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Artistic Director Robert Istad

A 50th ANNIVERSARY CELEBRATION

Sunday, October 29, 2017 at 5:30 p.m.

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

Pacific Chorale

Robert Istad, Artistic Director & Conductor

Pacific Symphony

Carl St.Clair, Music Director

California State University, Fullerton's University Singers

Robert Istad, Director

Southern California Children's Concert Chorus

Lori Loftus, Founding Artistic Director

Carol Aspling, Assistant Conductor

Members of the California State University, Fullerton

Department of Dance

Lisa D. Long, Professor & Choreographer

Derek Chester, *tenor*

James Taulli, *stage director*

Robert Istad, *conducting*

Program

Tarik O'Regan (b. 1978)

A Celestial Map of the Sky (2015) U.S. Premiere

James F. Hopkins (b. 1939)

Songs of Eternity (1992)

- I. My Song
- II. When Death Comes
- III. Peace, My Heart

Pacific Chorale • Pacific Symphony

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— INTERMISSION —

Program, *continued*

Leonard Bernstein (1918–1990)

Mass (1971),

concert selections edited by Doreen Rao (2007)

I. Devotions Before Mass

1. Antiphon: Kyrie

Kala Maxym, *soprano*

2. Hymn and Psalm: A Simple Song

3. Responsory: Alleluia

II. Second Introit

4. Chorale: “Almighty Father”

III. Confession

5. Trope: I Don’t Know

Soloists: Matthew Kellaway and Denean Dyson

6. Meditation

VI. Gloria

7. Gloria Tibi

8. Gloria in Excelsis

9. Trope: Half the People

VII. Credo

10. Credo: I Believe in God

VIII. The Lord’s Prayer

11. Our Father

12. Trope: I Go On

IX. Sanctus

13. Sanctus

*Sextet: Nicholas Preston, Nate WidELITZ, Alan García,
Michael Morales, Daniel Álvarez and Thomas Ringland*

X. Agnus Dei

14. Agnus Dei

XII. Pax Communion

15. Secret Songs

Chelsea Chaves, soprano

16. Almighty Father

Mr. Chester, *Celebrant*

California State University, Fullerton’s University Singers

Southern California Children’s Concert Chorus

California State University, Fullerton Department of Dance

Pacific Chorale • Pacific Symphony

James Taulli, *stage director*

Choreography for “Sanctus” by Lisa D. Long



Pacific Chorale would like to acknowledge California State University, Fullerton’s College of the Arts Department of Theater and Dance and School of Music for their generous in-kind support of this evening’s performance.

Songs of Eternity is dedicated to the memory of David Lee Shanbrom (1958–1986), and was commissioned by the Philharmonic Society of Orange County for the 25th anniversary season of Pacific Chorale.

O'REGAN: A Celestial Map of the Sky

I am like a slip of comet,
Scarce worth discovery, in some corner seen
Bridging the slender difference of two stars,
Come out of space, or suddenly engendr'd
By heady elements, for nobody knows.

—Gerard Manley Hopkins,
from *After Observing Tempel's Comet*

I see the cities of the earth, and make myself at random
a part of them;
I see the cities of the earth, and make myself at random
a part of them.

—Walt Whitman, from "Salut au Monde" in *Leaves of Grass*

I saw Eternity the other night,
Like a great ring of pure and endless light,
All calm, as it was bright;
And round beneath it, Time in hours [and] days [and]
years,
Driven by spheres
Like a vast shadow mov'd; in which the world
And all her train were hurl'd.

—Hopkins

I see the cities of the earth, and make myself at random
a part of them;
I see the cities of the earth, and make myself at random
a part of them.

Within me latitude widens, longitude lengthens;
Asia, Africa, Europe, [...] America;

I see the cities of the earth;

I am a real Parisian;
I am a habitan of Vienna, St Petersburg, Berlin,
Constantinople;
I am of Adelaide, Sidney [sic], Melbourne;
I am of London, Manchester, Bristol, Edinburgh,
Limerick;

I see the cities of the earth

I am of Madrid, Cadiz, Barcelona, [of] Oporto, Lyons,
Brussels, [of] Frankfurt, Stuttgart,
[of] Berne, Turin, Florence.

I descend upon all those cities, and rise from them
again, and make myself at random a part of them;
I see the cities of the earth, and make myself at random
a part of them.

—Whitman

It was the black
star
in the white sky.
It was the shadow of the sun
but at night
it became all space.
The night belonged
to the black star
but the silver stars

stood out smiling.
They did not know
how many had lost their way
in the laughter
of the black star.

—Mahmood Jamal, from *Work-in-progress*

The night has a thousand eyes, and the day but one;
—Francis William Bourdillon,
from *The Night Has a Thousand Eyes*

I am like a slip of comet,
Scarce worth discovery, in some corner seen,

—Hopkins

Yet the light of the bright world dies
With the dying sun

—Bourdillon

Bridging the slender difference of two stars,
Come out of space, or suddenly engendr'd
By heady elements, for nobody knows.

—Hopkins

They crawled out slowly
from their caves,
silver spiders.
The night held them
static in its net
of black jelly
When the earth turned
the sun
melted the night's blackness.
The stars fell over
the edge
and were freed
from our enslavement.

—Jamal

I see the cities of the earth, and make myself at random
a part of them;
I see the cities of the earth, and make myself at random
a part of them.

—Whitman

Texts, *continued*

The fog leans one last moment on the sill.
Under the mistletoe of dreams, a star—
As though to join us at some distant hill—
Turns in the waking west and goes to sleep.

—Hart Crane, from *The Harbor Dawn*

The night has a thousand eyes,
And the day but one;
Yet the light of the bright world dies
With the dying sun.

—Bourdillon

I see the cities of the earth, and make myself at random
a part of them;
I see the cities of the earth, and make myself at random
a part of them.

Within me latitude widens, longitude lengthens;
Asia, Africa, Europe, [...] America;

I see the cities of the earth;

I see Algiers, Tripoli, I see Derne, Mogadore, Timbuctoo,
Monrovia;

I see Teheran [sic], I see Muscat and Medina, and the
intervening sands,

I see the caravans toiling onward;

[I] see Egypt and the Egyptians, I see the pyramids and
obelisks;

I look on chisel'd histories, [on] songs, [on] philosophies
cut in slabs of sandstone,
or on granite blocks;

I descend upon all those cities, and rise from them
again,
and make myself at random a part of them;

I see the cities of the earth, and make myself at random
a part of them; I descend upon all those cities, and
rise from them again.

—Whitman

HOPKINS: Songs of Eternity
Text by Rabindranath Tagore (1861–1941)

I. My song

This song of mine will wind its music around you,
my child, like the fond arms of love.

This song of mine will touch your forehead
like a kiss of blessing.

When you are alone it will sit by your side and
whisper in your ear, when you are in the crowd
it will fence you about with aloofness.

