

CARMINA BURANA

2019-20 HAL & JEANETTE SEGERSTROM FAMILY FOUNDATION CLASSICAL SERIES

Carl St. Clair, conductor
 Benjamin Pasternack, piano
 Celena Shafer, soprano
 Christopher Pfund, tenor
 Hugh Russell, baritone
 Chelsea Chaves, soprano
 I-Chin "Betty" Lee, soprano
 Jane Hyun-Jung Shim, mezzo soprano
 Nicholas Preston, tenor
 Matthew Kellaway, baritone
 Ryan Thomas Antal, bass
 Pacific Chorale—Robert Istad, artistic director
 Southern California Children's Chorus—
 Lori Loftus, founding director
 Pacific Symphony

Beethoven

"EGMONT" OVERTURE

Beethoven

"CHORAL" FANTASY

*Benjamin Pasternack
 Chelsea Chaves
 I-Chin "Betty" Lee
 Jane Hyun-Jung Shim
 Nicholas Preston
 Matthew Kellaway
 Ryan Thomas Antal
 Pacific Chorale*

Orff

"CARMINA BURANA"

*Celena Shafer
 Christopher Pfund
 Hugh Russell
 Pacific Chorale
 Southern California Children's Chorus*

Thursday, Sept. 26 2019 @ 8 p.m.

Friday, Sept. 27, 2019 @ 8 p.m.

Saturday, Sept. 28, 2019 @ 8 p.m.

*Segerstrom Center for the Arts
 Renée and Henry Segerstrom Concert Hall*

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O FORTUNA!

2019-20 SUNDAY MATINÉES SERIES

Carl St.Clair, conductor
Benjamin Pasternack, piano
Celena Shafer, soprano
Christopher Pfund, tenor
Hugh Russell, baritone
Pacific Chorale—Robert Istad, artistic director
Southern California Children's Chorus—
Lori Loftus, founding director
Pacific Symphony

Orff

"CARMINA BURANA"

Celena Shafer
Christopher Pfund
Hugh Russell
Pacific Chorale
Southern California Children's Chorus

Sunday, Sept. 29, 2019 @ 3 p.m.

Segerstrom Center for the Arts
Renée and Henry Segerstrom Concert Hall

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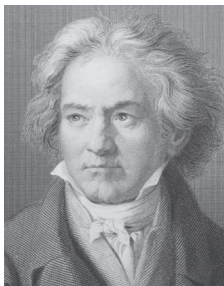
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PROGRAM NOTES

Ludwig van Beethoven: **Overture to Egmont, Op. 84**



In 1809, when Beethoven received the commission to compose a complete suite of incidental music for historical play *Egmont*, he was drawn into a correspondence

with the play's author, Johann Wolfgang von Goethe, who had written it in 1787. The subject was a natural for Beethoven: set in 16th-century Brussels, it depicts the heroic deaths of the Dutch Count Egmont and his wife while the Netherlands lay under repressive Belgian rule. Egmont's wife's death, a suicide, inspired him to die as a symbol in the Dutch struggle for freedom.

The correspondence went well: Goethe was by far the dominant German-language literary figure of his day, and the mutual admiration he shared with Beethoven was congenial from afar. But what happens when towering geniuses actually meet? It's not always pretty. Goethe's descriptions of his encounters with Beethoven describe an artist resembling a cross between two Charles Schulz characters, Schroeder and Pig Pen, and the humor is mixed with real annoyance. "Beethoven's talent amazed me," he wrote. "Unfortunately, he is an utterly untamed personality; he is not altogether wrong in holding the world detestable, but surely does not make it more enjoyable for himself or others by his attitude." Beethoven, for his part, seemed to hold Goethe's very worldliness and social skills against him: "Goethe delights

far too much in the court atmosphere," he wrote—"far more than is becoming in a poet." It should be noted that Beethoven himself was not above the occasional attempt to ingratiate himself in the "court atmosphere," and even considered rededicating the *Eroica* to Napoleon when he received inquiries regarding its possible performance in Paris.

Composed for a style of dramatic presentation that is no longer familiar to us, the original *Egmont* suite is comprised of nine dramatic soprano arias, spoken verses for male narrator, and the orchestral overture that has remained popular, known as the *Egmont* Overture—the most admired movement of the full suite, on a par with the *Coriolan* Overture. The full suite is suited to performance alongside the original play or alone, with or without the male narrator. But in the modern repertory, we usually hear the overture performed on its own.

