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HAYDN'S *THE CREATION*

Sunday, November 4, 2018 at 5:00 p.m.

Concert preview with Assistant Conductor
Nate Wideltz at 4 p.m.

Pacific Chorale

Robert Istad, Artistic Director

Pacific Symphony

Carl St.Clair, Music Director

Elissa Johnston, *soprano (Gabriel, Eve)*

Derek Chester, *tenor (Uriel)*

Paul Max Tipton, *bass-baritone (Raphael, Adam)*

Jane Hyunjung Shim, *mezzo-soprano*

Robert Istad, *conducting*

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Program

Franz Joseph Haydn (1732–1809)

The Creation (Die Schöpfung), Hob. XXI:2 (1798)

Part I

1. Introduction: The Representation of Chaos
Recitative (*Raphael and Uriel*) and Chorus: In the beginning
Aria (*Uriel*) and Chorus: Now vanish before the holy beams
2. Recitative (*Raphael*): And God made the firmament
Solo (*Gabriel*) and Chorus: The marv'llous work beholds amaz'd
3. Recitative (*Raphael*): And God said: Let the waters
Aria (*Raphael*): Rolling in foaming billows
4. Recitative (*Gabriel*): And God said: Let the earth bring forth grass
Aria (*Gabriel*): With verdure clad the fields appear
5. Recitative (*Uriel*): And the heavenly host proclaimed
Chorus: Awake the harp
6. Recitative (*Uriel*): And God said: Let there be lights
Recitative (*Uriel*): In splendour bright is rising now
Trio and Chorus: The heavens are telling the glory of God

Part II

7. Recitative (*Gabriel*): And God said: Let the waters bring forth
Aria (*Gabriel*): On mighty pens uplifted soars
8. Recitative (*Raphael*): And God created great whales
Trio: Most beautiful appear
Trio and Chorus: The Lord is great, and great His might
9. Recitative (*Raphael*): And God said: Let the earth bring forth
Recitative (*Raphael*): Strait opening her fertile womb
Aria (*Raphael*): Now heav'n in fullest glory shone
10. Recitative (*Uriel*): And God created man
Aria (*Uriel*): In native worth and honour clad
11. Recitative (*Raphael*): And God saw ev'rything that He had made
Trio and Chorus: Achieved is the glorious work

INTERMISSION

Part III

12. Recitative (*Uriel*): In rosy mantle appears
Duet (*Adam and Eve*) and Chorus: By thee with bliss, O bounteous Lord
13. Recitative (*Adam and Eve*): Our duty we have now performed
Duet (*Adam and Eve*): Graceful consort! At thy side
14. Recitative (*Uriel*): O happy pair
Quartet and Chorus: Praise the Lord, ye voices all!

About the Program

By Dr. John Koegel, California State University, Fullerton



In 1796, when Joseph Haydn began composing his oratorio *The Creation*, he was the most famous composer in Europe. He had only recently returned to Vienna from his second visit to London (1794-1795), where six of his new London Symphonies, Numbers 99-104, had achieved great success under the sponsorship of the impresario Johann Peter Salomon. (During his first visit to England in 1791-1792 Haydn had presented his London Symphonies, Numbers 93-98, and was made honorary doctor of music by Oxford University.) During both extended visits, Haydn heard performances of Georg Frideric Handel's oratorios, most notably during the Handel Commemoration of 1791 in Westminster Abbey, in which more than 1,000 performers took part. His biographer Giuseppe Carpani reported on the deep and lasting impression of Handel's oratorios on Haydn. "He was so struck by it that he began his studies all over again as if he had known nothing until that time." Carpani quoted Haydn as saying that Handel was "the father of us all." On his return home from his second trip, Haydn brought with him the libretto that would form the basis for *The Creation*, which may have been prepared for Handel's use some 50 years earlier, although he did not set it to

music. Haydn owed a debt to Handel in the composition of *The Creation*, but much is also new in this beloved and often-performed work. Musicologist George Stauffer calls it "the first Romantic masterpiece in Western music history" and *The Creation* represents Haydn's greatest public musical triumph.