My song will be like a pair of wings to your dreams,
it will transport your heart to the verge of the unknown.

It will be like the faithful star overhead
when dark night is over your road.

My song will sit in the pupils of your eyes,
and will carry your sight into the heart of things.

And when my voice is silenced in death,
my song will speak in your living heart.

II. When death comes

When death comes and whispers to me,

“Thy days are ended,”

let me say to him, “I have lived in love
and not in mere time.”

He will ask, “Will thy songs remain?”

I shall say, “I know not, but this I know
that often when I sang I found my eternity.”

III. Peace, my heart

Peace, my heart,

let the time for the parting be sweet.

Let it not be a death

but completeness.

Let love melt into a memory

and pain into songs.

Let the flight through the sky end

in the folding of the wings over the nest.

Let the last touch of your hands be gentle

like the flower of the night.

Stand still, O Beautiful End,

for a moment,

and say your last words in silence.

I bow to you

and hold up my lamp

to light you on your way.

About the Program

By John Koegel

TARIK O'REGAN: A Celestial Map of the Sky

The Pacific Chorale and Pacific Symphony give the U.S. premiere of British composer Tarik O'Regan's *A Celestial Map of the Sky* for chorus and orchestra. O'Regan (b. 1978) is "one of the leading composers of his generation" (*Gramophone*), who writes "music of startling beauty" (*The Observer*). He grew up in South London, Algeria, and Morocco. As an undergraduate he studied music at the University of Oxford, and he completed postgraduate studies in music at the University of Cambridge, where he also served as composer-in-residence at Corpus Christi College. He has composed very extensively for chorus, as well as for orchestra and chamber ensembles. O'Regan's list of stage works includes the ballet score to *Mata Mari* (2016) and his chamber opera *Heart of Darkness* (2011), based on the novel by Joseph Conrad. He is currently completing an opera on the life of Lorenzo da Ponte, Mozart's librettist, commissioned by Houston Grand Opera for a premiere in 2019. O'Regan's compositions have been performed by many leading ensembles and recorded on more than 30 albums, and he has received two Grammy® nominations. He lives in New York City, and teaches composition at Rutgers University. O'Regan serves as composer-in-residence of the Pacific Chorale.

Manchester Grammar School commissioned O'Regan's *A Celestial Map of the Sky* to celebrate its Quincentenary in 2015, and a recording was released on NMC Recordings by the Hallé Orchestra, Hallé Youth Choir, and Manchester Grammar School Choir, conducted by Sir Mark Elder. The title and inspiration for the work comes from German artist Albrecht Dürer's (1471-1528) woodcuts *Imagines coeli Septentrionales* and *Imagines coeli Meridionales* (*The Celestial Globe, Northern and Southern Hemispheres*) of 1515, printed in the year Manchester Grammar School opened. Dürer depicts four ancient astronomers on one of these star maps, the first printed in Europe.

A Celestial Map of the Sky sets texts by Gerard Manley Hopkins, Walt Whitman, Hart Crane, Mahmood Jamal, and Francis William Bourdillon related to the cosmos and celestial globe as depicted by Dürer. The terrestrial globe is represented by repeated choral statements of Whitman's line "I see the cities of the earth and make myself at random a part of them" from his poem "Salut au Monde" (*Leaves of Grass*, 1900 edition). The work begins slowly with a luminous four-note rising figure in the flute, harp, and violins followed by the first choral utterance "I am like a slip of comet" (Hopkins). The quick, rhythmically propulsive setting of "I see the cities of the earth" is interrupted by a reflective, somber string interlude leading to "It was the black star" (Jamal). Repeated vigorous statements of Whitman's "I see the cities of the earth" interspersed with Bourdillon's "The night has a thousand eyes" eventually lead back to the original four-note motive and a brief restatement of "I see the cities of the earth," ending on a triumphant C major chord.

JAMES F. HOPKINS: Songs of Eternity

California Composer and organist James F. Hopkins (b. Pasadena, CA, 1939) is professor emeritus in the Thornton School of Music, University of Southern California. He served as composer-in-residence of the Pacific Chorale from 1996 to 1998, and the ensemble has premiered four of his compositions: *Songs of Eternity* (1993), *From the Realm of the Sea* (1997), *Come to Me in the Silence of the Night* (1997), and *The Rossetti Songs* (1998). Hopkins has composed extensively for chorus and for organ and orchestra (with seven symphonies to date). The Los Angeles Philharmonic and organ soloist Cherry Rhodes premiered his *Concierto de Los Angeles* for organ and orchestra. It is fitting that the Pacific Chorale is performing Hopkins' *Songs of Eternity* again in its 50th Anniversary Celebration concert since the work was written in honor of the Chorale's 25th season. The Philharmonic Society of Orange County and the Pacific Chorale were co-commissioners of the work, and it was the Chorale's first commission.

Hopkins's *Songs of Eternity* for chorus and orchestra sets poems by Bengali poet and polymath Rabindranath Tagore (1861-1941), Nobel Prize in Literature (1913), and author of the well-known collection of mystical poems *Gitanjali*. Edward and Helen Shanbrom, parents of David Lee Shanbrom (1958-1986), patrons of the Philharmonic Society of Orange County and Pacific Chorale and of this commission, selected the three poems of consolation, remembrance, and hope in honor of their son, who was killed tragically at age 27.

In the three movements of *Songs of Eternity*, Hopkins treats the chorus as the equal partner to the orchestra. Although each has its own specific role, the orchestra never overpowers the chorus, since the clear musical enunciation of Tagore's poems is essential to its consolatory and hopeful message. Hopkins's masterful orchestration suggests the meaning of Tagore's poems throughout the work. In "My Song," his sinuous, arabesque-like woodwind and upper string lines float above the words "This song will wind its music around you" and they also wind themselves around the slower-moving choral sections in denser block-chord, homophonic style. In the second movement, "When Death Comes," the extended orchestral interlude features the brass section in a prophetic announcement before the last, large choral statement of the line "When I sang I found my eternity." The slower, lyrical third movement, "Peace, My Heart," emphasizes the acceptance of death as part of life and the importance of hope and eternal memory: "Let love melt into a memory and pain into songs... ."

BERNSTEIN: Mass

Composer, conductor, writer, and music educator Leonard Bernstein (1918-1990) was one of the most important musical figures of the 20th century.