The *Egmont* Overture is often cited as the final work of Beethoven's "middle" period, and it has much in common with the *Coriolan* Overture: the heroic themes, the dramatic contrasts, the ratcheting tension. But in contrast with *Coriolan*, it opens with a slow, dark sound, funereal rather than martial. This overture is to some degree a compressed version of the entire drama, and in it, Beethoven faced the challenge of conflating the sadness of Count Egmont's death with its glory as an inspiration to his people. Opening in F Minor, the overture moves to F Major as it closes, introducing a dramatic new theme to convey the victory embodied in Egmont's defiant march to the scaffold. Rather than death, we hear the promise of renewal and of the people prevailing over tyranny, in accordance with Goethe's express wishes that Egmont's final moments be heard as triumphant rather than elegiac.

Ludwig van Beethoven: **Fantasia in C Minor for Piano, Chorus and Orchestra, Op. 80 ("Choral Fantasy")**

Beethoven's "Choral Fantasy" sounded new and strange to the first listeners who heard it. That conclusion is based on more than just its novel form and unconventional scoring; we know it from the documented reactions of critics and others at the premiere concert, which also introduced his fifth and sixth symphonies. The symphonies were enthusiastically received. Listeners' reaction to the Fantasy is typically described as "lukewarm."

Even those of us who have never heard the "Choral Fantasy" before cannot experience how bizarre it must have seemed to those early listeners. That's because the melodic ideas and the textual subjects are so closely related to those in Beethoven's Symphony No. 9, the "Choral," which has become a touchstone of world culture. To us, everything about the Choral Fantasy sounds familiar yet fascinatingly different from music that is second nature to us. Yet the Ninth we all know came 16 years later than the "Choral Fantasy."

By 1808, Beethoven had already been incubating these ideas for years. In the Fantasy we hear abundant, spontaneous and highly emotional outpouring of musical inspiration that he would continue to develop as he pondered the ideas of freedom, brotherhood and peace that preoccupied him for his entire adult life. The text, probably by the poet Christopher Kuffner, is strikingly similar to the verses that Beethoven would later adapt from Schiller's "Ode to Joy."

The Fantasy is loosely structured, beginning with a showy piano solo that serves to introduce and to exalt

Ludwig van Beethoven

Born: 1770. Bonn, Germany

Died: 1827. Vienna, Austria

Overture to *Egmont*, Op. 84

Composed: 1809-10

World premiere: June 15, 1810

Most recent Pacific Symphony performance: Oct. 21, 2017, with Roger Kalia conducting

Instrumentation: 2 flutes including piccolo, 2 oboes, 2 clarinets, 2 bassoons; 4 horns, 2 trumpets; timpani; strings

Estimated duration: 9 minutes

Fantasia in C Minor for Piano, Chorus and Orchestra, Op. 80 ("Choral Fantasy")

Composed: 1808

World premiere: Dec. 22, 1808 at the Theater an der Wien in Vienna, with Beethoven conducting

Most recent Pacific Symphony performance: Feb. 9, 2014, with Carl St.Clair conducting

Instrumentation: 2 flutes, 2 oboes, 2 clarinets, 2 bassoons; 2 horns, 2 trumpets; timpani; strings; 2 solo sopranos, solo alto, 2 solo tenors, solo bass; solo piano; chorus

Estimated duration: 19 minutes

the themes to come. (The published performing edition probably embodies Beethoven's after-the-fact version of his improvised performance.) What follows—the choral-and-instrumental part of the Fantasy—is structured as a grand theme with 16-bar variations. There is a sense of grandeur here, yet also a feeling of wonder, discovery and sheer delight. The effect has been described as a resembling a series of encores.

After its formidable piano introduction, the Fantasy cycles through variations for solo flute; oboes in two parts; and clarinets and bassoon in three parts. Finally, a string quartet variation gives rise to a full orchestral variation. As in the Ninth Symphony, the entry of vocal forces marks the consummation of the Fantasy, summarizing everything we have heard before: a hymn in praise of peace, love and the joy of music.

Carl Orff: *Carmina Burana*



Composed in 1935 and 1936, with Germany descending into the horrors of the Third Reich and war looming in Europe, the joyous energy of *Carmina Burana* struck contemporary

listeners and critics like a thunderbolt. But for German composers of the 20th century including Orff, the matter of public reputation is complicated by an inescapable question: *What did you do during World War II?* Though Orff was an elemental musical talent who wrote operas and was an influential music educator—and though the amazing, tradition-busting *Carmina Burana* would

later achieve popularity throughout the world—he suffered the misfortune of being popular with Nazi bureaucrats, a fact that cast a shadow over his reputation here until American investigators found no reason to believe he held Nazi sympathies.

