they be acknowledged for their support of this wonderful partnership on this weekend celebrating the conclusion of John Alexander's extraordinary tenure.

Urlicht

*O Röschen rot!
Der Mensch liegt in grösster Not!
Der Mensch liegt in grösster Pein!
Je lieber möcht' ich im Himmel sein!*

*Da kam i ch auf einen breiten Weg;
Da kam ein Engelein und wollt' mich
abweisen.
Ach nein! Ich liess mich nicht
abweisen!
Ich bin von Gott und will wieder zu
Gott!
Der liebe Gott wird mir ein Lichtchen
geben,
Wird leuchten mir bis in das ewig
selig Leben!
— from Des Knaben Wunderhorn*

Die Auferstehung

*Aufersteh'n, ja aufersteh'n wirst du,
Mein Staub, nach kurzer
Ruh! Unsterblich Leben! Unsterblich
Leben Wird,
der dich rief, dir geben.*

*Wieder aufzublüh'n, wirst du gesät!
Der Herr der Ernte geht
Und sammelt Garben
Uns ein, die starben.
— Friedrich Gottlieb Klopstock*

*O glaube, mein Herz, o glaube:
Es geht dir nichts verloren!
Dein ist, ja Dein, was du gesehnt,*

*Dein, was du geliebt,
Was du gestritten!*

*O glaube:
Du wardt nicht umsonst geboren!
Hast nicht umsonst gelebt, gelitten!*

*Was entstanden ist, das muss
vergehen!
Was vergangen, auferstehen!*

*Hör' auf zu beben!
Bereite dich zu leben!*

*O Schmerz! Du Alldurchdringer!
Dir bin ich entrungen!
O Tod! Du Allbezwinger!
Nun bist du bezwungen!*

*Mit Flügeln, die ich mir errungen,
In heissem Liebesstreben
Werd' ich entschweben
Zum Licht, zu dem kein Aug'
gedrungen!
Sterben werd' ich, um zu leben!*

*Aufersteh'n, ja aufersteh'n wirst du,
Mein Herz, in einem Nu!
Was du geschlagen,
Zu Gott wird es dich tragen!*

— Gustav Mahler

Primeval Light

O little red rose!
Humankind lies in greatest need!
Humankind lies in greatest pain!
Much rather would I be in Heaven!

Then I came onto a broad path;
And an angel came and wanted to
turn me away.
But no, I would not be turned away!

I am from God and would return to
God!
The dear God will give me a little
light,
Will light me to eternal, blissful life.

Resurrection

Rise again, yes, you will rise again,
My dust, after brief rest!
Immortal life! Immortal life

Will He, who called you, grant you.

To bloom again, you were sown!
The Lord of the Harvest goes
And gathers like sheaves,
Us, who died.

O believe, my heart, believe:
Nothing will be lost to you!
Yours, yes, yours is what you
longed for,
Yours what you loved,
What you fought for!

O believe:
You were not born in vain!
You have not lived in vain, nor
suffered!

All that has come into being must
perish!
All that has perished must rise
again!
Cease from trembling!
Prepare to live!

O Pain, piercer of all things!
From you I have been wrested!
O Death, conqueror of all things!
Now you are conquered!

With wings I won for myself,
In love's ardent struggle,
I shall fly upwards
To that light which no eye has
penetrated!
I shall die so as to live!

Rise again, yes, you will rise again,
My heart, in the twinkling of an eye!
What you have conquered,
Will bear you to God!



CARL ST. CLAIR
WILLIAM J. GILLESPIE
MUSIC DIRECTOR CHAIR

The 2016-17 season marks Music Director Carl St. Clair's 27th year leading Pacific Symphony. He is one of the longest tenured conductors of the major American orchestras. St. Clair's lengthy history solidifies the strong relationship he has forged with the musicians and the community. His continuing role also lends stability to the organization and continuity to his vision for the Symphony's future. Few orchestras can claim such rapid artistic development as Pacific Symphony—the largest orchestra formed in the United States in the last 50 years—due in large part to St. Clair's leadership.

