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Pacific Chorale

John Alexander, Artistic Director

presents

BEETHOVEN'S MISSA SOLEMNIS

Sunday, October 30, 2016 at 5:30 p.m.

Concert preview with Robert Istad at 4:30 p.m.

Pacific Chorale

Pacific Symphony

Carl St.Clair, Music Director

Tamara Mancini, *soprano*

Renée Tatum, *mezzo-soprano*

Nicholas Preston, *tenor*

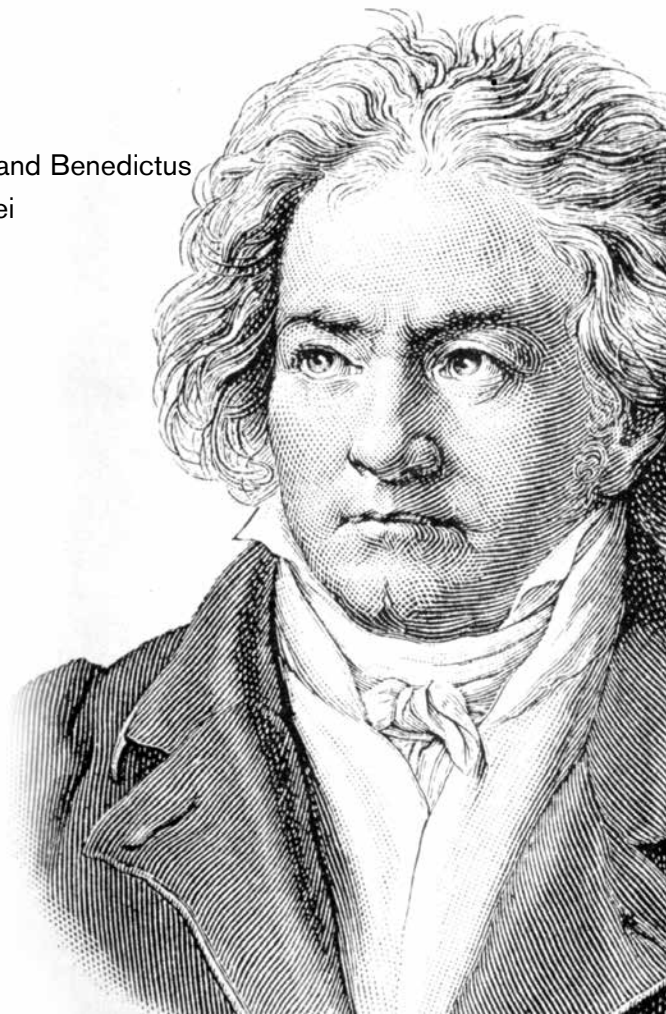
Nathan Stark, *bass*

John Alexander, *conducting*

Ludwig van Beethoven (1833–1897)

Missa Solemnis in D major, Op. 123 (1823)

1. Kyrie
2. Gloria
3. Credo
4. Sanctus and Benedictus
5. Agnus Dei



TEXTS & TRANSLATIONS

Kyrie

*Kyrie eleison.
Christe eleison.
Kyrie eleison.*

Lord, have mercy.
Christ, have mercy.
Lord, have mercy.

Gloria

*Gloria in excelsis Deo,
et in terra pax hominibus bonæ
voluntatis.
Laudamus te. Benedicimus te.
Adoramus te. Glorificamus te.
Gratias agimus tibi propter
magnam gloriam tuam.
Domine Deus, Rex cœlestis,
Deus Pater omnipotens.
Domine Fili unigenite, Jesu
Christe.
Domine Deus, Agnus Dei,
Filius Patris.
Qui tollis peccata mundi,

miserere nobis.
Qui tollis peccata mundi,

suscipe deprecationem nostram.
Qui sedes ad dexteram Patris,

miserere nobis.
Quoniam tu solus sanctus. Tu
solus Dominus. Tu solus
altissimus, Jesu Christe,
cum Sancto Spiritu in gloria
Dei Patris. Amen.*

Glory to God in the highest,
and on earth peace to men of
good will.
We praise you. We bless you.
We adore you. We glorify you.
We give thanks to you for
your great glory.
Lord God, King of Heaven,
God, the Father Almighty.
The only-begotten Son, Lord
Jesus Christ,
Lord God, Lamb of God, Son of
the Father.
You who take away the sins of
the world,
have mercy on us.
You who take away the sins of
the world,
receive our prayer.
You who sit at the right hand of
the Father,
have mercy on us.
For you alone are holy. You
alone are the Lord. You alone
are most high, Jesus Christ,
with the Holy Spirit in the glory of
God the Father. Amen.

