

2017–2018 Season
Inspiration... out loud

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Artistic Director Robert Istad

J.S. BACH'S ST. JOHN PASSION
Saturday, March 10, 2018 at 8:00 p.m.
Our Lady Queen of Angels Catholic Church,
Newport Beach

Featuring:

Members of Pacific Chorale
Musica Angelica Baroque Orchestra
David Clemensen, *organ*

Jon Lee Keenan, *Evangelist*
John Buffett, *Jesus*
Paul Max Tipton, *Pilate*
Ryan Thomas Antal, *Peter*
John S. St. Marie, *Servant*
Maria Cristina Navarro, *Maid*

Joslyn Sarshad, *soprano*
Andrea Zomorodian, *soprano*
Jane Hyunjung Shim, *mezzo-soprano*
I-Chin Lee, *mezzo-soprano*
Nicholas Preston, *tenor*
Nate Brown, *tenor*
Nate Widelitz, *tenor*
Stephen Salts, *bass*
Yannick Lambrecht, *bass*

Robert Istad, *conducting*

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Program

J.S. Bach (1685–1750)

St. John Passion, BWV 245 (1724)

Part I

1. Chorus: Herr, unser Herrscher (Lord, thou our master)
2. Recitative and Chorus
3. Chorale: O große Lieb (O mighty love)
4. Recitative
5. Chorale: Dein Will gescheh (Thy will be done)
6. Recitative
7. Aria: Von den Stricken (My Savior is fettered)
Jane Hyunjung Shim, *mezzo-soprano*
8. Recitative
9. Aria: Ich folge dir (I'll follow thee)
Joslyn Sarshad, *soprano*
10. Recitative
11. Chorale: Wer hat dich so geschlagen (Who hath thee now so stricken)
12. Recitative and Chorus
13. Aria: Ach, mein Sinn (Ah, my mind)
Nicholas Preston, *tenor*
14. Chorale: Petrus, der nicht denkt zurück (Peter, when he fails to think)

— INTERMISSION —

Part II

15. Chorale: Christus, der uns selig macht (Christ, who hath made us blessed)
16. Recitative and Chorus
17. Chorale: Ach großer König (Ah King so mighty)
18. Recitative and Chorus
19. Arioso: Betrachte, meine Seel (Observe now, O my soul)
Stephen Salts, *bass*
20. Aria: Erwäge, wie sein blutgefärbter Rücken (Consider how his back so stained with bleeding)
Nate Brown, *tenor*
21. Recitative and Chorus
22. Chorale: Durch dein Gefängnis (Through this thy prison)
23. Recitative and Chorus
24. Aria: Eilt, ihr angefochtenen Seelen (Haste, ye, O sorely tempted spirits)
Paul Max Tipton, *bass*
25. Recitative and Chorus
26. Chorale: In meines Herzens Grunde (Within my heart's foundation)
27. Recitative and Chorus
28. Chorale: Er nahm alles wohl (He did well take heed)
29. Recitative
30. Aria: Es ist vollbracht! (It is fulfilled!)
I-Chin Lee, *mezzo-soprano*
31. Recitative
32. Aria and Chorus: Mein teurer Heiland (My precious Savior)
Yannick Lambrecht, *bass*
33. Recitative
34. Arioso: Mein Herz, in dem die ganze Welt (My heart, since thus doth all the world)
Nate WidELITZ, *tenor*
35. Aria: Zerfließe, mein Herze (O melt now, my bosom)
Andrea Zomorodian, *soprano*
36. Recitative
37. Chorale: O hilf, Christe, Gottes Sohn (O help, Christ, O Son of God)
38. Recitative
39. Chorus: Rught wohl, ihr heiligen Gebeine (Rest well, ye holy bones and members)
40. Chorale: Ach Herr, laß dein lieb Engelein (Ah Lord, let thine own angels dear)

About the Program

By Dr. John Koegel

Soon after **Johann Sebastian Bach** (1685-1750) arrived in Leipzig, Saxony in May 1723, to take up the post of Cantor of the Thomasschule (St. Thomas's School) and director of civic music for the city, he began the composition of five annual cycles of church cantatas (60 in each cycle). And in the next year he would complete the *St. John Passion*, the first large-scale choral work he composed for Leipzig. The Leipzig city council hired Bach to direct and compose music for the four principal churches in the city: the Thomaskirche (St. Thomas), Nikolaikirche (St. Nicholas), Matthäekirche (St. Matthew), and Petrikerche (St. Peter). He also served as Music Director for Leipzig University, the leading German university of the time. From 1729 he was director of the Collegium Musicum concerts (founded earlier by Georg Philipp Telemann). Although his position was not that of a Kapellmeister (Chapelmaster), as it had been in his previous post at the princely court in Cöthen, he held the most important musical position in Leipzig. Bach (or his deputies) taught daily singing lessons to the boys at the Thomasschule, and the 50-60 singers were split in four groups, performing in the four city churches, according to their musical ability.