About the Program, *continued*

By presenting his *Mass* (1971), the Pacific Chorale and Pacific Symphony are honoring the centennial of his birth in advance, and are performing a work that sums up Bernstein's eclectic compositional approach. Like composer-conductor Gustav Mahler—his predecessor as music director of the New York Philharmonic, and whose symphonies he helped place in the standard repertory—Bernstein fit composition into his other interlocking musical worlds. Although his output is not large, he contributed seminal works in various genres that live on in public performance and esteem. His musicals *On the Town* (1944) and *West Side Story* (1957) are beloved masterpieces of the Broadway canon. His comic operetta *Candide* (1956), a compendium of wonderfully satirical and lyrical musical theater numbers, is frequently performed by opera houses. His *Chichester Psalms* (1965) for chorus and orchestra is a standard in the repertory, and his three symphonies are attracting renewed interest. His *Mass* fits in this eclectic and varied output. It is undergoing a critical reappraisal, and is increasingly being performed today, in its original, large-scale theatrically staged version, in semi-staged adaptations, and in the shorter, concise concert arrangement that is being presented tonight in a staged version.

Bernstein composed *Mass: A Theater Piece for Singers, Players, and Dancers* at the instigation of Jacqueline Kennedy Onassis to honor John F. Kennedy, the first Catholic President. *Mass* opened the John F. Kennedy Center for the Performing Arts in Washington, D.C. on September 8, 1971, and met with both enthusiastic critical acclaim and biting censure, by music critics and Catholic clergy. *Mass* represents the composer's fervently held desire for peace in the time of war and conflict.

The central portions of Bernstein's *Mass* were taken from the Catholic liturgy. Bernstein and his co-librettist, Broadway composer and lyricist Stephen Schwartz (*Godspell*, *Pippin*, *Wicked*), wrote the English-language lyrics that frame the Latin *Mass* sections. These added songs and choruses express the difficulty of maintaining faith at a time of social dissent. *Mass* also appeared at a time when Catholic worship in the United States was undergoing a period of radical change after Vatican II. Bernstein wanted *Mass* to be ecumenical in its statement of religious belief, and for its music to be accessible without being ordinary. In an affirmation of that desire, the Catholic Commonweal called the work "the ultimate People's *Mass*." "It is rather a show about the *Mass*, about the meaning or lack of meaning of the *Mass*." Conservative Catholic critics, however, viewed the work as an attack on the traditional service of the *Mass* and its music. Reflecting Bernstein's Jewish heritage, the Celebrant, the central character (who can be seen as a stand-in for Bernstein himself), poses deeply personal questions of faith to God, reflecting the similar questioning of the Creator by Abraham, Isaac, and Moses. With *Mass*, Bernstein reached beyond the

boundaries of his own faith in his self-examination and questioning of God in order to find hope and peace.

The original stage version of *Mass*, lasting almost two hours, calls for a cast of over 200, including the Celebrant, large orchestra, dancers, boys' and adult choirs, rock band, brass band, pit orchestra, and a large group of street musicians. Music critics such as Robert Craft in his essay "Non Credo" ("I Don't Believe") and Harold Schonberg of *The New York Times* attacked Bernstein for the stylistic variety that is the hallmark of *Mass*—its amalgamation of classical music, popular music, and musical theater—calling it a "hodgepodge" or "wild mélange" of musical styles. Highly different stylistic influences are indeed heard in *Mass*: the music of Beethoven, Mahler, Stravinsky, Orff, and Copland; spirituals, jazz, blues, and rock; 12-tone and atonal music; Protestant hymns; and the Broadway musical. However, this musical catholicity is a strength rather than weakness. The conflict and resolution between atonality and tonality in *Mass* serves as a metaphor for the Celebrant's struggles and the conflicts and contrasts between the various musical idioms represented. Bernstein's musical eclecticism in *Mass* also echoed the interest among 1960s composers and other artists in the juxtaposition of diverse materials and quotation of pre-existent artistic elements in their own works.

The Pacific Chorale performs Doreen Rao's shorter, concise authorized edition of *Mass*. Instead of the large vocal and instrumental forces of the original version, Rao's edition is arranged for chamber orchestra, soprano and tenor soloists, and treble and mixed choruses. Most of the English-texted framing lyrics written by Bernstein and Schwartz are omitted. However, the main structure and order of the Catholic *Mass*, as set in Bernstein's original conception, is maintained—the Kyrie, Gloria, Credo, Sanctus, and Agnus Dei, along with the Devotions before *Mass*. One of the three original orchestral "Meditations" is retained (and shortened). As in Bernstein's large-scale original, Rao's concise version ends with "Pax Communion" and its many repetitions of the word *Lauda* (Praise), the final Benediction ("Bless us and all those that have gathered here"), and a final plea for peace, which is the ultimate message of the work.

According to Humphrey Burton, the composer's principal biographer: "Now that the incense has cleared, *Mass* can be seen to be at the very center of Bernstein's creative work and the closest he ever came to achieving a synthesis between Broadway and the concert hall." Burton believes that "the originality and durability of *Mass* have become clearer with the years." Bernstein's *Mass* is as appropriate for our day as it was at the time of its premiere in 1971.

John Koegel
California State University, Fullerton

Remembering a True Friend

Rita Major



Music was Rita's life. She was also an employee of the Orange County Philharmonic Society since 1994. As their director of education, her tireless work and advocacy brought music into the lives of literally hundreds and hundreds of thousands, if not millions, of young people in our community over the course of her career. As John Mangum, CEO of the OCPS, said, "She collaborated closely with the members of our organization's committees to ensure that our nationally recognized youth music programs were free and accessible to all. Her dedication to the cause of music was something that should inspire us all, and the legacy of her work will persist long beyond her passing, in the scores of young people who have experienced our programs." The Philharmonic Society is also dedicating a performance to her memory this season.

In Rita's honor, Pacific Chorale is establishing a Second Soprano Singer Memorial Chair in her name. This recognition will appear in our programs into perpetuity when the full Chorale sings, where singers and donors are listed in the program.

The following donors have made contributions to underwrite the Rita Major Memorial Chair:

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Judith Bertolino	Randi Woodward Larsen
Phyllis Clark	Lenora Meister
Sharron Cole	Ann Morris
Donna Hoover	Betsy Moulton
Susan Jacobs	Pat Newton
Andrea Klyver	Vina Williams
Jan Landstrom	

The singers, staff, and Board of Pacific Chorale wish to dedicate this performance to the memory of Rita Major. A soprano, Rita was the last remaining founding member still active as a singer, having performed with the Chorale ever since the our inception in 1968, when we were called the "Irvine Community Chorus." She sang at every full choir concert we performed and joined us on all our tours except last year's trip to Budapest and Vienna. She was looking forward to celebrating our 50th season with us.

John Alexander said, "Rita gave a large portion of her life to Pacific Chorale. When I think back to the years that she was the Chorale's first full-time, paid administrative leader, she was the heart of the organization—and remained so throughout the 49 years she was with us. When she was on the payroll for 10 years as business manager, (1978-1988) she was paid a minimal salary while she stood at my side—and gave and gave and gave because she wanted to help move the Chorale forward."

As the founding volunteer administrator, Jan Landstrom said, "Rita has been a backbone of the Chorale. Whenever anyone has had questions about the Chorale's history, music references, or the singers—past and present—she always had the answers. We have all lost a great musician ... a wonderful friend."