The 18th-century oratorio was a non-staged dramatic work most often setting sacred and biblical themes and stories. Like opera, oratorios included overtures, arias of various types for vocal soloists, recitatives (speech-like declamatory singing) for solo singer accompanied by the orchestra or continuo group (keyboard and bass instruments), vocal ensembles such as duets and trios, and large choruses. Narrative in structure and dramatic in purpose, oratorios were usually performed in public theaters instead of in churches, and were not part of liturgical religious services. German and Italian oratorios were well known in Vienna in Haydn's day and well before, although none of them were of the same musical caliber as *The Creation* (composed 1796-1798) or his later oratorio *The Seasons* (premiered 1801). (Haydn's earlier oratorio was *Il Ritorno di Tobia* [*The Return of Tobias*] of 1775.) In Catholic Vienna the oratorio was most frequently performed during Lent or Advent, when the performance of opera was considered inappropriate.

Under the sponsorship of Baron Gottfried van Swieten, the arts patron and music lover, Handel's oratorios were presented in German translation in Vienna in the late 18th century, in complete or abridged versions. Van Swieten sponsored his own private "Handel Academies" at the Imperial Court Library (where he was Prefect), for which Haydn and Mozart alternated as musical directors. Mozart was even commissioned to re-orchestrate and update four of Handel's oratorios, including *Messiah*, to bring them in line with then-current musical taste. At least seven of Handel's oratorios were performed in Vienna before the premiere of *The Creation* in 1798, and Haydn surely attended some of these performances.

Haydn probably acquired the original English-language libretto for *The Creation* reportedly written for Handel through Salomon and Thomas Linley Sr. (co-director with Samuel Arnold of concerts at London's Drury Lane Theater). For many years, Linley was incorrectly thought to have been the author of this libretto. The original English libretto is lost, the one on which Baron van Swieten based his German translation and adaptation, and his translation from German back to English. Van Swieten's libretto includes quotations from the Old Testament, Genesis Chapters 1 and 2, and Psalm 19 ("The heavens declare the glory of God") and Psalm 104 ("Bless the Lord, O my soul"). The libretto was also inspired by John Milton's epic poem in blank verse (with metrical but unrhymed lines) *Paradise Lost* of 1667. Some of the arias and vocal ensembles in the English version of *The Creation* share some text with Milton's poem.

Haydn's *Creation* musically describes the Hexameron, the six-day period of the creation of the world as told in Genesis, representing the conflict of good versus evil, form over chaos, and ending in happiness, joyfulness, and thanksgiving. The oratorio also reflects Haydn's religious beliefs and piety and the spirit of his times. Georg August Griesinger, Haydn's early biographer, remarked that the composer believed that "all human destiny is under God's guiding hand" and that he "left every man to his own conviction ... his devotion was not of the gloomy, always suffering sort, but rather cheerful and reconciled."

The Creation appeared at a time when Vienna's concert life was shifting from a private, aristocratic context to a publically supported and more open environment. Vienna had no halls dedicated specifically to concerts in Haydn's day, and performances of orchestral music and oratorios were often given in theaters such as the Burgtheater. By the time of the premiere of *The Creation* in 1798, Mozart had been dead for more than six years, and Beethoven—Haydn's onetime pupil—was composing and publishing chamber music. Antonio Salieri, Mozart's purported rival, held the most distinguished musical position in Vienna as Imperial Kapellmeister. In the 1790s, the principal orchestra in Vienna was the Tonkünstler-Sozietät (Society of Musicians), a professional ensemble that performed quarterly concerts for the benefit of musicians' widows and orphans. Oratorios were among the principal works performed in the Tonkünstler-Sozietät's benefit concerts, and their annual Advent performances of *The Creation* raised significant funds for charity.

Vienna's Society of Associates—a group of Viennese aristocrats, including Baron van Swieten and Haydn's employer Prince Nicolaus Esterházy II—commissioned Haydn to compose *The Creation*, for which he was paid 500 ducats. He conducted the semi-private premiere, which took place at Prince Schwarzenberg's palace in April 1798, with about 180 performers, and a highly appreciative audience. The premiere attracted such great attention in Vienna that 18 cavalry guards were needed to keep order. Prince Schwarzenberg was so pleased with the work and its reception that he gave Haydn an extra 100 ducats above the original 500-ducat commission as a bonus. The public premiere took place in Vienna 11 months later, in March 1799, at the Burgtheater. *The Creation* was an immediate success and was repeated many times during Haydn's last years. Within three years of its Viennese premiere, the oratorio was performed in German, English, Italian, Swedish, French, and Danish. The first documented performance in the United States, of excerpts only, took place in New York in 1804, and the newly formed Handel and Haydn Societies established in Philadelphia (1809), Boston (1815), and New York (1817) regularly performed it.