The Thomaskirche and Nicolaikirche featured the most sophisticated music, and Bach used the best group of 12-16 of his St. Thomas's School singers, as well as some or all of the eight instrumentalists employed by the Leipzig city council, and musicians from Leipzig University to perform his most elaborate music in these two churches, on an alternating basis. Bach's main compositional duties included providing music for Sunday services and special feast days, especially sacred cantatas, in addition to teaching. The composition of the *St. John Passion* in 1724 and the *St. Matthew Passion* in 1727 represented the high point of church music in Leipzig, and most of Bach's greatest works were composed and performed in that city, up to his death there in 1750. Bach also directed and composed music for events at the university.

In Bach's time, Leipzig with its population of about 30,000 was larger than Dresden, the capital of Saxony. Because of its sophistication, Leipzig was known as a *kleiner Paris* (little Paris), with spacious parks and pleasure gardens, where music was performed regularly. Despite its cosmopolitan aspect, Leipzig's city fathers did not always understand Bach or his music. A conservative musical and theological attitude was prevalent among some members of the city council, causing periodic disagreements with Bach. Despite his magnificent compositional accomplishment in Leipzig, Bach felt a lack of support there, such that in 1730 he wrote to his former schoolmate Georg Erdmann about his employers, saying: they were "odd, and little interested in music, with the result that I must live in almost constant vexation, envy, and harassment." As a result of this experience, Bach set down his now-famous ideas for a "well-regulated church music," in his Entwurf (draft or sketch), which he directed to a new



About the Program, *continued*

city council with the hope that positive musical changes could occur.

Bach's *St. John Passion* is part of the tradition existing since the Middle Ages of retelling Christ's Passion story with music during Holy Week. The biblical Passion texts taken from the Gospels of the four evangelists Matthew, Mark, Luke, and John recount Christ's suffering, betrayal, trial, death, and burial. The accounts in the three synoptic Gospels of Matthew, Mark, and Luke give similar synopses or accounts of the Passion narrative, whereas the Gospel of John differs from the rest. John omits sections that appear in the synoptic Gospels, and includes parts that are not included there. According to Bach scholar John Butt, "John's foremost intention is to provide a cosmic explanation for the phenomenon of Christ." In the *St. John Passion* Bach musically sets Christ's betrayal and capture, Peter's denial, Christ's interrogation by Pontius Pilate and his flagellation, condemnation and crucifixion, death, and burial.

According to Bach's obituary, published four years after his death by his son Carl Philipp Emanuel, Bach composed "five *Passions*, of which one is for double chorus." The two surviving *Passion* settings are the "double-chorus" *St. Matthew Passion* (1727) and the *St. John Passion* (1724). Bach copied the score of the anonymous *St. Luke Passion* and probably performed it in 1730; it was formerly attributed to him. The *St. Mark Passion* (1731) is a parody work, with music reused from earlier works by Bach; although the libretto was published and survives, the musical score is lost.

The *St. John Passion* was first performed at Vespers on Good Friday, April 7, 1724, in the Nikolaikirche. (Performances of *Passion* settings alternated each year between the Thomaskirche and Nikolaikirche.) The libretto was not written by one author, but rather is a compilation of various poetic and biblical sources. The main narrative text is taken from John, Chapters 18 and 19 (the story of Christ's Passion), with two interpolated sections from Matthew, Chapters 26 and 27 (Peter's weeping after he hears the cock crow, and the veil of the temple torn after Christ's death). The trial scene is the central section of the narrative, when Christ's kingship is adjudicated by the Jews.

The *St. John Passion* is divided into two large parts, and was intended to frame an hour-long sermon on the theme of the Passion that emphasized its relevance to Christians in Bach's time. Part I was performed before the sermon, and Part II after. Bach's work recounts and reflects on the Passion narrative in four parallel strands. The Gospel narrative is sung in accompanied recitative by the Evangelist-narrator (tenor), with interjections by Christ (bass), Pilate, Peter, a Servant, and a Maid. The eight solo arias (sometimes including chorus) represent meditations on the meaning of the Passion story, and the dramatic action presented in the recitative stops during the arias. The varying instrumentation in the arias, most set in da capo (ABA) form, reinforces the emotion or meditation presented in each devotional text. Bach's

choice of certain unusual obbligato (accompanying) instruments such as the viola d'amore, viola da gamba, oboe da caccia, and oboe d'amore in some arias reinforces the evocative instrumental shading and coloring that directly relates to the contemplative meaning of the aria texts. The obbligato instruments almost seem to speak in dialogue with the solo voice.

The Lutheran chorales (hymns) included throughout are also meditative and reflective and signify the Christian congregation's reaction to Christ's Passion. Bach's congregation saw themselves in these very familiar chorales, especially since they sang them regularly, although they probably did not join in singing in the *St. John Passion*. The large, contrapuntal choruses provide commentary on the Passion story and illustrate various aspects of the narrative. The chorus also serves as the crowd (turba) of Jews, disciples, or high priests. Grand choruses frame the *St. John Passion*, beginning with "Herr, unser Herrscher" (Lord, Our Master) that vividly evokes Christ's humiliation and agony. The work ends with the consolatory chorus "Ruht woll" (Lie in Peace), a farewell to Christ in his earthly appearance.