Credo

*Credo in unum Deum,
Patrem omnipotentem,
factorem cœli et terræ,
visibilium omnium et
invisibilium.
Et in unum Dominum Jesum
Christum,
Filiū Dei unigenitum,
et ex Patre natum ante omnia
saecula,
Deum de Deo, lumen de
lumine,
Deum verum de Deo vero;
genitum, non factum,
consubstantialē Patri,
per quem omnia facta sunt.
Qui propter nos homines
et propter nostram salutem
descendit de coelis,
et incarnatus est de Spiritu
Sancto
ex Maria Virgine:*

I believe in one God,
the Father Almighty,
maker of heaven and earth,
and of all things visible and
invisible.
And I believe in one Lord, Jesus
Christ,
the only begotten Son of God,
born of the Father before all
ages,
God from God, light from light,

true God from true God;
begotten, not made,
of one substance with the Father,
by whom all things were made.
Who for us men
and for our salvation
came down from heaven,
and was incarnate by the Holy
Spirit
of the Virgin Mary,

*Et homo factus est.
Crucifixus etiam pro nobis
sub Pontio Pilato:
passus, et sepultus est
et resurrexit tertia die,*

*secundum Scripturas
et ascendit in coelum:
sedet ad dexteram Patris.*

*et iterum venturus est cum
gloria,
iudicare vivos et mortuos:
cujus regni non erit finis.*

*Et in Spiritum Sanctum,
Dominum et vivificantem:
qui ex Patre Filioque procedit.*

*Qui cum Patre et Filio
simul adoratur et conglorificatur:
qui locutus est per Prophetas.
Et unam sanctam catholicam
et apostolicam Ecclesiam.
Confiteor unum baptisma
in remissionem peccatorum.
Et expecto resurrectionem
mortuorum,
et vitam venturi saeculi. Amen.*

Sanctus

*Sanctus, Sanctus, Sanctus,
Dominus Deus Sabaoth.
Pleni sunt cœli et terra glori tua.*

Osanna in excelsis.

Agnus Dei

*Agnus Dei,
qui tollis peccata mundi,

miserere nobis.*

*Agnus Dei,
qui tollis peccata mundi,

miserere nobis*

*Agnus Dei,
qui tollis peccata mundi,

dona nobis pacem.*

and was made man.
He was crucified also for us
under Pontius Pilate,
suffered, and was buried,
and on the third day he rose
again,
according to the Scriptures,
and ascended into heaven
and sits at the right hand of the
Father,
and he shall come again with
glory,
to judge the living and the dead;
of his kingdom there will be no
end.
And I believe in the Holy Spirit,
the Lord and Giver of life,
who proceeds from the Father
and the Son.
Who with the Father and the Son
together is adored and glorified,
who spoke through the Prophets.
And I believe in one holy, catholic
and apostolic Church.
I confess one baptism
for the remission of sins.
And I expect the resurrection of
the dead,
and the life of the world to come.
Amen.

Holy, Holy, Holy,
Lord God of Hosts.
Heaven and earth are full of your
glory.
Hosanna in the highest.

Lamb of God,
who takes away the sins of the
world,
have mercy upon us.

Lamb of God,
who takes away the sins of the
world,
have mercy upon us.

Lamb of God,
who takes away the sins of the
world,
grant us peace.