During his tenure, St. Clair has become widely recognized for his musically distinguished performances, his commitment to building outstanding educational programs and his innovative approaches to programming. In April 2018, St. Clair will lead Pacific Symphony in its Carnegie Hall debut, as the finale to yearlong celebration of pre-eminent composer Philip Glass' 80th birthday. Among St. Clair's many creative endeavors are: the opera initiative, "Symphonic Voices," which continues for the sixth season in 2016-17 with Verdi's *Aida*, following the concert-opera productions of *La Bohème*, *Tosca*, *La Traviata*, *Carmen* and *Turandot* in previous seasons; and the highly acclaimed American Composers Festival, which, now in its 17th year, celebrates the 70th birthday of John Adams with a performance of *The Dharma at Big Sur*, featuring electric violinist Tracy Silverman, followed by Peter Boyer's *Ellis Island: The Dream of America*.

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

In 2006-07, St. Clair led the orchestra's historic move into its home in the Renée and Henry Segerstrom Concert Hall at Segerstrom Center for the Arts. The move came on the heels of the landmark 2005-06 season that included St. Clair leading the Symphony on its first European tour—nine cities in three countries playing before capacity houses and receiving extraordinary responses and reviews.

From 2008-10, St. Clair was general music director for the Komische Oper in Berlin, where he led successful new productions such as *La Traviata* (directed by Hans Neuenfels). He also served as general music director and chief conductor of the German National Theater and Staatskapelle (GNTS) in Weimar, Germany, where he led Wagner's *Ring Cycle* to critical acclaim. He was the first non-European to hold his position at the GNTS; the role also gave him the distinction of simultaneously leading one of the newest orchestras in America and one of the oldest in Europe.

In 2014, St. Clair became the music director of the National Symphony Orchestra in Costa Rica. His international career also has him conducting abroad several months a year, and he has appeared with orchestras throughout the world. He was the principal guest conductor of the Radio Sinfonieorchester Stuttgart from 1998-2004, where he completed a three-year recording project of the Villa-Lobos symphonies. He has also appeared with orchestras in Israel, Hong Kong, Japan, Australia, New Zealand and South America, and summer festivals worldwide.

In North America, St. Clair has led the Boston Symphony Orchestra (where he served as assistant conductor for several years), New York Philharmonic, Philadelphia Orchestra, Los Angeles Philharmonic and the San Francisco, Seattle, Detroit, Atlanta, Houston, Indianapolis, Montreal, Toronto and Vancouver symphonies, among many.

A strong advocate of music education for all ages, St. Clair has been essential to the creation and implementation of the Symphony's education and community engagement programs including Pacific Symphony Youth Ensembles, Heartstrings, Sunday Casual Connections, OC Can You Play With Us?, *arts-X-press* and *Class Act*.



MARY WILSON
SOPRANO

Soprano Mary Wilson is acknowledged as one of today's most exciting artists, with Opera News heralding her first solo recording, *Mary Wilson Sings Handel*, as one of their "Best of the Year." Cultivating a wide-ranging career singing chamber music, oratorio and operatic repertoire, her "bright soprano seems to know no terrors, wrapping itself seductively around every phrase."

Wilson has most-recently appeared with the Los Angeles Philharmonic, St. Louis Symphony Orchestra, St. Paul Chamber Orchestra, Los Angeles Master Chorale, National Symphony of Costa Rica, Colorado Symphony, Colorado Music Festival and at Carnegie Hall and the Hollywood Bowl. With the IRIS Chamber Orchestra, she sang the world premiere of the song cycle "Songs Old and New" written especially for her by Ned Rorem. She was named an "Emerging Artist" by Symphony Magazine.

An exciting interpreter of Baroque repertoire, she has appeared with American Bach Soloists, Bach Society of St. Louis and the Carmel Bach Festival. On the opera stage, she is noted for her portrayals of Zerbinetta in *Ariadne auf Naxos*, Susannah in *Le Nozze di Figaro* and Gilda in *Rigoletto*. She has created leading roles in world-premiere performances of Dove's *Flight*, Glass' *Galileo Galilei* and Petitgirard's *Joseph Merrick dit Elephant Man*. Wilson holds vocal performance degrees from St. Olaf College in Northfield, Minn., and Washington University in St. Louis, Mo. She is an assistant professor of voice at the University of Memphis, Tenn. and resides in Memphis.



MARGARET LATTIMORE
MEZZO-SOPRANO

Grammy-nominated mezzo-soprano Margaret Lattimore has been praised for her "glorious instrument" and dubbed an "undisputed star...who has it all – looks, intelligence, musicianship, personality, technique and a voice of bewitching amber color," by The Boston Globe. While she began her career singing the florid works of Händel, Rossini and Mozart, Lattimore expanded her repertoire in recent seasons to include those of Mahler, Verdi and Wagner, making her one of the most versatile mezzo-sopranos performing today.