Unlike many of his other large-scale compositions, the *St. John Passion* underwent extensive changes and there are four versions of the work (1724, 1725, circa 1730, 1749), not all complete. It was last performed in Bach's lifetime on Good Friday 1749, the year before his death. Previously, the *St. John Passion* took second place in importance to the *St. Matthew Passion*. However, recently it has been performed much more frequently and performers and audiences increasingly have understood its importance and its direct appeal to the emotions and sensibilities in its presentation of the Passion story.

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* was 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 Artists



JON LEE KEENAN
Evangelist



JOHN BUFFETT
Jesus



PAUL MAX TIPTON
Pilate



RYAN ANTAL
Peter



JOHN ST. MARIE
Servant



MARIA CRISTINA NAVARRO, *Maid*



NATE BROWN
tenor



DAVID CLEMENSEN
organ



YANNICK LAMBRECHT
bass



I-CHIN LEE
mezzo-soprano



NICHOLAS PRESTON
tenor



STEPHEN SALTS
bass



JOSLYN SARSHAD
soprano



JANE SHIM
mezzo-soprano



NATE WIDELITZ
tenor



ANDREA ZOMORODIAN
soprano



MUSICA ANGELICA

Jon Lee Keenan, *Evangelist*

Tenor Jon Lee Keenan is a native of Las Vegas, Nevada. Influenced at a young age by his father, a classically trained jazz saxophonist, Jon cultivated an interest in performing a variety of musical styles. While a high school student at the Las Vegas Academy of Performing Arts, Jon found himself winning state vocal competitions, writing music and playing guitar with his 8-piece original ska band, and singing first tenor with the local collegiate vocal ensemble. After earning a triple degree in music at UNLV in Las Vegas, Jon moved out to Southern California to pursue a career in classical singing, studying vocal arts at the USC Thornton School of Music. Jon was first introduced to the Los Angeles classical music scene by the Los Angeles Master Chorale, with whom he has been featured as a soloist in each season since joining on with the group in 2007. Recent highlights with LAMC include the role of “Evangelist” in Bach’s *St. Matthew Passion*, tenor soloist in Handel’s *Messiah*, and the narrator in Hugo Distler’s *The Story of Christmas*. Currently, Jon is in demand on opera stages and concert halls throughout California and the United States. Recent appearances with Southwest Chamber Music include collaborations on Britten’s *A Birthday Hansel* for tenor and harp, and *A Sunbeam’s Architecture*, an orchestral song cycle by E.E. Cummings and Elliot Carter at Red Cat. Recent opera roles with the Pacific Opera Project include “Don Ottavio” in *Don Giovanni* and “Tanzmeister” in *Ariadne auf Naxos*. Over the past few seasons, Jon has helped create several new exciting characters through collaborations with The Industry LA including “Clyde Barrow” in *Bonnie and Clyde* (Andrew McIntosh), “Little Monk” in Brecht’s *Galileo* (Andy Akiho), and Napoleon Bonaparte in Haydn’s *Head* (Nicholas Deyoe). This past June, Jon performed and recorded the role “Gniphos” in the LA Philharmonic’s co-production of Lou Harrison’s *Young Caesar* with The Industry LA, slated for international release in 2018. This season’s highlights include appearances with the Los Angeles Master Chorale in Handel’s *Israel in Egypt*; tenor soloist in Mozart’s rarely heard “Little Masonic” cantata *Laut Verkünde unsre Freude* conducted by Gustavo Dudamel; and the role of “Gunner” in the premiere of Orson Welles’ classic *War of the Worlds* turned into opera by Yuval Sharon, Anne Gosfield, and the LA Philharmonic.

John Buffett, *Jesus*

John Buffett, baritone, equally at home on both the concert and operatic stage, has sung with the Symphonies of Utah, San Antonio, and Syracuse, the Cleveland Orchestra, the LA Philharmonic, the Rochester Philharmonic and the Opera Companies of Utah, Sarasota, Memphis, Utah Festival Opera, the Mark Morris Dance Group, and the Ohio Light Opera. Mr. Buffett has simultaneously cultivated a career encompassing most of the major baroque masterpieces and has performed with early music champions such as Apollos Fire, Ars Lyrica, the Oregon Bach Festival, Bach Collegium San Diego, and the Boston Early Music Festival. Also an avid ensemble musician, he has sung with many of the top choirs in the

nation including Seraphic Fire, the LA Master Chorale, the Santa Fe Desert Chorale, and True Concord. Buffett has sung with many of the leading conductors in the world, including Matthew Halls, Grant Gershon, Gustavo Dudamel, Franz Welser-Möst, Patrick Dupré Quigley, Josh Habermann, Paul O'Dette and Jeannette Sorrell. Other career highlights include solo appearances at the Tanglewood Music Festival and the Mostly Mozart Festival at Lincoln Center. Buffett received bachelor's and master's degrees from the Eastman School of Music and is currently on the voice faculty at California State University, Long Beach.