About the Artistic Director

Phillip N. and Mary A. Lyons Artistic Director Chair



Robert Istad is beginning his inaugural season as Artistic Director of Pacific Chorale. Mr. Istad's 2016-2017 season included debuts with the Long Beach Symphony Orchestra, and return engagements with Pacific Chorale, Pacific Symphony, Musica Angelica Baroque Orchestra, Sony Classical, Berkshire Choral International, Santa Rosa Symphony Orchestra, and Long Beach Camerata Singers. He is also dean of Chorus America's Academy for Conductors.

Istad has prepared choruses for a number of America's finest conductors and orchestras, including: Gustavo Dudamel and the Los Angeles Philharmonic, Carl St.Clair and Pacific Symphony, as well as conductors Esa-Pekka Salonen, Keith Lockhart, Nicholas McGegan, Vasily Sinaisky, Sir Andrew Davis, Bramwell Tovey, John Williams, Eugene Kohn, Eric Whitacre, Giancarlo Guerrero, Marin Alsop, George Fenton, and Robert Moody.

Istad is former artistic director of Long Beach Camerata Singers and Long Beach Bach Festival. Under his leadership, Long Beach Camerata Singers became recognized as one of the leading arts organizations of the Long Beach Performing Arts Center, created a

performing partnership with Long Beach Symphony Orchestra and Musica Angelica Baroque Orchestra, as well as performed with Pacific Symphony and Long Beach Opera.

Istad is also professor of music and director of choral studies at California State University, Fullerton. He was recognized as CSUF's 2016 Outstanding Professor of the Year. At CSU Fullerton, Istad conducts the University Singers and Women's Choir in addition to teaching courses in conducting, performance practice and literature. Recently, he and the University Singers performed with the Los Angeles Philharmonic, Pacific Symphony Orchestra, Andrea Bocelli, Kathleen Battle, recorded albums with Yarlung Records and with composer John Williams and Sony Classical. This year, he and his students will perform with the Los Angeles Philharmonic, Pacific Symphony, a featured engagement at Segerstrom Center for the Arts, and have been selected to perform at the 2018 ACDA Western Division Conference. Their album with Yarlung Records, *Nostos: the Homecoming of Music*, will be released in November 2017.

He and his singers performed a concert of Tarik O'Regan's music for Distinguished Concerts International New York at Carnegie Hall in November 2015. They performed at the 2013 ACDA National Conference in Dallas, Texas and the 2012 ACDA Western Division Conference in Reno, Nevada. They also performed for the 2013 National Collegiate Choral Organization National Conference in Charleston, SC. Istad and the CSUF University Singers have performed all over the world, including a 2015 residency and performances in Paris, France, engagements at the 2012 Ottobeuren Festival of Music in Germany, the 2012 Eingen Festival of music in Germany, a 2010 performance for UNESCO in Pisa, Italy, and in 2008 at the Liszt Academy of Music in Budapest, Hungary.

Istad received his bachelor of arts degree in music from Augustana College in Rock Island, Illinois, his master of music degree in choral conducting from California State University, Fullerton and his doctor of musical arts degree in choral music at the University of Southern California. He studied conducting with Dr. William Dehning, John Alexander and Dr. Jon Hurty.

Istad is president of the California Choral Director's Association, and is in demand as an adjudicator, guest conductor, speaker and clinician throughout the nation.

About the Composer-in-Residence



Tarik O'Regan (born London, 1978) has written music for a wide variety of ensembles and organizations; these include the BBC Symphony Orchestra, Royal Philharmonic Orchestra, Australian Chamber Orchestra, BBC National Orchestra of Wales, Estonian Philharmonic Chamber Choir, Sydney Dance Company, Chamber Choir Ireland, BBC Proms at the Royal Albert Hall, and the Royal Opera House, London.

Currently he is working on a full-scale opera about the life of Lorenzo Da Ponte, commissioned by Houston Grand Opera for 2019. Thomas Hampson will play the role of Lorenzo Da Ponte and Luca Pisaroni will be Young Lorenzo Da Ponte; the libretto is by John Caird. Highlights of the 2017/18 season include the Amsterdam revival of *Mata Hari*, an evening-length ballet commissioned by the Dutch National Ballet, and performances by the Orchestra of the Opéra de Rouen, Lausanne Chamber Orchestra, and the Alexander String Quartet. This season also marks the first of a three-year appointment as Composer-in-Residence with the Pacific Chorale.

O'Regan's music is described as "exquisite and delicate" (*The Washington Post*); "beautifully-imagined,

holding the audience rapt" (*The Financial Times*); "sublime: a piece that you didn't want to end" (*The Times*, London); and generating "previously unheard sound worlds with astonishing effect" (*The Philadelphia Inquirer*).

Recorded on more than 30 albums and published exclusively by Novello & Co. Ltd, part of the Music Sales Group, O'Regan's work has been recognized with two GRAMMY® nominations (including Best Classical Album), and both *New York Times* and *Philadelphia Inquirer* Best Classical Releases of the Year for *Threshold of Night*; the NEA Artistic Excellence Award, and a South Bank Sky Arts Award nomination for *Heart of Darkness*; a Gramophone Award nomination for *Scattered Rhymes*; two British Composer Awards; and by *Time Out London* (Top Five Concerts of the Year), WQXR/Q2 (CD of the Week) and WNYC (Pick of the Week).

"One of the leading British composers of his generation" (*Gramophone*) who is writing "music of startling beauty" (*The Observer*), Tarik O'Regan grew up predominantly in Croydon, South London, spending some of his childhood in Morocco, where his mother was born, and in Algeria. Following the completion of his undergraduate studies at Pembroke College, Oxford, and private study with Jeremy Dale Roberts, he began serving as the classical recordings reviewer for *The Observer* newspaper, a position he held for four years. During part of this time he also worked for investment bank JPMorgan Chase. O'Regan then continued his postgraduate studies in composition under the direction of both Robin Holloway at Cambridge University, where he was appointed Composer in Residence at Corpus Christi College, and Robert Saxton.

O'Regan has been appointed to the Fulbright Chester Schirmer Fellowship at Columbia University; a Radcliffe Institute Fellowship at Harvard; and positions at Trinity and Corpus Christi Colleges in Cambridge, the Institute for Advanced Study in Princeton, and Yale. Currently he serves on the composition faculty of Rutgers University, and is Senior Advisor to the Center for Ballet and the Arts at New York University. A frequent television and radio broadcaster, O'Regan has written and presented two documentaries for BBC Radio 4: *Composing LA* (2012) and *Composing New York* (2010). He was elected to an Honorary Fellowship of Pembroke College, Oxford in 2017.