Lattimore has become an audience and critic favorite for her one-of-a-kind portrayals throughout her repertoire. The Houston Chronicle wrote of her performance in Verdi's *Requiem*, "Mezzo-soprano Margaret Lattimore's vocals were distinguished by her rare intensity, gleaming pure tone and strong dramatic instincts." Later that season at The Metropolitan Opera, Opera News, called her a "juicy Praskowia" in *The Merry Widow*.

Lattimore's recent concert engagements include *Messiah* with the Philadelphia Orchestra; Verdi's *Requiem* with the Houston Symphony and The New Choral Society; *Berenice* with the American Symphony at Carnegie Hall; and Brahms' *Alto Rhapsody* and Beethoven's *Symphony No. 9* with Sinfonica Nacional de Mexico and the Louisiana Philharmonic.

Lattimore is a graduate of the Crane School of Music at the State University of New York at Potsdam and winner of the Eleanor McCollum Award from the Houston Grand Opera Studio and the prestigious Vienna Award from the George London Foundation.



JOHN ALEXANDER
ARTISTIC DIRECTOR OF
PACIFIC CHORALE

Artistic Director of Pacific Chorale since 1972, John Alexander is one of America's most respected choral conductors. 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 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's numerous awards include the "Michael Korn Founders Award for Development of the Professional Choral Art" from Chorus America (2008); The "Distinguished Faculty Member" award from California State University, Fullerton (2006); the Helena Modjeska Cultural Legacy Award (2003); 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; and the "Outstanding Professor" Award (1976) from California State University, Northridge.



BY JAYCE KEANE

It's been a long goodbye, yet not long enough. When the news broke that John Alexander, artistic director of Pacific Chorale since 1972, was stepping down in two years, a reverberation of dread ran through Orange County. This was the man synonymous with the sound of the human voice at its most staggering. Aside from his "home" at the Chorale, Alexander had become a fixture for the community at large, and nowhere has his impending absence had a bigger impact than at Pacific Symphony or with Music Director Carl St. Clair, who says Alexander has "complemented and blessed" his life.

"It's not easy talking about my feelings and connection with John Alexander," admits St. Clair. "It's so very special. Having a friend, musical confidant, colleague, great human being—wise and good spirited—all in the same person is rare. But, John was just that during our 27 years of working together. Many of the most memorable musical experiences have involved John and Pacific Chorale. They would be too numerous to name, but each remains at the heart of who I am as a person and musician, and a meaningful part of Pacific Symphony's notable history."

It was meant to be. Alexander's father was a choral conductor, along with no less than a dozen uncles, aunts and cousins who'd had careers as choral conductors. Alexander was just 27 when he joined Pacific Chorale. He says: "In my younger days, I decided that I would retire at 65 (which seemed very old at the time). When I turned 65, I said I would retire at 70. (I also missed that deadline!) Now, at 72, and after 44 years in this position, I decided I should no longer procrastinate regarding this matter!"

During his long and distinguished career, Alexander has conducted hundreds of performances of choirs and orchestras in 27 countries, receiving an abundance of praise. Under his tutelage, Pacific Chorale—with its anchor of 24 professional vocalists (the John

Alexander Singers) and power core of 150 singers—has become one of America's great choirs. Exercising a musical flexibility that spans classical masterpieces and contemporary works to jazz, pop and folk—there is nothing this multi-award winning chorus can't do.

But when Alexander began his career with Pacific Chorale, there was no professional symphony in Orange County—Pacific Symphony did not exist. This was a serious problem for him, as the canon of works he was determined to program required symphonic forces as well as singers. Around the late '80s, Alexander decided it was probably time to pursue a career move, as it was customary for artistic directors to 'move on' after 10 years with an organization. He was already past that deadline.

"But Carl's arrival had a major impact," Alexander says. "He shared my love for the choral/orchestral literature and wanted to include as many choral works as possible in the Symphony's season. This meant Pacific Chorale's potential for artistic growth was phenomenal—far beyond what we could produce in our own season.

"For me, this became a partnership made in heaven. We have become over the years not just co-collaborators, but have developed a close friendship that I deeply treasure." Alexander says that partnership became a major factor in his decision to devote most of his professional career to creating music in Orange County. Today, the Pacific Chorale is among the top 10 budgeted choruses in the nation. Alexander has commissioned new works, experimented with concert formats, and the Chorale has starred in more than 20 commercial recordings.