The original autograph manuscript score of *The Creation* is lost—Baron van Swieten borrowed but never

returned it, despite Haydn's numerous requests—thus the first complete published score issued under Haydn's supervision in 1800 is the main source for the oratorio. The work is divided into three parts, depicting the six days of creation and the seventh day of rest. Vocal soloists portray the three archangels—Gabriel (soprano), Uriel (tenor), and Raphael (bass), as well as Adam (bass) and Eve (soprano). Part I (Days 1-4) presents the depiction of chaos, light, night and day, flight of hell's spirits, waters, sky, weather, earth, sea, plant life, sun, moon, and stars. Part II (Days 5-6) musically illustrates the living creatures of sky, sea, and land. And Part III (Day 7, the day of rest) presents the dawn in Paradise, Adam and Eve's awakening and mutual love, and the finale of Thanksgiving.

Haydn's work praises God's creation, especially in the rousing choruses in which the composer combines formal contrapuntal sections with energetic, highly charged melodies. Vivid word painting in musical tones and descriptive writing for the orchestra illuminate the Genesis story. The musical depiction of chaos in the Overture may have presented Haydn with the greatest compositional challenge of his career (seven sketches survive, showing the difficulty he had); that is, how to represent what Dr. Samuel Johnson described as "The mass of matter supposed to be in confusion before it was divided by the creation into its proper classes and elements." Haydn suggests chaos through descriptive orchestral tone painting, the use of fragmented musical themes, ambiguous harmonies, and an avoidance of harmonic resolution.

The use of recurring leitmotif-like musical elements ties together the formal structure of the entire work. Large choral forces alternate and intertwine with vocal solos, which are all supported by the impressive orchestral accompaniment. Some see a harmonic plan for *The Creation* that starts in the "heavenly" world of C major and that descends to B flat major with the arrival of Adam and Eve. Haydn's orchestra in *The Creation* was large for its time, with the full complement of strings, double woodwinds (two flutes, clarinets, oboes, bassoons) and double brass (two horns and trumpets), as well as three trombones, contrabassoon, timpani, and fortepiano continuo. (The trombone and contrabassoon were not yet regular members of the concert orchestra.) Whereas the recitatives present the biblical creation narrative through declamatory singing, the arias, ensembles, and choruses give evocative musical descriptions of the wonders and glories of creation. A principal role of the chorus is to represent the Heavenly Host (the angels), who are especially called on to praise God. Haydn's debt to Handel is most clearly heard in the grand-scale choruses, and each of the three main parts ends with a triumphant chorus. As with Handel's oratorios, the chorus is an essential, integral part of the work.

About the Artistic Director

Phillip N. and Mary A. Lyons Artistic Director Chair



Robert Istad is Artistic Director of Pacific Chorale and Director of Choral Studies at California State University, Fullerton. Mr. Istad regularly conducts and collaborates with Pacific Chorale, Pacific Symphony, Musica Angelica Baroque Orchestra, Sony Classical Records, Yarlung Records, Berkshire Choral International, and Long Beach Symphony Orchestra. He is also dean of Chorus America's national 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 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, Andrea Bocelli, Kathleen Battle, recorded albums with Yarlung Records and with composer John Williams and Sony Classical.

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 have performed at numerous regional and national ACDA conferences including the 2018 ACDA Western Division Conference and 2013 ACDA National Conference in Dallas, Texas. 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 2017 performance in Russia's famous Glinka Cappella, 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 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 Orchestra, and Long Beach Opera.

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



Elissa Johnston (*Gabriel, Eve*)

Recently hailed by *The New York Times* for her “especially lovely” singing, Elissa Johnston enjoys performing repertoire ranging from Bach, Handel and Mozart to Messiaen, Carter, Unsuk Chin and Lachenmann. In April Elissa made her Carnegie Hall debut with Pacific Symphony under Carl St.Clair, singing the soprano role of Sarada Devi in Philip Glass’ *The Passion of Ramakrishna*, as part of Carnegie’s yearlong celebration of Glass’ 80th birthday. Other recent appearances include Handel’s *Israel in Egypt* and Stravinsky’s *Les Noces* with the Los Angeles Master Chorale, Dvorák’s *Ciganske melodie* at Le Salon de musiques, and performances of SPIRAL XII and AURA, both by Chinariy Ung in San Diego and Syracuse.