About the Artists



DEREK CHESTER

Praised by *The New York Times* for his “beautifully shaped and carefully nuanced singing,” Derek Chester has quickly established himself as a preeminent interpreter of early music, oratorio repertoire and a teacher of the vocal arts. Recent concert appearances include Handel’s *Jephtha* with Ars Lyrica Houston, Handel’s

Messiah and Bach’s *St. Matthew Passion* with the Colorado Symphony, Dvorák’s *Stabat Mater* with the Handel Society of Dartmouth, Haydn’s *Creation* with the Fort Worth Symphony Orchestra, a reconstruction of Bach’s *St. Markus Passion* with Barokksolistene of Norway; Monteverdi’s *Vespers of 1610* with Boston Baroque and the Bach Collegium San Diego; Beethoven’s *Missa Solemnis* at the Berkshire Choral Festival, Britten’s *War Requiem* with the Korean Broadcasting System Symphony Orchestra, Mendelssohn’s Symphony No.2 the “Lobgesang” with the Buffalo Philharmonic, and all of the major works of Bach with American Bach Soloists. Though his career is concentrated primarily in concert work, Chester is also passionate about opera and opera history, with theater credits including Ferrando in *Così fan tutte*, Belmonte in *Die Entführung aus dem Serail*, Nemorino in *L’Elisir d’Amore*, Peter Quint in *Turn of the Screw*, Oronte in *Alcina*, and Acis in *Acis and Galatea*.

Chester received his bachelor’s degree in vocal performance from the University of Georgia and his master’s degree in vocal performance of oratorio, early music, song, and chamber music on full scholarship from the Yale School of Music and Institute of Sacred Music. As a Fulbright Scholar, he spent a year in Germany working as a freelance musician and furthering his training. While maintaining an active performing career, Chester received his DMA in voice performance and opera studies with full scholarship and a graduate teaching fellowship from the University of North Texas, with a dissertation on the juvenile song compositions of Samuel Barber.

As a well-regarded pedagogue Chester was invited to participate in the 2016 NATS Intern Program and has given master classes at the San Francisco Conservatory, Colorado Mesa University, Western Michigan University, the American Bach Soloists Academy, the University of Georgia, and at the 2015 Colorado Wyoming Regional NATS auditions. He currently serves as assistant professor of voice at the University of Northern Colorado and is a featured soloist at the Staunton Music Festival and the Colorado Bach Festival. He continues his worldwide career as a sought-after interpreter of concert and recital repertoire.



KALA MAXYM

German-born soprano Kala Maxym’s professional background includes working as a senior program analyst with the criminal division of the U.S. Department of Justice, as a gemologist, in the localization technology space, and as professional opera singer throughout the U.S., Europe, and South America, including for three Presidents.

Kala is the founder of Five Senses Tastings, a boutique special events company that elevates guests’ sensory experiences through the purposeful and meaningful engagement of their five senses. Partnering with world-class musicians, chefs, sommeliers, chocolatiers, and other flavor artists, she composes full-sensory events that weave together a diverse and global narrative guided by music and enhanced by flavor.

Kala holds a BA in political science from Barnard College of Columbia University and a MM in opera performance from The Boston Conservatory. She is a certified Spanish-to-English translator, a California wine appellation specialist, and is WSET Level II certified. Kala is a former bone marrow donor.

CHELSEA CHAVES



Since graduating with her masters from the USC Thornton School of Music, Chelsea Chaves has sung with the Pacific Chorale, soloed with Pacific Symphony, and performed at various private events around Los Angeles and Orange County. Chelsea is currently performing in Pacific Symphony’s Class Act program and Long Beach Opera outreach.

Roles performed include

Pamina (*Die Zauberflöte*) with the Astoria Music Festival, Hanna Glawari (*Die Lustige Witwe*) with Chapman University and Lay Sister (*Suor Angelica*) with Opera Santa Barbara. She has also covered the roles of Violetta (*La Traviata*) and Gretel (*Hansel and Gretel*) for Pacific Symphony. Previous Young Artist Programs include OperaWorks, SongFest, the Astoria Music Festival, and Musiktheater Bavaria. She was a finalist for the Loren L. Zachary Competition in 2015 and was asked to sing the National Anthem at two Lakers games. Chelsea is excited and honored to begin her third year as a member of Pacific Chorale. Thank you for supporting the arts and enjoy the show! www.chelseachaves.com.



DENEAN DYSON

A free-spirited mezzo-soprano, Denean Dyson is a true artist with a genuine passion for music. Classically trained yet accomplished in many genres, her additional vocal capabilities in R&B, soul, and jazz allow her to deliver a beautifully artistic sound imbued with skill and emotion. A Vegas-born chanteuse fervently driven to share the beauty and influence

music holds, Denean has earned a BA in music from CSU Fullerton School of Music and has launched into a career as a professional singer and performer, entertaining audiences in live solo and ensemble performances for public, corporate and private events in the United States and abroad. It is with that creative devotion to the performing arts that she has also ventured into stage and musical theater, opera, and cabaret.

Denean's vocal agility is beyond compare and has earned her the privilege of sharing a stage with many talented artists such as jazz and blues legend Barbara Morrison, and singer and actress Reba McEntire. Denean continues to showcase her vocal diversity throughout the world, and is often featured as a soloist in performances and recordings. She is honored to have performed in ensembles for gifted conductors like Gustavo Dudamel, John Williams, Ludwig Wicki, John Alexander, Robert Istad, Nicholas McGegan, Keith Lockhart, and Carl St.Clair, in performances before large audiences in venues like the Hollywood Bowl, Staples Center, and many more.

For many of her public and private events, Denean is often joined by talented professional musicians in a group known as The Soul Foundation. SoulFo is based in Long Beach, CA, the city Denean now lovingly calls home. Find out more about the band, and Denean on her website: www.DeneanDysonMusic.com.

MATTHEW KELLAWAY



Matthew Kellaway is an operatic baritone best known for his warm tone and versatility of style. His theatrical roles have included Germont in *La Traviata*, Guglielmo in *Così fan tutte*, Emile in *South Pacific* (in concert), Marquis de la Force in *Dialogues of the Carmelites*, Count Almaviva in *Le nozze di Figaro*, and Captain Corcoran in *HMS Pinafore*. Matthew has participated in

several prestigious vocal ensembles including the Los Angeles Master Chorale, Disney's Voices of Liberty, and the John Alexander Singers. He is currently a studio vocalist, private voice instructor, and director of the Men's Chorus at Biola University. Matthew is enjoying his continued participation as chorister and featured soloist with the Pacific Chorale.