Paul Max Tipton, *Pilate*

Described by the *Atlanta Journal-Constitution* as a dignified and beautiful singer, bass-baritone Paul Max Tipton enjoys an active career in opera, oratorio, and chamber music throughout North America, Europe, China, and Korea. He has recently appeared with the symphonies of San Antonio and Grand Rapids, with the Orchestra of St. Luke's, and with the New York Philharmonic as part of their first-ever Bach Festival. He has sung with Bach Collegium Japan, Tenet (NYC), Blue Heron (Boston), and the Washington Bach Consort; in 2015 he debuted at Spoleto Festival USA and has appeared with Cut Circle (Palo Alto) at early music festivals in Maastricht, Antwerp, and Utrecht (2018). He has collaborated with Matthias Pintscher, Ton Koopman, Kenneth Slowik, Leonard Slatkin, Simon Carrington, Helmuth Rilling, Rubén Dubrovsky, Nicholas McGegan, and Ricky Ian Gordon; soloed for Grant Llewellyn with the Handel and Haydn Society; and performed the title role in Mozart's *Don Giovanni* with Martin Katz conducting. He recently recorded Nicolaus Bruhns's solo cantatas for bass for the BIS label, and has appeared in recital with Masaaki Suzuki. Current operatic credits include the role of Archibald Grosvenor in *Patience* with Odyssey Opera and Plutone in Monteverdi's *Orfeo* with Göteborg Baroque in Sweden. Mr. Tipton trained on full fellowship at the University of Michigan School of Music in Ann Arbor, being mentored by mezzo-soprano Luretta Bybee and tenor George Shirley. He is a graduate of the Yale University School of Music and Institute of Sacred Music, having studied with tenor James Taylor. Based in Boston, he was made a Lorraine Hunt Lieberson Fellow at Emmanuel Music in 2012.

Ryan Antal, *Peter*

Ryan Antal studied at the Bob Cole Conservatory of Music and received a B.M. in voice performance as well as a B.M. in choral education. While there he sang with the opera institute, chamber choir, and university choir. Ryan served as the choral director at First Presbyterian Church of Garden Grove from 2007-2014 and currently serves as the bass soloist at Geneva First Presbyterian Church. In addition to singing with Pacific Chorale, Ryan has also sung with the Orange County Choral Society, De Angelis Vocal Ensemble and during the 2014-2015 season sung in the inaugural Golden Bridge Project concerts subsequently airing on KUSC.

John St. Marie, *Servant*

John St. Marie is a versatile musician, conductor, and teacher. He holds bachelor's degrees from Loyola University in music therapy and voice, a master of music degree in conducting performance from California State University, Fullerton, and a doctor of musical arts degree in choral music from the University of Southern California. He currently teaches choir and voice at Mount San Antonio College. John is critically acclaimed for his versatile, impassioned performances and has been soloist in numerous master works including Bach's *St. John Passion*, Mass in B-minor, and *Magnificat*, Handel's *Messiah* and *Chandos Anthems*, Vaughan Williams' *Hodie* and Mass in G Minor, Beethoven's *Choral Fantasy*, Mass in C, and Ninth Symphony, Haydn's *Missa in angustiis* and *Die Schöpfung*, and Mendelssohn's *Elijah* and *Conversion of St. Paul* with noted music organizations throughout California including Pacific Symphony, Musica Angelica, Los Angeles Chamber Orchestra, Pacific Chorale, de Angelis Vocal Ensemble, Los Angeles Chamber Singers, Millennium Consort Singers, San Fernando Valley Master Chorale, Opera Pacific, Mountainside Master Chorale. Upcoming solo engagements include *Ode for St. Cecilia's Day* by G. F. Handel with the de Angelis Vocal Ensemble in February of 2018 and the tenor arias for Bach's *St. John Passion* with the San Francisco Bach Choir in May of 2018. John's vocal talents can be heard on numerous movie soundtracks, popular video games and Grammy-nominated classical and pop music albums.