Elissa has appeared as guest soloist with the Long Beach Symphony in Mahler’s Fourth Symphony and Samuel Barber’s *Knoxville, Summer of 1915* under conductor Gemma New, and in Mozart’s *Requiem* under conductor Robert Istad. She appeared with the Pacific Chorale under conductor John Alexander in Brahms’ *Requiem* and Poulenc’s *Gloria*, and with Quator Diotima at Jacaranda Music, singing Schoenberg’s String Quartet No. 2. Highlights of the coming season include Haydn’s *Creation* with Pacific Chorale and Pacific Symphony under Robert Istad, performances of the touring Peter Sellars production of *Lagrima di San Pietro* with Los Angeles Master Chorale, and appearing as soloist in the world premiere of Reena Esmail’s *This Love Between Us: Prayers for Unity* at Walt Disney Concert Hall.

Derek Chester (*Uriel*)

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 Tamino in *Die Zauberflöte*, 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.

Paul Max Tipton (*Raphael, Adam*)

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. www.paulmaxtipton.com

Jane Shim (*mezzo-soprano*)

Mezzo-soprano Jane Hyun-Jung Shim, a native of Korea, is known as a rich, clear and sensitive singer. Ms. Shim studied at California State University, Fullerton. While in school, she was coached as a soprano and has performed many soprano roles. She also won several competitions while in school. Ms. Shim is now a familiar face to Orange County choral music audiences as a mezzo-soprano. Since joining Pacific Chorale in 1999, she has appeared as a soloist in many works, including 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*, Bach's *Magnificat*, Haydn's *Lord Nelson Mass*, and Mozart's *The Magic Flute*.

She has been a featured soloist with Pacific Symphony, Los Angeles Philharmonic, Long Beach

Symphony, Pasadena Symphony, Musica Angelica, Philharmonia Baroque Orchestra, Les Grands Ballets Canadiens de Montreal, Pacific Chorale, John Alexander Singers, Chorus America Conducting Academy, Berkshire Choral International, Long Beach Camerata Singers, Dallas Korean Master Chorale, Angeles Chorale, Southern California Korean Christian Choir, Hour of Power, CSUF University Singers, and Azusa Pacific University.

Ms. Shim's international performances include the European premiere of Jake Heggie's *He Will Gather Us Around* (from *Dead Man Walking*) at St. Stephen's Basilica in Budapest and Franziskanerkirche (Franciscan Church of St. Jerome) in Vienna. She has also performed at Matthias Church in Budapest; Stephansdom (St. Stephen's Cathedral) in Vienna; and St-Sulpice, St-Étienne-du-Mont, St-Louis-en-l'Île, and La Madeleine in Paris. Her beautiful solo work in Duruflé's *Requiem* with Pacific Chorale's Choral Festival 2011 led to a performance at Église St-Étienne-du-Mont, where Duruflé had been the titular organist.

Ms. Shim is currently the alto section leader of Pacific Chorale, a staff singer at Hour of Power Choir, and a conductor and music director of Il-Shin Presbyterian Church in Buena Park.

Martin Brinkerhoff Associates

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About Pacific Chorale



Founded in 1968, Pacific Chorale is internationally recognized for exceptional artistic expression, stimulating American-focused programming, and influential education programs. The 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, 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. The 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. In 2018, Pacific Chorale traveled to New York City to join Pacific Symphony in making their Carnegie Hall debut, performing *The Passion of Ramakrishna* as part of composer Philip Glass' 80th birthday celebration.

Education programs are central to the Chorale's vision of inspiring love of choral music and lifelong learning. Pacific Chorale's innovative educational initiatives 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 singers each summer in a free community performance; 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; competitions and master classes to nurture the talent of young composers; and concert previews that provide deeper insight into the Chorale's performance repertoire.