JAMES TAULLI

Jim Taulli is currently a professor of theatre and dance at California State University, Fullerton. Before returning to his roots in the classroom, he held administrative positions as theatre and dance department chair, associate dean and dean for the College of the Arts. As a professor of theatre, he specializes in the areas of directing, musical theatre and acting. Mr. Taulli has directed over 200 productions (more than 50 for CSUF) and events for various professional and university theaters across the country. His professional staging and directorial credits include: *Broadway Here I Come* (Samueli Theatre); *Spring Awakening* (Chapman University); *Les Misérables* (Anseong, South Korea); *The Little Match Girl Passion* (Reneé and Henry Segerstrom Concert Hall and Paris, France); *The Radio Hour* (Reneé and Henry Segerstrom Concert Hall); and *24 Hours*, a new musical which was produced at the Stella Adler Theatre and for which Mr. Taulli was nominated for an NAACP award for his direction. He is the recipient of two Kennedy Center Medallions, and in 2013 was recognized along with Craig Tyril, as best director of a musical by the Kennedy Center for their production of the musical *Godspell*.

LISA D. LONG

Lisa D. Long is a choreographer, dancer, and educator. For 13 years she danced professionally for Dallas Black Dance Theatre, and was a principal dancer with Dance Kaleidoscope. She has created roles in works by Donald Byrd, Kevin Iega Jeff, George Faison, Chuck Davis, and Jin Xing and has performed works by Talley Beatty, Rob Esposito, Andre George, Donald McKayle, Ricardo Melendez, Milton Meyers, Cleo Parker Robinson, and Dereque Whitters.

Her choreography has been produced at Highways Performance Space LA, SoloDuo and DUMBO Dance Festivals NYC, Inaside Dance Chicago, Jacksonville Dance Theatre, and Oregon Shakespeare Festival. Her choreography for Chevrolet won fourth place in MOFILM's Las Vegas commercial competition. *Backstage* described her work as "imaginative and inspired." Lisa holds an MFA in choreography from CalArts, a BFA in ballet from Texas Christian University, and an AA in occupational therapy from Swedish Institute College of Health Sciences. Currently an assistant professor at CSUF, she works from a belief that as physical and energetic creatures we reach our ultimate potential when these systems flow seamlessly together.

About the Artists, *continued*

CALIFORNIA STATE UNIVERSITY, FULLERTON'S UNIVERSITY SINGERS

California State University, Fullerton's University Singers, directed by Dr. Robert Istad, rank among the nation's premiere collegiate choral ensembles. The University Singers have performed throughout the world on their own and regularly perform with a variety of professional orchestras, such as the Los Angeles Philharmonic, Pacific Symphony, the Hollywood Bowl Orchestra and the Boston Pops Esplanade Orchestra. They have earned praise for their work with conductors Carl St.Clair, John Mauceri, John Williams, Eugene Kohn, Sir Neville Marriner, James Conlon, and Keith Lockhart.

Internationally acclaimed for their exquisite musicianship, they have been invited to perform at conferences organized by the American Choral Directors Association and the Music Educators National Conference. Most recently, the University Singers have performed at the 2013 National Collegiate Choral Organization Conference, the 2013 National Conference of the American Choral Director's Association, and the 2012 Western Division Conference of the American Choral Director's Association. The ensemble was in residence in Paris in June 2015 for a series of performances, and performed a concert of Tarik O'Regan's music in Carnegie Hall in November 2015. Recent international concert tours have included stops in Austria, Germany, Italy, Eastern Europe, Spain, and Australia. They have sung at the Liszt Academy of Music in Budapest, Hungary, for UNESCO in Pisa, Italy, and at the Ottobeuren and Eingen Festivals of Music in Germany.

The University Singers have also recently performed with Juanes, M83, Andrea Bocelli, Beck, Beach House, and Sean Lennon and can be seen in the PBS production *The Legend of Zelda: Symphony of the Goddesses*. Last season, the CSUF University Singers performed with the Los Angeles Philharmonic, Pacific Symphony, Andrea Bocelli, Kathleen Battle, recorded an album with composer John Williams and Sony Classical, and toured Scandinavia, the Baltic States, and Russia. They will release a commercial recording with Yarlung Records for international wide release in November 2017. The Singers have been accepted to perform at the 2018 ACDA Western Division Conference.

California State University, Fullerton's University Singers

SOPRANO

Areli De La Torre
Kendall Harb
Jessica Hetrick
Katie Martini
Rose Taylor
Vanessa Yearsley

TENOR

Matthew Davis
Johnny Gonzales
Andrew Hernandez
Cameron Johnson
Victor Mercado
Sammy Salvador

ALTO

Madelyn Brown
Erin Girard
Kristen Jones
Meghan Riopelle
Emily Weinberg
Ashley Wisniewski

BASS

Steven Amie
Jonah Cervantes
Zeng Cha
Christopher Martinez
Raphael Poon
Omar Rodriguez

CALIFORNIA STATE UNIVERSITY, FULLERTON DEPARTMENT OF DANCE

The California State University, Fullerton Department of Dance provides students a broad and rich background in both theory and practice. The degree program is designed to foster the skills, understanding, and discipline of young dance artists. The faculty members all have established professional and diverse artistic backgrounds, and are united in their dedication to teaching each student as an individual. The department strives to educate, inspire, and motivate through a nurturing, yet rigorous, environment that offers dance majors many opportunities to develop their unique potential. The performance-based curriculum includes intensive training in ballet, modern/contemporary dance, and dance composition; and is complemented by improvisation, dance history, kinesiology, pedagogy, jazz and diverse performance experiences. Graduating students leave prepared technically and creatively to pursue work in dance and related areas. CSU Fullerton students have been invited to perform on numerous American College Dance gala concerts and honors at the Kennedy Center for the Performing Arts.

Dancers:

Ashley Diamond
Abigail DiGrazia
Stormy Gaylord
Edward Salas
Victor Sanchez

LORI LOFTUS

Lori Loftus, the founding director of the Southern California Children's Chorus (SCCC), is a familiar figure in the music world. She has performed on keyboard instruments with Pacific Symphony and the Pacific Chorale since 1978. She has been the featured artist on the great Fisk organ here at the Renée and Henry Segerstrom Concert Hall on many occasions.

Her abilities as a children's choral conductor have taken her through the U.S. and around the world conducting performances and leading workshops. She has also served as an accompanist and keyboard performer under the baton of many of the world's most renowned choral and orchestral conductors, including John Alexander. In March 2007, Lori was honored for a lifetime of achievements with the Outstanding Alumni Award for Excellence in Choral Music from her alma mater, California State University, Fullerton. Lori and SCCC have earned three Emmy Awards. One fondly sits in her home.

"Miss Lori" continues to bring intense and quality education to hundreds of young singers. Many graduates of SCCC have remained active in the arts and music as vocalists, conductors, managers and patrons. Passion for people and for music fuels Lori's accomplishments in many other areas of her life. With three children out of the nest, Lori resides with her husband, John, in Newport Beach with an entertaining cat and their tropical fish. They are the busy grandparents of three little girls. Lori's favorite moments are when she is working with children, performing music, enjoying her family, or playing a fine round of golf.