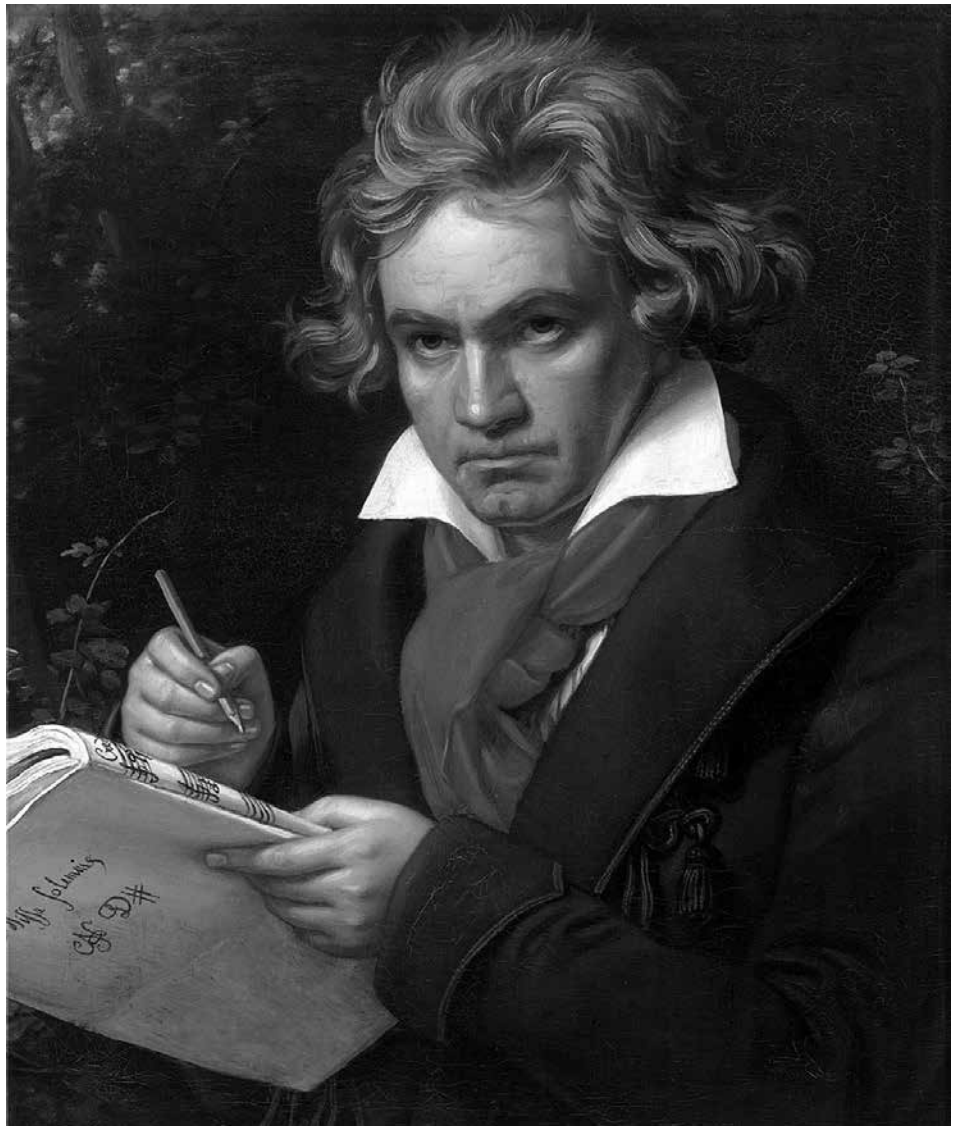
PROGRAM NOTES

By Gordon Paine

The three-score years and ten between the composition of Bach's B-minor Mass and Beethoven's *Missa solemnis* (1819–1823) witnessed wrenching changes in European society. In 1776, England's American colonies declared independence from their distant ruler, and just thirteen years later the French peasantry relieved Louis XVI of his head, axing with the same blow the divine right of kings. And as Enlightenment philosophy spread and political power seeped downward, the church, the oldest bastion of conservatism, struggled to maintain its influence. Europe became more secular, rational, and individualistic.

The personal words the two composers inscribed on their Masses reflect this evolution. On the final page of the B-Minor Mass, a vast work that served as Bach's final artistic testament, he wrote humbly and objectively, "To God alone be the glory." Beethoven, however, superscribed his *Missa solemnis* with the intimately personal "From the heart—may it go to the heart." The contrasting circumstances of the two composers' employment are also illustrative. In Bach's time a composer could make a living in his profession only if employed by a noble, city, or church. Beethoven, on the other hand, was among the first entrepreneur-composers to sell his works to the public. Granted, wealthy patrons and friends frequently pulled him out of financial ditches, but he nonetheless blazed a trail for those who followed.

The *Missa solemnis* (Solemn Mass) is the second of his two Masses, the first having been the comparatively conservative and smaller-scale C-major Mass of 1807. Both are written in five movements corresponding to the five sections of the Roman Catholic Mass Ordinary. Beethoven initially conceived his *Missa solemnis* as the installation music for his most



distinguished pupil, the Archduke Rudolph, brother to the emperor, who was to be made Cardinal of Olmütz, Austria on March 9, 1820. Beethoven began composing eighteen months in advance, but due to a host of personal troubles and his compulsive and time-consuming revisions, he missed his deadline. It was not until three years later that the Cardinal finally received his presentation copy of the score. Still, the compositional process seems to have been marked by exaltation. Of the year 1819, Beethoven's secretary Anton Schindler wrote, "when I recall his spiritual tension, I must admit that

never before and never since have I experienced him in such sublime and unearthly spheres."

Beethoven wanted to attempt this work only when he possessed the compositional tools that would connect it to the centuries-old history of the Mass and ensure it an honored place in that continuum. So it was that the master composer of his day, nearing the end of his life, undertook a study of Gregorian chant and the church music of his predecessors, including Palestrina (c. 1525–1594) and Bach. His work with both sharpened his contrapuntal skills, Palestrina

PROGRAM NOTES

enriching his imitative writing, and Bach providing lessons in the all-but-obsolete art of the fugue. To the former we owe many delicate passages such as the *Christe eleison*, and to the latter the fugues of the *Gloria*, *Credo*, and *Agnus Dei*.

The *Missa solemnis* is, nonetheless, anything but a traditional Mass. First, it is too long and dramatic to be used in an actual church service, where liturgy would require the movements to be performed separately. Indeed, it could not even be heard in the Vienna concert halls of Beethoven's time, as Masses were banned from those venues: The premiere of three of its movements in Vienna on May 7, 1824 had to be advertised as "Three Great Hymns" to keep the censors at bay. Second, it defied earlier stylistic conventions in favor of a structure more akin to the symphony than to previous Mass compositions.

A traditional *Missa solemnis* generally had clear-cut sections for soloists and chorus, respectively, and the words served as the source of both the musical structure and materials. Specific words such as "glory," "peace," "mercy," or "arose" were usually depicted in sound. Though Beethoven obviously delighted in such word painting, he was more concerned about larger-scale ideas and events. In the *Credo*, for example, he chose not to divide the lengthy text into several discrete movements of contrasting characters as had Bach (nine movements) and others. Instead, the music is continuous, with fiery and stately passages alternating with sections of chamber-music-like intimacy.

The *Credo* exemplifies Beethoven's treatment of his libretto. In introduction to his interpretation of the incarnation (*Et incarnatus est*), the Holy Spirit descends almost boisterously to earth, whereupon the world stills. The tempo slows, texture thins, the music

becomes gentle and sustained, as the tenor announces the great mystery: "And became incarnate by the Holy Spirit of the Virgin Mary: and was made man." Beethoven "sanctifies" the passage by writing in the medieval Dorian mode rather than in a modern key, and gives the flute a symphonic-style solo in which its unusual fluttering in the stratosphere suggests the presence of the Holy Spirit—a musical synonym for the radiant dove that crowns the altarpieces of old Bavarian and Austrian churches. (The *Benedictus* offers another remarkable symphonic interpretation of the Holy Spirit, this for solo violin.)

The romantic in Beethoven is especially immediate after the first presentation by the choir of the words *passus et sepultus est* (suffered and was buried), where the soloists continue on the same text, as if even the grave fails to quell the Saviour's suffering.