Maria Cristina "Kit" Navarro, *Maid*

Maria Cristina "Kit" Navarro has given recitals, orchestral guest appearances and opera performances in Switzerland, the United States, Philippines and Austria. The Orange County Register describes her as "the gifted soprano... whose effortless production and lustrous, satiny tone were angelic" ... "a coloratura specialist whose portrayal would always harvest special applause" according to the *Badener Tagblatt*. She has performed with the Biel, Basel and Baden Theaters in Switzerland, San Diego Opera, Los Angeles Opera, El Paso Opera, Long Beach Opera and Opera Pacific. Notable roles she has performed were Queen of the Night, Olympia, Adina, Nerina, Najade and Pedro. She has also portrayed the Matchmaker in LA Opera's commissioned work *On Gold Mountain* by Nathan Wang, Jasmin in the Filipino opera *Karim at Jasmin* by Dr. Ramon Geluz, Sisa in Felipe de Leon's *Noli Me Tangere* the opera and Maria Clara in Ryan Cayabyab's *Noli Me Tangere the Musical*. Maria Cristina has sung solos for the Stadtorchester Solothurn, Children's Orchestra Society of New York, Pacific Symphony, Pacific Chorale, Kalamazoo Symphony in Michigan, Corona del Mar Baroque Festival, Philippine Philharmonic Orchestra, Filipino-American Symphony Orchestra and CCP's Filipino Artist Series among others. Her solo soprano repertoire includes the Requiems of Fauré, Brahms and Mozart, Orff's *Carmina Burana*, Handel's *Messiah*, *Judas Maccabaeus* and *Dixit Dominus*, Mendelssohn's *Elijah*, Bach's *St. John Passion* and Cantata No. 51, Schubert's Mass in G, and Mozart's Mass

About the Artists, *continued*

in C minor. As a former member-soloist of the Philippine Madrigal Singers, UP Filipiniana Dance Group and Asian Institute for Liturgy and Music, she has competed in ensemble competitions and toured the world. Maria Cristina has sung in the music recordings of the films *Click* and *Lady in the Water* with the LA Master Chorale, John Alexander Singers' *American Voices* and Jake Heggie's choral opera *The Radio Hour*. She was also a part of Andrea Bocelli's Christmas concerts in California from 2009–2011, the West Coast tour of *The Lord of the Rings* with the Munich Symphony Orchestra and back-up vocals for Reba McEntire. She has been a soloist for Pacific Chorale in its tours of Spain, Paris, Budapest and Vienna. Maria Cristina received her bachelor's degree in voice at the University of the Philippines and her diploma in music theater studies at the Biel Conservatory in Switzerland. A first prize winner in the National Music Competition for Young Artists (NAMCYA), she was also a recipient of the Migros Genossenschafts-Bund Studienpreis and a first prize winner in the Elvira Luthi Wegmann vocal competition in Switzerland.

Nate Brown, tenor

Nate Brown received his bachelor's degree from Biola University in music in worship with a voice emphasis. He performed in many of Biola University's opera productions some of which include *Così fan tutte* as Ferrando, *Dialogues of the Carmelites* as Thierry, and *Gianni Schicchi* as Rinuccio (cover). Presently, Nate is an active member of Pacific Chorale as well as a freelance singer in the Orange County and Los Angeles areas. In addition to performing, Nate also works as a worship leader at Redemption Hill Church in Whittier, and teaches voice privately.

David Clemensen, organ

David Clemensen is active as a pianist, teacher, church musician and composer. A native Californian, he holds degrees from Chapman University, CSU Fullerton, and the doctorate of musical arts in collaborative piano from USC. The 2017-2018 season is his 15th as pianist for Pacific Chorale. He may be heard on several of Pacific Chorale's recordings, including *The Radio Hour: Choral Music of Jake Heggie*. He is in demand throughout Southern California as a collaborator and coach. Dr. Clemensen has taught at Biola University and Fullerton College, and maintains a private studio as an accompanist and teacher. Often called upon to lead music for events of the C. S. Lewis Foundation, he directed the Service of Dedication for the Study Center at Lewis' home, the Kilns, at the Sheldonian Theatre in Oxford, England. A lifelong church musician, he is director of music at Westminster Presbyterian Church in Ontario. His compositions have been performed by many choirs throughout the U.S, and he won the American Orff-Schulwerk competition for his William Blake setting *The Tyger and the Lamb*.

Yannick Lambrecht, bass

Yannick Lambrecht, a native of Belgium, is a lyric bass-baritone currently residing in Southern California. He graduated with a bachelor of music degree in vocal performance from the Chapman Conservatory of Music, and has been active as a soloist and professional choral musician for oratorio and major works. A lover of both early and new music, Yannick has performed with L.A. Master Chorale, Pacific Bach Project, De Angelis Vocal Ensemble, Golden Bridge Consort, Meistersingers, and Bach Collegium of San Diego. Yannick began his professional singing career with the Festival Opera Chorus in productions of *Faust*, *Il Trovatore*, and *Don Giovanni*. He is grateful to be singing in his fifth season with the Pacific Chorale.