SOUTHERN CALIFORNIA CHILDREN'S CHORUS

"Enriching children's lives through distinguished choral music education and world-class performance." The Southern California Children's Chorus (SCCC), Orange County's only chorus dedicated exclusively to meeting the educational and performance needs of children, seeks to do more than introduce youth to music and singing. It strives to enrich the lives of its members through programs stressing musical aptitude, teamwork, discipline, self-confidence and personal growth.

Currently there are more than 250 young singers affiliated with SCCC, ranging from 5 to 18 years of age, and encompassing six levels of sequential vocal and choral instruction. The children come from a wide geographic area of Southern California, sometimes traveling over an hour to attend weekly rehearsals. In August 2017, they were excited to move to the Orange County Music & Dance building in Irvine, which houses their office and rehearsal space.

The SCCC has an outstanding faculty of five choral directors who are highly skilled in their chosen field of children's choral music. They provide the young singers with a caring, nurturing environment in which a full range of music can be learned. The choristers are

immersed in compositions in multiple languages from many cultures, with themes ranging from the classics to folk and contemporary music.

Choristers perform locally throughout the year at private and public concerts as well as participating in choral invitationals. SCCC also gives Spring and Holiday Concerts. The SCCC has provided singers for Touchstone films, MGM films, music videos, commercials, symphony concerts, operas, television specials, exclusive Disney performances, the Academy Awards and many musical productions. The SCCC has received many awards including their third Emmy for their work in the television program E:60 with Steven Tyler honoring the Boston Marathon victims. They have also been privileged to present concerts at world-renowned venues, including Carnegie Hall, Westminster Abbey, the White House, the Washington National Cathedral, the Lincoln Center in New York, the Basilica San Marco in Venice, Italy, and Australia's Sydney Opera House.

Southern California Children's Chorus

Lillian Alwood	Devin Lavacude-Cola*
Trinity Alwood	Mia Zoe Magaña
Lindsay Anderson	Aaliyah Magcasi*
Jack Bentley	Elissa Matthew
Anna Boatman	Sophia Miceli
Isabelle Cervantes*	Sierra Plys
Paige Coultrup	Mari Rhodes
Tia De Sarkar	Nathan Richards
Sophia Devling	Grace Robinson-Dorn
Amber Dulebohn	Samantha Salanga
Anja Erickson	Susana Schutza
Edvard Erickson	Elise Sprimont
Eva Erickson	Lauren Trautenberg
Molly Flick-Kaiser	Erin Tsai*
C.J. Ganiere	Emma Turner*
Angel Garcia	Shayna Vinikoor
Tim Healy	Quintessa Wedell*
Carrington Holritz	Ysabel Wilhoit
Jenny Huang	Sandra Wills-Plisko
Jeannette Hunker*	Chelsea Witten
Evelyn Kuei	Leilani Zhang
Kaila Kupihea	
Ellie Lan	

*soloist

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. 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. Pacific Chorale has 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 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.

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; 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."

Pacific Chorale can be heard on numerous recordings, including *American Voices*, a collection of American choral works; *Songs of Eternity* by James F. 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 Sergei Rachmaninov'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's *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 Roster

Robert Istad, *Artistic Director & Conductor*
Nate Wideltz, *Assistant Conductor*
Mary A. Lyons, *Board Chair*
Elizabeth Pearson, *President & CEO*
Dr. David Clemensen, *Accompanist*

SOPRANO

Barbara Kingsbury, *Rita Major Memorial Chair*
Chelsea Chaves†
Donna Hoover
Susan Jacobs
Kathy Kerstein
Kellee King†
Randi W. Larsen
Susan Lew
Susan Lindley
Young MacKeand
Kala Maxym
Anne McClintic
Tami Lee McTaggart
Lenora Meister
Arie Moriguchi
Kimberly Nason†
Maria Cristina Navarro
Hien Nguyen
Kris Oca*
Melanie Pedro
Erin Riesebieter†
Meri Irwin Rogoff
Vanessa Rosas
Joslyn Sarshad
Sarah Schaffner
Janice Strength
Jacqueline Taylor
Sarah Thompson†
Rebecca Tomasko
Ruthanne Walker
Anne Webster*
Jennifer Weiss
Anne Williams

ALTO

Sarah Beaty†
Judith Bertolino
Janelle Burris
Mary Clark
Kathryn Cobb-Woll*
Denean R. Dyson†
Harriet Edwards*
Marilyn Forsstrom
Kathryn Gibson
Caitlin Giusta
Kathleen Thomsen Gremillion
Sandy Grim
Anne Henley
Eleen Hsu-Wentlandt

Marin Jacobson
Tatiana Khurgel
Nancy Lanpher
Kaii Lee
Anabel Martinez
Julie Marie McKnight
Jeanette Moon
Michele M. Mulidor*
Pat Newton*†
Kathleen Preston†
Bonnie Pridonoff
Suzanne Rahn
Kaleigh Schiro
Kelly Self†
Joan Severa
Jane Hyunjung Shim†
Emi Taran
Marijke van Niekerk
Angel Yu McKay

TENOR

Nicholas Preston†, *Roger W. Johnson Memorial Chair*
Carl William Porter*, *Singers Memorial Chair*
Brenton Ranney Almond
Daniel Alvarez
Mike Andrews
Michael Ben-Yehuda
Nate Brown
David Bunker
Samuel A. Capella
Craig Davis
Phil Enns
Marius Evangelista
David Evered
Alan Garcia†
Vincent Hans
Jay Hernandez
Steven M. Hoffman*
Craig S. Kistler*
Drew Lewis†
Christopher Lindley
Gerald McMillan
Michael Morales†
Jeff Morris†
Aaron Palmer
Gabriel Ratinoﬀ
Gabriel Salazar
Emilio Sandoval
W. Faulkner White
Nate Wideltz†

BASS

Karl Forsstrom, *Singers Memorial Chair*
Ryan Thomas Antal†
Aram Barsamian
Robert David Breton
Mac Bright
James Brown
Trinidad Cano
Tom Enders
Louis Ferland
Larry Gates*
Randall Gremillion
Peter Hahn†
Mark Hamilton
Tom Henley
Michael Jacobs
Matthew Kellaway
Jonathan Krauss
Sterling Liska
Medeon Emverda Maraon
Jackson McDonald†
Martin Minnich
Emmanuel Miranda†
Ki Hong Park
Seth Peelle
Carl Pike†
Ryan Ratcliff*†
George Reiss
Robert Rife
Thomas Ringland
William Shelly
Joshua Stevens
Joseph Morris Tillotson
Kevin Wright