The design of the entire movement aims toward a climactic, 167-measure fugue on the words *Et vitam venturi saeculi, amen* (and life everlasting, amen), and Beethoven nearly casts aside swathes of text in his eagerness to get there. The words *et resurrexit* (and arose) through *non erit finis* (shall have no end)—to which Bach assigned an entire movement in his Mass—are gone in a couple of minutes. Then Beethoven dispenses with forty-four words in just forty-two measures. (Bach devoted forty-five measures to just the words *Credo in unum Deum*.) The pervasive repetition here of the four-note *Credo* motto (I believe) that began the movement provides him with musical means to move so rapidly: The chorus briskly chants whole passages while one part at a time pierces the texture, declaring, "I believe, I believe!"

The *Et vitam venturi* (And [I believe in] life everlasting) begins as a relaxed double fugue that slowly comes to a boil and then explodes in diminution (a

doubling of tempo). The aftermath, an exquisite, lyric coda, is rivaled in effect only by the conclusion of the *Agnus Dei* at the end of the Mass.

Like the Ninth Symphony, which shared the program with the *Missa solemnis* at its Vienna premiere (Beethoven routinely subjected his audiences to numbingly long concerts), the *Missa solemnis* has always had a well-deserved reputation for the difficulty of its vocal parts. It is legendary, but true, that the choruses for early performances of the symphony rebelled at their unremittingly high and loud parts. One can only imagine how the chorus in 1824 reacted to the accelerated portion of the *Et vitam venturi* fugue, a passage that even today is considered among of the most challenging in choral literature.

Beethoven himself considered the *Missa solemnis* to be his finest composition, or so he said, perhaps self-servingly, in an advertisement for the sale of manuscript copies. He had reason to think so. Coming in his final years, it summarizes his life's work just as the B-minor Mass memorializes Bach's achievements. His eminence Rudolph Johann Joseph Rainier, Archduke of Austria, Cardinal and Archbishop of Olmütz, may be long forgotten, but the Mass Beethoven wrote in his honor will endure.

ABOUT THE ARTISTIC DIRECTOR

Phillip N. & Mary A. Lyons Artistic Director Chair



Artistic Director of Pacific Chorale since 1972, John Alexander is one of America's most respected choral conductors. His inspired leadership both on the podium and as an advocate for the advancement of the choral art has garnered national and international admiration and acclaim.

Alexander's long and distinguished career has encompassed conducting hundreds of choral and orchestral performances nationally and in 27 countries around the globe. He has conducted his singers with orchestras throughout Europe, Asia, the former Soviet Union and South America and, closer to home, with Pacific Symphony, Pasadena Symphony, Musica Angelica and the Los Angeles Chamber Orchestra. Equally versatile whether on the podium or behind the scenes, Alexander has prepared choruses for many of the world's most outstanding orchestral conductors, including Zubin Mehta, Pierre Boulez, Seiji Ozawa, Michael Tilson Thomas, Leonard Slatkin, Esa-Pekka Salonen, Gustavo Dudamel, Lukas Foss, Max Rudolf, Carl St.Clair, Gerard Schwarz, Marin Alsop, John Mauceri, John Williams, and Keith Lockhart.

A proponent of contemporary American music, Alexander is noted for the strong representation of American works and composers in his programming. He has conducted many premieres of works by composers such as Jake Heggie, Morten Lauridsen, Eric Whitacre, Frank Ticheli, and James Hopkins.

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

Alexander retired in spring 2006 from his position as Director of Choral Studies at California State University, Fullerton, having been awarded the honor of Professor Emeritus. From 1970 to 1996, he held the position of Director of Choral Studies at California State University, Northridge. Alexander continues his involvement in the pre-professional training of choral conductors. He is in

demand as a teacher, clinician, and adjudicator in festivals, seminars and workshops across the United States. In 2003, Chorus America honored him with the establishment of the "John Alexander Conducting Faculty Chair" for their national conducting workshops.

Alexander is a composer of many works and serves as the editor of the John Alexander Choral Series with Hinshaw Music, as well as the John Alexander Singers Choral Series with Pavane Publishing. His numerous tributes and 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), 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.



ABOUT THE ARTISTS



Born in Pennsylvania, **Tamara Mancini** completed her musical studies at the Mannes School of Music in New York. After winning several vocal competitions, including the Giulio

Gari Competition, Licia Albanese Puccini Competition and Opera Index Competition, Mancini joined the San Francisco Opera Adler Fellowship and Merola Opera Center.

Engagements in recent seasons include the title role in *Tosca* for her debut at the Vancouver Opera, the title role in *Turandot* at the Royal Opera in Stockholm, Palacio de Bellas Artes in Valencia and with Pacific Symphony, and her role debut as Chimène in *Le Cid* with the Odyssey Opera in Boston. In the 2012/13 season, Mancini joined the roster of the Seattle Opera in *Das Rheingold* and *Götterdämmerung* and was heard in the role of Ortlinde in *Die Walküre*. In January of 2012, Mancini appeared at the Teatro Comunale in Bologna as the title role in a new production of *Turandot*, opposite Yonghoon Lee.