I-Chin Lee, mezzo-soprano

I-Chin "Betty" Lee currently sings professionally with Pacific Chorale and was the cantor at St. Paul's Cathedral Center in Echo Park near Downtown Los Angeles from 2012 to 2017. Ms. Lee has performed as a chorister and soloist with Pacific Chorale on numerous occasions, appearing as an alto soloist in Bach's Mass in B minor, Handel's *Messiah*, Beethoven's Ninth Symphony, Bach's *St. John Passion*, Mozart's *Requiem*, *The Passion of Ramakrishna* by Phillip Glass, Rachmaninov's *Vespers*, Durufle's *Requiem*, Handel's *Judas Maccabaeus*, and Mendelssohn's *Elijah*, which was praised by Timothy Mangan of *The Orange County Register* as "delicate and aristocratic singing in her solos." Among her Southland solo performances are Mozart's *Requiem* and Handel's *Messiah* with the Camerata Singers of Long Beach and The National Children's Choir at The Broad Stage of Santa Monica. Ms. Lee's most recent solo work includes Mozart's *Requiem* with Pacific Chorale and Pacific Symphony in March 2017. Ms. Lee's international debuts include Denmark in July 2012 and El Salvador in February 2012. Her future solo engagements include *The Passion of Ramakrishna* in April 2018 with Pacific Symphony, with performances both in Costa Mesa and at Carnegie Hall in celebration of Philip Glass' 80th birthday.

Nicholas Preston, tenor

Praised by *The Orange County Register* as being "resonant and warm" and by the classical music site Bachtrack as "a ringing stentorian tenor," Hawai'i native Nicholas Preston is in demand as a soloist in Southern California and beyond, touring throughout the United States, France, Italy, and Spain. Recent performances include the role of "Messenger" in Pacific Symphony's production of *Aida*, tenor soloist in *Vespers of 1610* by Claudio Monteverdi with Long Beach Camerata Singers, and in Mozart's *Requiem* with Long Beach Symphony. Nicholas was featured in the world premiere of Philip Glass' *The Passion of Ramakrishna*, which was premiered by the Pacific Chorale and Pacific Symphony under the direction of Carl St. Clair in 2006, and is honored to be travelling with the symphony to Carnegie Hall in May of 2018 to reprise the same role. Nicholas is proud to be involved with Pacific Symphony's award-winning education programs, being a presenter with the Class

Act program and soloist in the Youth Concerts. Nicholas received his B.A. in music at Loyola Marymount University and currently resides in Brea, with his wife, Dr. Kathleen Preston, and their daughter Zelda.

Stephen Salts, bass

Stephen Wesley Salts is an internationally distinguished Fulbright scholar of choral music. As a conductor, he has enjoyed directing choirs throughout the United States, United Kingdom, and Europe. Highlights of his early conducting career include performances at Westminster Abbey, four of the major Basilicas in Rome, and venues in New York City and Los Angeles. In addition to his conducting engagements, he is in demand as a versatile bass-baritone. He has been featured as both a soloist and a chorister on major studio recordings released by Hyperion Records, for whom he also co-authored liner notes for a recording of contemporary American choral music. Some of Stephen's singing highlights include performing for Her Majesty The Queen, singing with the Los Angeles Philharmonic, and holding residencies at St Paul's Cathedral in London, Canterbury Cathedral, Wells Cathedral, and Salisbury Cathedral. Stephen is associate faculty of music at Riverside City College, where he conducts the Concert Choir and teaches a studio of voice and conducting students. Previously, he was the conductor of the Royal Holloway Founder's Choir, assistant conductor of the internationally acclaimed Choir of Royal Holloway, and assistant conductor of the 2016 "Choir of the World"—the Bob Cole Conservatory Chamber Choir. Stephen earned his bachelor of music degree in voice performance from Florida State University, a master of music degree in choral conducting from the Bob Cole Conservatory of Music at California State University, Long Beach, and another master of music degree with highest honors from Royal Holloway, University of London. He attended Royal Holloway on a Fulbright postgraduate award for research focused on the Anglican choral tradition. An avid church musician, he serves as the founding director of the Song School music education program at St. Wilfrid's Episcopal Church in Huntington Beach, is a staff singer at St. James' in the City Episcopal Church in Los Angeles, and was the interim director of music at First Congregational Church of Los Angeles in 2016.

Joslyn Sarshad, soprano

Joslyn Sarshad is a soprano from Boulder, Colorado who's been loving the L.A. scene for nine years. She earned her degree in vocal performance from California State University, Fullerton and has been singing and teaching professionally since. Joslyn has performed the title role in Menotti's *Amelia al Ballo* and the role of Countess Almaviva in Mozart's *Le Nozze di Figaro*. Other solo highlights include Poulenc's *Gloria* at the Madeleine Cathedral in Paris, France and the role of Maria von Trapp with Pacific Symphony under the direction of Carl St.Clair. Besides having a passion for Bach, Joslyn loves to compose her own songs using guitar and has been fortunate to have her performances broadcast

internationally on the TV program *Hour of Power*. Joslyn is excited to be launching her private in-home teaching studio this month, where she will teach voice, piano, and guitar in classical and contemporary styles. She creates a unique teaching environment by incorporating yoga and Alexander Technique into all of her lessons. Joslyn knows that music has the power to change people's hearts and she is grateful to be part of the beautiful community here at Pacific Chorale. More information is available at www.JoslynSarshad.com.