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*

John Alexander, *Artistic Director Emeritus*

Nate WidELITZ, *Assistant Conductor & Chorusmaster*

Molly Buzick Pontin, DMA, *Managing Director*

Thomas A. Pridonoff, *Board Chair*

Dr. David Clemensen, *Accompanist*

SOPRANO

Barbara Kingsbury, *Rita Major Memorial Chair*

Cristen Antal

Victoria Boler

Chelsea Chaves-Tan

Brianna Fennell

Anastasia C. Glasheen

Erika Jackson

Hannah Kim

Kellee King

Susan Lindley

Corinne Linza

Katie Martini

Anne McClintic

Tami Lee McTaggart

Kimberly Nason

Maria Cristina Navarro

Hien Nguyen

Kris Oca

Deborah Pasarow

Melanie Pedro

Marisa C. Rambaran

Meri Irwin Rogoff

Joslyn Amber Sarshad

Sarah Schaffner

Clarissa Shan

Jacqueline Taylor

Sarah Thompson

A. Hope Thompson

Michaela Vaughn

Ruthanne Walker

Linda Wells Sholik

Alie Westphal

Anne Williams

Emily Wood

Victoria Wu

ALTO

Janelle Burris

Tina Chen

Mary Clark

Kathryn A. Cobb-Woll

Denean R. Dyson

Jacline Evered

Marilyn Forsstrom

Kathryn Gibson

Kathleen Gremillion

Sandy Grim

Anne Henley

Genie Hossain

Eleen Hsu-Wentlandt

Marin Jacobson

Stacey Y. Kikkawa

Kaii Lee

Julie Marie McKnight

Jeanette Moon

Pat Newton

Krystin Ohta

Rachel One

Kathleen Preston

Bonnie Pridonoff

Carolyn Clark Rugh

Laurel Sanders

Tiffani N.F. Santiago

Kaleigh Schiro

Kelly Self

Grace K. Shen

Jane Hyunjung Shim

Marijke van Niekerk

Sara Widder

Angel Yu McKay

TENOR

Nicholas A. Preston, *Roger W. Johnson Memorial Chair*

Carl W. Porter, *Singers Memorial Chair*

Brenton Ranney Almond

Daniel Alvarez

Mike Andrews

Michael Ben-Yehuda

Nate Brown

David Bunker

James Cahill

Saunders Choi

Craig Davis

Phil Enns

Marius Evangelista

David Evered

Alan Garcia

Johnny G. Gonzales

Vincent Hans

Steven M. Hoffman

Cameron Barrett Johnson

Craig S. Kistler

Chris Lindley

Gerald D. McMillan

Hamoudi Moneimne

Jeff Morris

Jesse Newby

Aaron Palmer

Gabriel Ratinoff

Gabriel Salazar

Kenneth Tom

W. Faulkner White

Nate WidELITZ

Patrick Zubiate

BASS

Karl Forsstrom, *Singers Memorial Chair*

Ryan Thomas Antal

Aram Barsamian

Mac Bright

James Brown

John F. Carpenter

Tom Enders

Louis Ferland

Randall Gremillion

Peter Hahn

Mark Hamilton

Tom Henley

Michael Jacobs

Jonathan Krauss

Medeon E. Maraon

Jackson McDonald

Tom Mena

Martin Minnich

Emmanuel Miranda

Joshua Palkki

Jason Pano

Seth Peelle

Carl Pike

John Prothero

Ryan Ratcliff

George Reiss

Thomas Ringland

Stephen Salts

William Shelly

Eric R. Soholt

Jim Spivey

Joshua Stevens

Brandon Wilks

Tanner Wilson

About Pacific Symphony



Pacific Symphony, led by Music Director Carl St.Clair for the last 29 years, has been the resident orchestra of the Renée and Henry Segerstrom Concert Hall for over a decade. Currently in its 40th season, the Symphony is the largest-budgeted 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 made its debut at Carnegie Hall as one of two orchestras invited to perform during a yearlong celebration of composer Philip Glass' 80th birthday, and the following month the orchestra toured China. The orchestra made its national PBS debut in June 2018 on "Great Performances" with Peter Boyer's *Ellis Island: The Dream of America*, conducted by St.Clair. 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. Eight seasons ago, the Symphony launched the highly successful opera initiative, "Symphonic Voices," which continues in February 2019 with Puccini's *Madame Butterfly*. 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 Matinéés, 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 former 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*
Richard Kaufman, *Principal Pops Conductor*
Roger Kalia, *Assistant Conductor*

FIRST VIOLIN

Dennis Kim, *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
Ai Nihira
Robert Schumitzky
Agnes Gottschewski
Dana Freeman
Angel Liu
Marisa Sorajja

SECOND VIOLIN

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

VIOLA

Meredith Crawford*, *Catherine and James Emmi Chair*
Joshua Newburger**
Carolyn Riley
John Acevedo
Adam Neeley
Julia Staudhammer
Joseph Wen-Xiang Zhang
Cheryl Gates
Margaret Henken

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Allen Savedoff

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Your contributions are appreciated! Ticket sales account for only a quarter 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.

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The following individuals have committed to a 3-year pledge to support our Artistic Director and Conductor, Rob Istad, with supplementary funds for creative enhancements of our performances. Additional donors are welcome.

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

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

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www.PacificChorale.org

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