St. Clair says: "John's dedication to building strong and lasting musical traditions here at home has served as a model for my work and inspired me to do the very same. The length of his tenure and his tireless energy can only be a result of his love for his singers and his commitment to Orange County."

But the torch will soon be passed and the Chorale will sing on. Alexander hasn't been worried about the Chorale since Robert Istad, who has worked under him for the last 12 years as assistant conductor, was named his successor. Whether there or not, Alexander's spirit and legacy is certain to rise with the multitude of glorious voices, reminding all of this very talented and loved man.

"How can you appropriately thank one who has touched countless thousands of lives, hearts and minds?" asks St. Clair. "Only one way—ensure that what he has built never wanes or suffers, but continues on the path that John has so clearly defined."





Founded in 1968, Pacific Chorale is internationally recognized for exceptional artistic expression, stimulating American-focused programming and influential education programs. Pacific Chorale presents a substantial performance season of its own at Segerstrom Center for the Arts, and is sought regularly to perform with the nation's leading symphonies. 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, developing innovative new concepts in programming and expanding the traditional concepts of choral repertoire and performance.

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, the Boston Symphony, the National Symphony, San Diego Symphony, Los Angeles Chamber Orchestra, Philharmonia Baroque Orchestra and Musica Angelica. John Alexander and the Chorale have toured extensively in Europe, South America and Asia, performing in London, Paris, Vienna, Budapest, Italy, Belgium, Germany, Estonia, Russia, Spain, Brazil, Argentina, China and Hong Kong, and collaborating with the London Symphony, the Munich Symphony, L'Orchestre Lamoureux and L'Orchestre de St-Louis-en-

l'Île de 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's chamber choir, the John Alexander Singers, is a fully professional vocal ensemble of 24 singers recognized for their musical excellence across a broad range of musical periods and styles. The John Alexander Singers perform regularly in concert venues throughout Southern California. In addition to extensive collaborations with Musica Angelica, Southern California's premier period instrument orchestra, the John Alexander Singers have performed 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.

Pacific Chorale's numerous awards from Chorus America, the service organization for North American choral groups, include the prestigious "Margaret Hillis Achievement Award for Choral Excellence," the first national "Educational Outreach Award," the 2005 ASCAP Chorus America Alice Parker Award for adventurous programming, and the 2015 "Education and Community Engagement Award."

Pacific Chorale and the John Alexander Singers can be heard on seven CDs, including *Nocturne* and *American Voices*, collections of American choral works; *Songs of Eternity* by James Hopkins and *Voices* by Stephen Paulus, featuring Pacific Symphony; a holiday recording, *Christmas Time Is Here*, on the Gothic Records label; a live concert recording of Rachmaninoff's *Vespers*; the world premiere recording of Frank Ticheli's *The Shore* for chorus and orchestra; and the world premiere recording of Jake Heggie's choral opera *The Radio Hour*. Pacific Chorale also appears on six recordings released by Pacific Symphony: Elliot Goldenthal's *Fire, Water, Paper: A Vietnam Oratorio*, Richard Danielpour's *An American Requiem*, Philip Glass' *The Passion of Ramakrishna*, Michael Daugherty's *Mount Rushmore*, Richard Danielpour's *Toward a Season of Peace* and William Bolcom's *Prometheus* with pianist Jeffrey Biegel, all conducted by Carl St.Clair.

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Emily McNulty
Jeanette Moon
Pat Newton
Kathleen Preston
Bonnie Pridonoff
Suzanne Rahn
Lorraine Reed
Kelly Self

Joan Severa
Jane Shepherd
Jane Hyunjung Shim
Julia Wood

TENOR

Jason Francisco, *Roger W. Johnson Memorial Chair*
Carl W. Porter, *Singers Memorial Chair*
Sean Baba
Daniel Coy Babcock
Michael Ben-Yehuda
Nate Brown
David Bunker
Joseph Cruz
Craig Davis
Marius Evangelista
Vincent Hans
Steven M. Hoffman
Craig S. Kistler
Christopher Lindley
David López Alemán

Gerald McMillan
Michael Morales
Jeff Morris
Aaron Palmer
Nicholas Preston
Brenton Ranney Almond
Gabriel Ratinoff
David J. Rigsby
Oscar D. Sebastian
Jonathan Talberg
W. Faulkner White