Jane Shim, mezzo-soprano

Mezzo Jane Hyun-Jung Shim, a native of Korea, joined Pacific Chorale and John Alexander Singers in 1999. She has appeared as a soloist in Bach's B Minor Mass, Vivaldi's *Gloria*, Duruflé's *Requiem*, Verdi's *La Traviata*, Mozart's *Requiem*, Handel's *Messiah*, Stravinsky's *Les Noces* and Mozart's *The Magic Flute*. Ms. Shim was a soloist with The Hour of Power from 2000 to 2009. She is currently leading music at Il Shin Presbyterian Church in Downey. She has been a featured soloist with Pacific Symphony, Les Grands Ballets Canadiens de Montreal, Angeles Chorale, Long Beach Camerata Singers, Dallas Korean Master Chorale, and the Southern California Korean Christian Choir. Ms. Shim has performed with Musica Angelica, Los Angeles Philharmonic, Boston Pops, Hollywood Bowl Symphony, Long Beach Symphony, Pasadena Symphony, and Philharmonia Baroque Orchestra. She was the mezzo soloist in Duruflé's *Requiem* with Pacific Chorale's Festival Chorus in August 2011 and with Pacific Chorale and L'Orchestre de St-Louis-en-l'Île in Paris in July 2012.

Nate Wideltz, tenor

Singer, conductor, and educator Nate Wideltz has performed at New York's Lincoln Center, Singapore's Esplanade, and Osaka's Izumi Hall under the batons of Gustavo Dudamel, Franz Welser-Möst, Nicholas McGegan, Masaaki Suzuki, and Helmuth Rilling. He has collaborated with ensembles such as Bach Collegium Japan, the New York and Los Angeles Philharmonic Orchestras, and the Cleveland Orchestra and Grammy Award-winning artists such as Kelley O'Connor and Ingrid Michaelson. In 2017, Nate was appointed Assistant Conductor of Pacific Chorale, Interim Choir Director at St. Matthew's Episcopal Church of Pacific Palisades, and a faculty member at Mt. San Antonio College and California State University, Los Angeles. In addition, he returned as a full roster member of the Los Angeles Master Chorale, co-conductor of the Contemporary Choral Collective of Los Angeles, and faculty member at Los Angeles Valley College. 2017 additionally saw Nate's solo singing debut at Disney Hall with the Master Chorale as well as his debut on the podium with an all-professional ensemble as guest director of the Horizon Chamber Choir. Holding degrees in vocal arts from the University of Southern California and choral conducting from Yale University, Nate spent a year as a Fulbright Scholar in Sofia, Bulgaria, where he conducted research and authored a thesis on the women's dvuglas music of the Shopski Kray region. He

About the Artists, *continued*

has since taught music at every level from fourth grade through college, led choirs on tours of Italy and Austria, and sung professionally as a soloist in New York, Hartford, and Los Angeles.

Andrea Zomorodian, soprano

Andrea Zomorodian, a native Seattle soprano, has quickly garnered attention and acclaim regularly singing in Los Angeles, Seattle, Vienna, and London. She recently returned from a year in Vienna, Austria on a Fulbright Fellowship studying voice at Universität für Musik und darstellende Kunst Wien. Her work in L.A. has been focused on oratorio, early, and new music. Apart from the John Alexander Singers, she currently sings with Pacific Chorale, L.A. Master Chorale, Bach Collegium San Diego, The Choir of St. James', Golden Bridge Consort, De Angelis Vocal Ensemble, The Clarion Singers, Ensemble Vocatrix and LA Schola. She has worked with notable conductors in the U.S. and Europe including Sir András Schiff, Lionel Bringuier, Grant Gershon, Mirga Grazinyte-Tyla, Nicholas McGegan, Juanjo Mena, Christopher Seamen, Bramwell Tovey, Carl St. Clair, Michael Tilson Thomas, Helmuth Rilling, James Conlon, and Gustavo Dudamel. Recent solo engagements include: soprano soloist in *Game of Thrones* Live Concert Experience at The Forum, Mozart Requiem with the Choir of St. James' in Los Angeles, Mozart *Exsultate, Jubilate* with the Orange Coast College Symphony, Bach Magnificat in Palos Verdes, Mozart *Requiem* in San Miguel, CA for a 9/11 tribute concert, Cantata for solo soprano Ich habe genug, BWV 82a with Bach Collegium San Diego, Handel *Messiah* at The Norris Center for the Performing Arts in Palos Verdes, Brahms *Requiem* at Mission Basilica San Juan Capistrano, Allegri *Miserere Mei* at Walt Disney Concert Hall, Stanford Magnificat in G at St. Paul's Cathedral in London, Haydn *Missa in Angustiis* (Lord Nelson Mass), Cantata for solo soprano Weichet nur, betrübte Schatten, BWV 202 with Bach Collegium San Diego, and Bach Mass in B Minor with Musica Angelica conducted by John Alexander. Recent highlights include: *Lagrime di San Pietro* (di Lasso) staged by Peter Sellars at Walt Disney Concert Hall, singing in a post-concert Schubert recital with Sir András Schiff following a performance of Haydn's *Paukenmesse* with the LA Philharmonic. Upcoming engagements include: soprano soloist for Vaughan Williams' Mass in G Minor with the LA Master Chorale at Walt Disney Concert Hall on April 30, and continued touring performances of Peter Sellars' production of *Lagrime di San Pietro*, as well as Hildegard's *Ordo Virtutum*. www.andreazomorodian.com