A San Francisco Opera Adler Fellow, Mancini made her debut with the company as Freia in *Das Rheingold* during the 2008/09 season. In 2010 and 2011, she sang Helmwig in *Die Walküre*, later appearing with the San Francisco Opera Orchestra at the Stern Grove Music Festival in excerpts from *Tosca* and *La Wally*, opposite Marco Berti. Mancini has also prepared and covered such roles for the San Francisco Opera as Marietta in *Die Tote Stadt*, Elettra in *Idomeneo*, Giorgetta in *Il Tabarro*, Desdemona in *Otello* and the title role in *Suor Angelica*.

Ms. Mancini has sung under such eminent conductors as Donald Runnicles, Patrick Summers, Giuseppe Finzi, Nicola Luisotti, Michael Tilson Thomas and John DeMain. Other roles in her developing repertoire include Amelia in *Un ballo in Maschera*, Leonora in *La forza del destino*, Maddalena di Coigny in *Andrea Chenier*, and Santuzza in *Cavalleria Rusticana*.



Noted for her “commanding and dramatic presence” (*Opera News*), mezzo-soprano **Renée Tatum** is rapidly gaining critical acclaim on the most prestigious opera stages in the United States.

This season, engagements include Flosshilde in *Das Rheingold* at the National Taichung Theatre and in *Götterdämmerung* in a return to Houston Grand Opera, Olga in *Eugene Onegin* with Boston Youth Symphony, and solos in Beethoven's *Missa Solemnis* with Pacific Chorale, Mozart's *Requiem* with Omaha Symphony, and Beethoven's Symphony No. 9 with San Diego Symphony.

Recent seasons' engagements include Suzuki in *Madama Butterfly* with Toledo Opera, Flosshilde and Waltraute in *Der Ring des Nibelungen* with Washington National Opera, Flosshilde in *Götterdämmerung* with Teatro Massimo di Palermo, a return to the Metropolitan Opera as the Second Lady in Julie Taymor's production of *Die Zauberflöte* led by Ádám Fischer, a return to Houston Grand Opera both as Third Lady in *Die Zauberflöte* under the baton of Robert Spano, and as Grimgerde in a new production of *Die Walküre* conducted by artistic and music director Patrick Summers. Ms. Tatum also joined an international cast in Japan as Flora in Verdi's *La traviata*, sang as the mezzo soloist in Mahler's *Resurrection Symphony* and Mozart's *Requiem* with The Eastern Music Festival, and as mezzo soloist in Beethoven's Symphony No. 9 with The Boston Symphony Orchestra at the Tanglewood Music Festival.

Additional concert appearances include *Salome* with Andris Nelsons and the Boston Symphony Orchestra, Mozart's *Requiem* with music director Daniel Stewart and the Santa Cruz Symphony, and Beethoven's Symphony No. 9 with conductor Daniel Wachs and the Orange County Philharmonic Society.

A recent alumna of the Lindemann Young Artist Development Program, Miss Tatum made her Metropolitan Opera debut as Inez in *Il trovatore* conducted by Marco

Armiliato. Additional performances at the prestigious house include Second Lady in *Die Zauberflöte* conducted by Jane Glover, Second Woodsprite in *Rusalka* led by Yannick Nézet-Séguin, Unborn in *Die Frau ohne Schatten* with Vladimir Jurowski, Emilia in *Otello* under the baton of Semyon Bychkov, Adonella in Zandonai's seldom-heard *Francesca da Rimini* conducted by Marco Armiliato, Fenena in *Nabucco* with Paolo Carignani, and Flosshilde in Robert Lepage's landmark production of *Der Ring des Nibelungen* conducted by Fabio Luisi.

Earlier in her young career, Tatum was also featured as Håta in Smetana's *The Bartered Bride* in a new production by Stephen Wadsworth, led by James Levine, in a collaboration between The Metropolitan Opera and The Juilliard School, and in the roles of Flosshilde and Grimgerde in San Francisco Opera's *Der Ring des Nibelungen* conducted by Donald Runnicles. Other performances include La Haine in Gluck's *Armide* in a co-production between the Metropolitan Opera and The Juilliard School and the role of Medea in Händel's *Teseo* with Chicago Opera Theater. As an Adler Fellow, her San Francisco Opera performances included Inez in *Il trovatore*, Annina in *La traviata*, and Emilia in *Otello*.

She performed Third Lady in *Die Zauberflöte* with the Santa Fe Opera conducted by Lawrence Renes and in a new production at San Francisco Opera led by Rory Macdonald, Amando in Ligeti's *Le Grand Macabre* with the New York Philharmonic conducted by Alan Gilbert, and The Secretary in Menotti's *The Consul* with Chautauqua Opera.

Ms. Tatum is a winner of the 2011 Gerda Lissner Foundation Competition, a finalist of the 2011 George London Foundation Competition, 2010 Grand Prize Winner of The Licia Albanese Puccini Foundation Competition, The Opera Index Competition, The Jensen Foundation Award from Chautauqua Opera, and two-time recipient of the Richard F. Gold Career Grant. A regional finalist in the Metropolitan Opera National Council Auditions, Ms. Tatum holds degrees from The Juilliard School and The Manhattan School of Music.

Ms. Tatum's discography includes the DVD releases of The Metropolitan Opera LIVE: in HD broadcasts of *Otello* and *Rusalka*, as well as a recording of *Le Grand Macabre* with The New York Philharmonic.