* *Pacific Chorale Artists' Council*

† *Semi-chorus in A Celestial Map of the Sky*

About Pacific Symphony

Pacific Symphony, led by Music Director Carl St.Clair for the last 28 years, has been the resident orchestra of the Renée and Henry Segerstrom Concert Hall for over a decade. Currently in its 39th season, 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. In April 2018, Pacific Symphony will make its debut at Carnegie Hall as one of two orchestras invited to perform for a yearlong celebration of composer Philip Glass' 80th birthday. 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. Seven seasons ago, the Symphony launched the highly successful opera initiative, "Symphonic Voices," which continues in February 2018 with Mozart's *The Magic Flute*. It also offers a popular Pops season, enhanced by state-of-the-art video and sound, led by Principal Pops Conductor Richard Kaufman. 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, and from 1987-2016, the orchestra additionally presented a Summer Festival at Irvine Meadows Amphitheatre. In 2006, 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 continued 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 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 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 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 *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 Roster

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*

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
Ann Shiau Tenney
Robert Schumitzky
Agnes Gottschewski
Dana Freeman
Angel Liu
Marisa Sorajja

SECOND VIOLIN

Bridget Dolkas*, *Elizabeth and John Stahr Chair*
Jennise Hwang, *Assistant Principal 2nd Violin*
Yen Ping Lai
Yu-Tong Sharp
Ako Kojian
Ovsep Ketendjian
Linda Owen
Sooah Kim
MarlaJoy Weisshaar
Alice Miller-Wrate
Shelly Shi

VIOLA

Vacant, *Catherine and James Emmi Chair*
Meredith Crawford**
Carolyn Riley***
John Acevedo
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 Mezö
Ian McKinnell
M. Andrew Honea
Waldemar de Almeida
Jennifer Goss
Rudolph Stein

BASS

Steven Edelman*
Douglas Basye**
Christian Kollgaard
David Parmeter
Paul Zibits
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

CONTRABASSOON

Allen Savedoff

FRENCH HORN

Keith Popejoy*

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

LIBRARIANS

Russell Dicey
Brent Anderson

PRODUCTION

STAGE MANAGER

Will Hunter

STAGE MANAGER & CONCERT VIDEO TECHNICIAN

William Pruett

With Gratitude

As we begin our 50th Anniversary Season, we thank the many patrons who have supported Pacific Chorale through the years, and who now make our future possible. You inspire us!



Top row: Haydee & Carlos Mollura; Tom Slattery & Vina Williams; Jim & Karen McBride with tenor Jason Francisco; second row: David & Donna Janes with John Alexander; Judy Morr, Mary Lyons & Janice Johnson; on Tour in Vienna, 2016; third row: Lenora Meister, John Alexander, Jan Landstrom & the Lindleys; Hans & Valerie Imhof; Chris & Susan Lindley



Top row: David & Darrellyn Melilli; Donna & Mark Hoover; John & Elizabeth Stahr, 2017 "Entrepreneurs in the Arts"; second row: Vice Chair Tom Pridonoff & alto Bonnie Pridonoff; A Summer Party; Maestro Robert Istad (r) with guests; third row: Our Holiday Gala; Board Member Francine Scinto with husband Dan; former Board Chair Warren Coy (l) & guest



Pacific Chorale

pacificchorale.org

2017-2018 Season at
Segerstrom Center
for the Arts

Tis the Season!
December 17 & 18, 2017

Music of the Golden State
May 19, 2018

GUEST APPEARANCES WITH PACIFIC SYMPHONY

Handel's *Messiah*
December 3, 2017

Mozart's *The Magic Flute*
February 22-27, 2018

The Passion of Ramakrishna
April 12-14, 2018

(714) 662-2345
www.PacificChorale.org

What
inspires
you?

Pacific Chorale Donors

Your contributions are appreciated! Ticket sales account for only 1/4 of our annual revenue. We rely on our generous donors to help us bring outstanding artistic presentations and educational programs to our community.

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.

Gifts of Distinction

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

Maestro Society

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.

Audrey Steele Burnand
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Pacific Chorale is pleased to recognize the following individuals and institutions for their financial contributions to the organization beginning October 1, 2016 to October 1, 2017. Every effort is made to update these listings throughout the concert season, and donation amounts are cumulative for the specified time period. Please call Pacific Chorale if you have any questions, and thank you for your gifts. Our concerts, education and community outreach programs would not be possible without your generous support.

Conductor's Society

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.

GOLD (\$50,000+)

William J. Gillespie
David and Donna Janes
Craig and Gigi Lyons
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Lenora Meister and Salt-Away
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Janice Johnson
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Thomas Nielsen
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Michael Vantrease

Pacific Chorale Donors, *continued*

A Cappella Society

Pacific Chorale applauds the following donors who have made generous contributions of \$1,000 to \$9,999.

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Pacific Chorale gratefully recognizes the following donors who have made significant contributions with gifts of \$100 to \$999.

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Contributions to Pacific Chorale's Special Projects Fund are given to sponsor unique enterprises and presentations.

William J. Gillespie • Marcus Lussier • Phillip N. and Mary A. Lyons

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Pacific Chorale wishes to thank the following businesses and individuals for their generous in-kind donations of goods and services over the last year. We thank these individuals and also encourage Pacific Chorale supporters to patronize the businesses listed below.

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Vina Williams
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Steve Wozencraft

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Contributions to Pacific Chorale's Endowment Fund are invested in perpetuity. The interest generated from the Endowment helps to provide the Chorale with long-term financial stability. The Chorale is delighted to acknowledge its generous Endowment Fund donors. We are deeply grateful to them for their belief and investment in the organization's future.

Commitments of \$1,000,000 and above

William J. Gillespie
Phillip N. and Mary A. Lyons,
Artistic Director Chair

Commitments of \$100,000 and above

Ron Gray

Commitments of \$50,000 and above

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in memory of Roger W. Johnson
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Commitments of \$25,000 and above

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George H. I. Reiss

Commitments of \$10,000 and above

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in memory of Cole Carsan St.Clair

Encore Society

The Encore Society recognizes and honors those who have included Pacific Chorale as part of their estate planning. Pacific Chorale gratefully acknowledges the following benefactors for their visionary support, ensuring the preservation of quality choral music and education.

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Ron Rudderow
Jane Shepherd
Susan Van Wig
Martha and Peter Wetzel
Vina Williams

* Deceased

If you have already remembered Pacific Chorale in your estate plan, or are interested in doing so, please contact us at (714) 662-2345. All inquiries will be strictly confidential.

Very special care has been given to the preparation of donor listings. We deeply regret any errors and omissions, and appreciate your phone call to Pacific Chorale at (714) 662-2345 or email to ContactUs@PacificChorale.org with needed corrections. Thank you for your support of Pacific Chorale.

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Mission Statement:

We inspire our community through artistry and innovation in choral music performances and education programs.

Pacific Chorale
3303 Harbor Blvd., Suite E5
Costa Mesa, CA 92626
(714) 662-2345
ContactUs@PacificChorale.org
www.PacificChorale.org

Pacific Chorale is a member of Arts Orange County and Chorus America.