Musica Angelica

Musica Angelica is an internationally renowned Baroque orchestra based in Long Beach, California and led by music director Martin Haselböck. Musica Angelica is dedicated to the historically informed performance of Baroque and early Classical music on period instruments. Its programs include a mixture of known masterworks by composers such as Bach, Handel and Vivaldi, along with rarely heard "musical

gems" by lesser-known composers. The orchestra was co-founded by Michael Eagan, widely considered one of the foremost lute players in the country, and gambist Mark Chatfield. Since its inception in 1993, Musica Angelica has produced an annual subscription season of orchestral and chamber concerts in venues throughout Los Angeles County, programming a mixture of known masterworks along with rarely heard gems, and featuring many of the best Baroque musicians from across the country and Europe. Guest conductors have included Rinaldo Alessandrini, Giovanni Antonini, Harry Bicket, Paul Goodwin, and Jory Vinikour, among others.

Musica Angelica's first international tour, distinguished by sold-out performances and wide critical acclaim, took place in March 2007 in a joint venture with Haselböck's acclaimed European orchestra, the Wiener Akademie of Vienna. The ensemble presented 13 performances of Bach's *St. Matthew Passion* in Los Angeles, New York, Savannah (Savannah Music Festival), Mexico, Hungary, Austria, Spain, Italy and Germany.

Among critical acclaim from the media for Musica Angelica is a *Los Angeles Times* review which said, "Musica Angelica soars in a Baroque gem ... a triumph ... Haselböck's leadership was nuanced and inspiring." Musica Angelica was described as a "world class Baroque orchestra" by KUSC FM Classical Music Radio, as "L.A.'s premiere Baroque music ensemble" by *Angeleno Magazine*, and as "a serious and important early-music ensemble, the best of its kind in these parts" by esteemed music critic Alan Rich. In 1998, Musica Angelica issued a well-received recording, *Vivaldi Concertos for Lute, Oboe, Violin and Strings*. In 2007, Musica Angelica released a recording of Handel's *Acis and Galatea* on German label New Classical Adventure (NCA)

FIRST VIOLIN

Ingrid Matthews,
Concertmaster
Amy Wang
Heesun Choi
Ashley Salinas

SECOND VIOLIN

Janet Strauss, *Principal*
Andrew McIntosh
Lindsey Strand-Polyak
Mishkar Nuñez-Fredell

VIOLA

Sue Giordano-Gignac
Andrew Justice
Adriana Zoppo

CELLO

Alexa Haynes-Pilon
Michael Kaufman

VIOLONE

Denise Briesé

LUTE

Daniel Zuluaga

FLUTE

Sherril Wood
Asuncion Ojeda

OBOE

Steve Hammer
Lot Demeyer

BASSOON

Ken Munday

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 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.

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 and Concert Previews that provide deeper insight into the repertoire that Pacific Chorale performs.

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.

Robert Istad, *Artistic Director & Conductor* | Nate WidELITZ, *Assistant Conductor*

Mary A. Lyons, *Board Chair* | Elizabeth Pearson, *President & CEO* | Dr. David Clemensen, *Accompanist*

SOPRANO

Anne Williams, *Rita Major Memorial Chair*
Chelsea Chaves
Lauren Nicole Graham
Kellee King
Maria Cristina Navarro
Melanie Pedro
Erin Riesebieter
Katharin Rundus
Joslyn Sarshad
Sarah Thompson
Andrea Zomorodian

ALTO

Sarah Beaty
Denean R. Dyson
Anne Henley
Eleen Hsu-Wentlandt
I-Chin Lee
Anabel Martinez
Pat Newton
Kathleen Preston
Kelly Self
Jane Hyunjung Shim
Angel Yu McKay

TENOR

Nicholas Preston, *Roger W. Johnson Memorial Chair*
Jeff Morris, *Singers Memorial Chair*
Brenton Ranney Almond
Daniel Alvarez
Sheridan Ball
Nate Brown
Cameron Barrett Johnson
John S. St. Marie
Nate WidELITZ

BASS

Tom Henley, *Singers Memorial Chair*
Ryan Thomas Antal
Aram Barsamian
Sean Fitzpatrick
Yasumichi Ichikawa
Matthew Kellaway
Yannick Lambrecht
Jackson McDonald
Martin Minnich
Jason Pano
Stephen Salts