Nicholas Preston, tenor, is a native of Kailua, Hawaii, and is in demand as a soloist in Southern California and beyond, having performed throughout California, and touring as a soloist in France, Italy, and Spain. He has been a member of Pacific Chorale and The John Alexander Singers since 2002, and has frequently appeared as a soloist with both ensembles. Nicholas has also performed as a soloist with the Hollywood Bowl Orchestra, Pacific Symphony, Claremont Chorale, Santa Maria Philharmonic Society, Cypress Masterworks Chorale, and The Boston Pops Esplanade Orchestra. He has worked under the batons of John Alexander, Carl St.Clair, Keith Lockhart, John Williams, Nicholas McGegan, Kent Nagano, John Mauceri, Esa-Pekka Salonen, Grant Gershon and Gustavo Dudamel. Nicholas' recent solo appearances include Mendelssohn's *Elijah*, Horatio Parker's *Hora Novissima*, Beethoven's *Choral Fantasy* and Symphony No. 9, Bach's B Minor Mass and *St. Matthew Passion*, Mozart's *Coronation Mass* and *Requiem*, Handel's *Messiah* and *Judas Maccabeus*, and Benjamin Britten's *War Requiem*. In December 2014 he appeared as a soloist with Pacific Symphony in Handel's *Messiah*, and in May 2015, he was the soloist in Herbert Howells' *Hymnus Paradisi* with Pacific Chorale. Upcoming solo performances include *Vespers of 1610* by Claudio Monteverdi with Long Beach Camerata Singers, and Mozart's *Requiem* with Long Beach Symphony, both in April 2017. Nicholas was featured in the world premiere of Philip Glass' *The Passion of Ramakrishna*, which was commissioned for the grand opening of the Renée and Henry Segerstrom Concert Hall and premiered by the Pacific Chorale and Pacific Symphony under the direction

of Carl St.Clair in 2006. He is also featured on the commercial release of *The Passion of Ramakrishna*, under the Orange Mountain label. He sings with Los Angeles Opera Chorus and was a principal artist in Los Angeles Opera's education and community program. Nicholas received his B.A. in music at Loyola Marymount University, where he studied voice with Dr. Karl Snider. Nicholas currently resides in Brea with his wife, Dr. Kathleen Preston, and their daughter, Zelda.



Praised by the *Washington Post* as having a voice of "unearthly power," The Houston Press as being a "blow away singer," and the *San Jose Mercury News* as a "natural comic actor," American bass **Nathan Stark** has performed on operatic, concert and recital stages throughout the United States, Europe and China.

Hailing from Hughson, California, Mr. Stark has performed with opera houses throughout the United States, including the Metropolitan Opera, Cincinnati Opera, Atlanta Opera, Virginia Opera and Arizona Opera, to name a few. Some of his noted operatic roles have included Mustafà in *L'italiana in Algeri*, both Don Basilio and Don Bartolo in *il Barbiere di Siviglia*, both Leporello and il Commendatore in *Don Giovanni*, both Monterone and Sparafucile in *Rigoletto*, Colline in *La Bohème*, Zuniga in *Carmen*, and Cardinal Barberini in *Galileo Galilei*. Equally comfortable on concert stage, he has given solo performances with the Boston Symphony Orchestra, the Atlanta Symphony Orchestra, Cincinnati Symphony Orchestra, Cincinnati Chamber Orchestra, Long Beach Symphony, Pasadena Pops Orchestra, Canton Symphony Orchestra, San Diego Symphony Orchestra, Holland Symphony Orchestra and the Modesto Symphony Orchestra.

In the 2015-16 season, Mr. Stark makes company debuts with Tulsa Opera as Colline in *La bohème*, Hawaii Opera Theatre as Bottom in *A Midsummer Night's Dream*, and Fort Worth Opera

in The Gravedigger in *Buried Alive* and Montessor in *Embedded*. He'll be making company returns to Cincinnati Opera as Rocco in *Fidelio*, the Atlanta Symphony Orchestra as the bass soloist in Verdi's *Requiem*, with Maestro Robert Spano conducting, OperaArts as a featured soloist in the 2016 Festival of Opera & Art, Cathedral Productions as a featured soloist in *A Night of Elegance*, and The BARD Music Festival as Emperor Altoum in Busoni's *Turandot*.

Mr. Stark has given recitals throughout the United States and Germany, concerts at the Great Wall of China, the U.S. Colombian Embassy, U.S. French Embassy, the U.S. Austrian Embassy and the Washington National Cathedral. In 2005 he was chosen to be the featured soloist for the nationally televised opening ceremonies of the Air Force One exhibit at the Ronald Reagan Library for former First Ladies, Laura Bush and Nancy Reagan, members of the United States Senate and Congress, and for, then President of the United States, George W. Bush.

Mr. Stark has been a recipient of several vocal awards including the 2010 Fort Worth Opera Marguerite McCommon Competition, the Opera Columbus Vocal Competition, the Brentwood Artist of Tomorrow Competition, the Sun Valley Opera Competition, the Westwood Vocal Competition, the Burbank Aria Competition, first place winner of Cincinnati Conservatory of Music Corbett Scholarship Opera Competition, the Palm Springs Opera Guild Vocal Competition, the Pasadena Opera Guild Competition, the Opera Buffs Competition, first place winner of the Classical Singers Association Vocal Competition in Los Angeles, and was the 2006 district winner of the Metropolitan Opera Vocal Competition, San Diego District.