BASS

Karl Forsstrom, *Singers Memorial Chair*
Jim Anderson
Ryan Antal
Aram Barsamian
Robert David Breton
Mac Bright
James Brown
John Carpenter
Louis Ferland
Guillermo Garcia

Larry Gates
Randall Gremillion
Tom Henley
Jonathan Krauss
Sterling Liška
Jeong Sang Lyu
Michael McKay
Tom Mena
Martin Minnich
Emmanuel Miranda
Ki Hong Park
Seth Peelle
John Prothero
Ryan Ratcliff
George Reiss
Robert F. Rife
Thomas Ringland
William Shelly
Eric R. Soholt
Jim Spivey
David Stankey
Josh Stansfield
Joshua Stevens
David Svoboda
Joseph Tillotson

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

ROGER KALIA • ASSISTANT CONDUCTOR

Mary E. Moore Family Assistant Conductor Chair

NARONG PRANGCHAROEN • COMPOSER-IN-RESIDENCE

FIRST VIOLIN

Vacant
*Concertmaster,
 Eleanor and Michael Gordon
 Chair*
 Paul Manaster
Associate Concertmaster
 Jeanne Skrocki
Assistant Concertmaster
 Nancy Coade Eldridge
 Christine Frank
 Kimiyo Takeya
 Ayako Sugaya 20
 Ann Shiau Tenney
 Maia Jasper †
 Robert Schumitzky 30
 Agnes Gottschewski
 Dana Freeman 30
 Angel Liu
 Marisa Sorajja

SECOND VIOLIN

Bridget Dolkas*
Elizabeth and John Stahr Chair
 Yen-Ping Lai
 Yu-Tong Sharp
 Ako Kojian
 Ovsep Ketendjian 30
 Linda Owen
 MarlaJoy Weisshaar
 Alice Miller-Wrate
 Shelly Shi
 Chloe Chiu

VIOLA

Vacant*
*Catherine and James Emmi
 Chair*
 Meredith Crawford**
 Carolyn Riley 20
 John Acevedo 30
 Victor de Almeida
 Julia Staudhammer
 Joseph Wen-Xiang Zhang
 Pamela Jacobson
 Adam Neeley
 Cheryl Gates
 Margaret Henken

CELLO

Timothy Landauer*
*Catherine and James Emmi
 Chair*
 Kevin Plunkett**
 John Acosta
 Robert Vos
 László Mező
 Ian McKinnell
 M. Andrew Honea
 Waldemar de Almeida
 Jennifer Goss
 Rudolph Stein

BASS

Steven Edelman*
 Douglas Basye**
 Christian Kollgaard 30
 David Parmeter
 Paul Zibits 30
 David Black
 Andrew Bumatay
 Constance Deeter

FLUTE

Benjamin Smolen*
Valerie and Hans Imhof Chair
 Sharon O'Connor
 Cynthia Ellis

PICCOLO

Cynthia Ellis

OBOE

Jessica Pearlman Fields*
Suzanne R. Chonette Chair
 Ted Sugata

ENGLISH HORN

Lelie Resnick †

CLARINET

Joseph Morris*
*The Hanson Family
 Foundation Chair*
 David Chang

BASS CLARINET

Joshua Ranz

BASSOON

Rose Corrigan*
 Elliott Moreau
 Andrew Klein
 Allen Savedoff 30

CONTRABASSOON

Allen Savedoff 30

FRENCH HORN

Keith Popejoy*
 Mark Adams
 Joshua Paulus**
 Andrew Warfield

TRUMPET

Barry Perkins*
Susie and Steve Perry Chair
 Tony Ellis
 David Wailes

TROMBONE

Michael Hoffman*
 David Stetson

BASS TROMBONE

Kyle Mendiguchia

TUBA

James Self*

TIMPANI

Todd Miller*

PERCUSSION

Robert A. Slack*

HARP

Mindy Ball*
 Michelle Temple

PIANO-CELESTE

Sandra Matthews*

PERSONNEL MANAGER

Paul Zibits 30

LIBRARIANS

Russell Dicey
 Brent Anderson

PRODUCTION

STAGE MANAGER

Will Hunter

**STAGE MANAGER &
 CONCERT VIDEO TECHNICIAN**

William Pruettt

* Principal

** Assistant Principal

† On Leave

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

Celebrating 30 or 20 years
 with Pacific Symphony this season.