He holds degrees in vocal and opera performance from California State University, Long Beach (B.M. and M.M.) and the University of Cincinnati College-Conservatory of Music (A.D.) His voice teachers have included Dr. Lewis Woodward, Dr. Cherrie Llewellyn, Ms. Shigemi Matsumoto, Ms. Marilyn Horne and Mr. Kenneth Shaw.

ABOUT PACIFIC CHORALE

Founded in 1968, Pacific Chorale is internationally recognized for exceptional artistic expression, stimulating American-focused programming, and influential education programs. Pacific Chorale presents a substantial performance season of its own at Segerstrom Center for the Arts in Orange County, California, 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 such renowned American ensembles as the Los Angeles Philharmonic, the Boston Symphony, the National Symphony, San Diego Symphony, Los Angeles Chamber Orchestra, Philharmonia Baroque Orchestra, and Musica Angelica. Other noted collaborations within the Southern California community include the Hollywood Bowl Orchestra, Long Beach Symphony, Pasadena Symphony, and Riverside Symphony. 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, Shanghai, Guangzhou, Beijing and Hong Kong, and collaborating with the London Symphony, the Munich Symphony, L'Orchestre Lamoureux and L'Orchestre de St-Louis-en-l'Île of Paris, the National Orchestra of Belgium, the China National Symphony, the Hong Kong Sinfonietta, the Estonian National Symphony, and the Orquesta Sinfonica Nacional of Argentina.

Pacific Chorale'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. In 2012, the John Alexander Singers presented the Paris premiere of David Lang's Pulitzer Prize-winning *The Little Match Girl Passion*. In 2014, the group presented the world premiere of Jake Heggie's choral opera *The Radio Hour*, which was recorded and recently released on the Delos label.

Education programs are central to Pacific Chorale's vision of enriching and educating the community. Toward this aim, Pacific Chorale has produced innovative educational initiatives that have opened the door to the art of choral music and the magic of the creative process for thousands of students and adults annually, including: a Choral Academy for elementary school students modeled on the El Sistema movement; a Choral Camp presented in association with California State University, Fullerton providing high school students with training in music theory and vocal production; a Choral Festival uniting 400 community members each summer in a free community performance; a Youth Honor Choir which performs in collaboration with the Pacific Symphony Youth Orchestra; affordable, accessible Musicianship Classes for community singers; Intro to the Arts and Passage to the Arts, partnerships with local social service organizations and high school choral directors that allow students, at-risk youth, and low-income families to attend Pacific Chorale performances free of charge; a Young Composers Competition; Concert Previews that provide deeper insight into the repertoire that Pacific Chorale performs; and the Elliot and Kathleen Alexander Memorial Scholarship, awarded annually to an outstanding choral conducting student at California State University, Fullerton.

Pacific Chorale has received numerous awards from Chorus America, the

service organization for North American choral groups, including 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."

The Chorale's outstanding performances can be heard on nine 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; a holiday recording, *Christmas Time Is Here*, released on the Gothic Records label; a live concert recording of Sergei Rachmaninov's *Vespers*; and the world premiere recording of Frank Ticheli's *The Shore* for chorus and orchestra. Pacific Chorale has also performed on six recordings released by Pacific Symphony, including 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.

PACIFIC CHORALE

John Alexander, Artistic Director • Robert Istad, Associate Conductor • David Clemensen, Accompanist

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Kelly Benjamson
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Carl W. Porter, *Singers
Memorial Chair*
Brenton Ranney Almond
Michael Andrews
Sean Baba
Sheridan J. Ball
Michael Ben-Yehuda
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ABOUT PACIFIC SYMPHONY

Pacific Symphony, currently in its 38th season, celebrates a decade of creative music-making as the resident orchestra of the Renée and Henry Segerstrom Concert Hall. Led by Music Director Carl St.Clair for the past 27 years, the Symphony is the largest orchestra formed in the U.S. in the last 50 years and is recognized as an outstanding ensemble making strides on both the national and international scene, as well as in its own community of Orange County. Presenting more than 100 concerts and events a year and a rich array of education and community engagement programs, the Symphony reaches more than 300,000 residents—from school children to senior citizens.

The Symphony offers repertoire ranging from the great orchestral masterworks to music from today's most prominent composers, highlighted by the annual American Composers Festival. Five seasons ago, the Symphony launched the highly successful opera initiative, "Symphonic Voices," which continues in February 2017 with Verdi's *Aida*. It also offers a popular Pops season, enhanced by state-of-the-art video and sound, led by Principal Pops Conductor Richard Kaufman, who celebrated 25 years with the orchestra in 2015-16. Each Symphony season also includes Café Ludwig, a chamber music series; an educational Family Musical Mornings series; and Sunday Casual Connections, an orchestral matinee series offering rich explorations of selected works led by St.Clair.

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 Pacific Chamber Orchestra, under the baton of then-CSUF orchestra conductor Keith Clark. Two seasons later, the Symphony expanded its size and changed its name to Pacific Symphony Orchestra. Then in 1981-82, the orchestra moved to Knott's Berry Farm for one year. The subsequent four seasons, led by Clark, took place 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, and from 1987-2016, the orchestra has additionally presented a Summer Festival at Irvine Meadows Amphitheatre. Ten years ago, the Symphony moved into the Renée and Henry Segerstrom Concert Hall, with striking architecture by Cesar Pelli and acoustics by Russell Johnson—and in 2008, inaugurated the hall's critically acclaimed 4,322-pipe William J. Gillespie Concert Organ. The orchestra embarked on its first European tour in 2006, performing in nine cities in three countries.

The 2016-17 season continues St.Clair's commitment to new music with commissions by pianist/composer Conrad Tao and composer-in-residence Narong Prangcharoen. Recordings commissioned and performed by the Symphony include the release of William Bolcom's *Songs of Lorca* and *Prometheus* in 2015-16, Richard Danielpour's *Toward a Season of Peace* and Philip Glass' *The Passion of Ramakrishna* in 2013-14; and Michael Daugherty's *Mount Rushmore* and *The Gospel According to Sister Aimee* in 2012-13. In 2014-15, Elliot Goldenthal released a recording of his Symphony in G-sharp Minor, written for and performed by the Symphony. The Symphony has also commissioned and recorded *An American Requiem* by Danielpour and *Fire Water Paper: A Vietnam Oratorio* by Goldenthal featuring Yo-Yo Ma. Other recordings have included collaborations with such composers as Lukas Foss and Toru Takemitsu. Other leading composers commissioned by the Symphony include Paul Chihara, Daniel Catán, James Newton Howard, William Kraft, Ana Lara, Tobias Picker, Christopher Theofanidis, Frank Ticheli and Chen Yi.

In both 2005 and 2010, the Symphony received the prestigious ASCAP Award for Adventurous Programming. Also 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 Symphony's award-winning education programs benefit from the vision of St.Clair and are designed to integrate

the orchestra and its music into the community in ways that stimulate all ages. The Symphony'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 Symphony's award-winning education and community engagement programs benefit from the vision of St.Clair and are designed to integrate the orchestra and its music into the community in ways that stimulate all ages. The list of instrumental training initiatives includes Pacific Symphony Youth Orchestra, Pacific Symphony Youth Wind Ensemble and Pacific Symphony Santiago Strings. The Symphony also spreads the joy of music through its many programs including *arts-X-press*, Class Act, Heartstrings, OC Can You Play With Us?, Santa Ana Strings, Strings for Generations and Symphony in the Cities.

PACIFIC SYMPHONY

Carl St.Clair, Music Director • Richard Kaufman, Principal Pops Conductor
Roger Kallia, Assistant Conductor • 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
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Bridget Dolkas*
*Elizabeth and John Stahr
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Yu-Tong Sharp
Ako Kojian
Ovsep Ketendjian
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Emmi Chair*
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Brent Anderson

* Principal

** Assistant Principal

† On Leave

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

Pacific Chorale

John Alexander, Artistic Director



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June 8-10, 2017 • 8 p.m.

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Pacific Chorale gratefully acknowledges the following donors for their generous contributions during the past twelve months. These contributions enable Pacific Chorale to continue serving the community with performances of the highest artistic quality, and providing exceptional educational programs designed to continue the tradition of choral artistry in Orange County.

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We gratefully acknowledge the following donors, whose total gifts are in excess of \$1 million, for their exceptional generosity and commitment to the success of the nationally recognized Pacific Chorale.

William J. Gillespie
Phillip N. and Mary A. Lyons

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Pacific Chorale is pleased to honor the following individuals who have given or pledged \$100,000 or more in the last ten years. We are truly humbled by their generous, ongoing commitment to and belief in Pacific Chorale's mission.

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The Conductor's Society recognizes the following donors who, through gifts of \$10,000 or more over the last year, enable Pacific Chorale to continue creating artistic excellence, thereby enriching the quality of life of our community.

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in memory of Cole Carsan St.Clair

Pacific Chorale Encore Society

We all share the desire to leave a mark on our society, our community and our culture. Creating such a legacy is exactly what these special friends of Pacific Chorale have done in becoming members of the Encore Society. The Encore Society recognizes and honors those who have included Pacific Chorale as part of their estate planning. By remembering Pacific Chorale in a will, an insurance policy or retirement plan, by establishing a charitable remainder trust, or through any other planned-giving vehicle, you have the opportunity to leave a definite legacy.

Please consider extending your generosity beyond your lifetime and joining with those listed below who wish to ensure the preservation of quality choral music and education.

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Personnel

John Alexander, *Artistic Director & Conductor* • Robert Istad, *Associate Conductor & Artistic Director Designate*
Elizabeth Pearson, *President & CEO*

Administration

Brian Sullivan, *Director of Artistic Operations*
Dr. Molly Buzick Pontin, *Vice President,
Education & Community Programs*
Cristy Seyler, *Director of Finance &
Administration*
Ryan McSweeney, *Director of Marketing &
Box Office*
Liana Schwind, *Marketing & Development
Assistant, Concierge*
Alfredo Munoz, *Operations & Library Assistant*
Saunders Choi, *Teaching Artist*

Artistic Staff

Dr. David Clemensen, *Accompanist*
Aram Barsamian, *Personnel Manager, Assistant
to the Artistic Director, and
Bass Section Leader*
Kellee King, *Soprano Section Leader*
Jane Shim, *Alto Section Leader*
Jason Francisco, *Tenor Section Leader*

Volunteer Administration

Tom Henley, *Volunteer Librarian*
Barbara Kingsbury, *Historian*
Ryan Ratcliff, *Artists' Council President*
Bonnie Pridonoff, *Grant Research Volunteer*
Lorie Reed, *Library Assistant*

Mission Statement

Pacific Chorale enriches and educates the community by demonstrating outstanding leadership in the performance, creation and preservation of choral music.