Born in Munich to a distinguished Bavarian military family in 1895, Orff grew up steeped in German cultural traditions and demonstrated his musical talent early; at a young age he learned to play the piano, organ and cello and composed songs. He graduated from the Munich Academy of Music when he was 18 with a portfolio of early compositions that showed the influence of Debussy's innovations. He then turned to the more Viennese experiments of Schoenberg, Strauss and Pfitzner. But the year of his graduation was 1914, and Orff was coming of age in the shadow of World War I. Jobs as Kapellmeister at the Munich Kammerspiele and at theaters in Darmstadt and Mannheim honed his gifts in performance practice and music drama. In 1917 and 1918, as the war drew to a close, Orff was in his early 20s and was engaged in military service.

The development of *Carmina Burana* wove together all the main threads of Orff's early creative life: his gift for theatrical spectacle, his scholarly interest in medieval forms and the return to musical innocence that keynoted his work in music education with Dorothee Günther (whom he eventually married). The oratorio's texts are the result of sympathetic work by an earlier scholar: a collection lyrics dating from the 12th and 13th centuries discovered at a monastery in Upper Bavaria by the musicologist J.A. Schmeller in 1847. It was Schmeller who applied title *Carmina Burana*, referencing both the monastic order and the region of upper Bavaria where they were found. The obscure verses were mostly in Latin with some in early forms of German and even a bit of early French, but their content

was about as far from academic dryness as you can get: these were lusty verses that celebrate the pleasures of loving and drinking, and that comment with ribald frankness on the vicissitudes of everyday life. Orff selected 24 of them for *Carmina Burana*. Their humor can seem startlingly modern today.

Often startlingly explicit, the lyrics of *Carmina Burana* have at various times been strategically condensed and expurgated. Sexy descriptions, such as one lover's removal of another's underwear, share time with raunchy double entendres, such as the description of a knight's lance rising at the sight of his lady. As is so often the case, censorship has accomplished less than nothing to desensitize these passages, only adding to their fascination. The music, for its part, is not just brazen in shoving the poetry's sensuality in our faces; it does so with glee, making everything it touches seem innocent. Nowhere is this more apparent than in the "In taberna" chorale (In the Tavern), a drinking song that describes the raucous behavior in a local tavern where everyone is present, accounted for, and drinking lustily—the bumpkin, the sage, the pauper, the sick man, the bishop and the deacon, the old woman and the mother among them. The music proceeds with a naive, bouncy double-rhythm that acquires the momentum of an avalanche..

Proceeding through sections on springtime, drinking and love, *Carmina Burana* forms a perfect arch, ending where it began—addressing "Fortune, Empress of the World" and complaining melodramatically about her fickleness. The overstatement is intentional, and rarely have grandeur and humor coexisted with such comfortable irony. Then again, compare the words to a modern-day counterpart by Rod Stewart:

*Some guys have all the luck
Some guys have all the pain
Some guys get all the breaks
Some guys do nothing but complain*

If fortune is indifferent to merit, at least it has vouchsafed a cherished spot for Carl Orff's most celebrated composition. *Carmina Burana* is a work that has become, with Handel's *Messiah*, one of the most widely performed oratorios ever written.

Michael Clive is a cultural reporter living in the Litchfield Hills of Connecticut. He is program annotator for Pacific Symphony and Louisiana Philharmonic, and editor-in-chief for The Santa Fe Opera.

Carl Orff

Born: 1895. Munich, Germany

Died: 1982. Munich, Germany

Carmina Burana

Composed: 135-36

World premiere: June 8, 1937 by the Oper Frankfurt

Most recent Pacific Symphony performance: June 8, 2014 with Carl St.Clair conducting

Instrumentation: 3 flutes including piccolo, 3 oboes including English horn, 3 clarinets including bass clarinet and e-flat clarinet, 3 bassoons including contrabassoon; 4 horns, 3 trumpets, 3 trombones, tuba; timpani; percussion; celesta; 2 pianos; strings; solo soprano, solo tenor, solo baritone; chorus, children's choir

Estimated duration: 67 minutes



CARL ST.CLAIR

The 2019-20 season marks Music Director Carl St. Clair's 30th year leading Pacific Symphony. He is one of the longest-tenured conductors of the major American orchestras. St. Clair's lengthy history solidifies the strong relationship he has forged with the musicians and the community. His continuing role also lends stability to the organization and continuity to his vision for the Symphony's future. Few orchestras can claim such rapid artistic development as Pacific Symphony—the largest-budgeted orchestra formed in the United States in the last 50 years, which was recently elevated to the status of a Tier 1 orchestra by the League of American Orchestras—due in large part to St. Clair's leadership.

During his tenure, St. Clair has become widely recognized for his musically distinguished performances, his commitment to building outstanding educational programs and his innovative approaches to programming. In April 2018, St. Clair led Pacific Symphony in its sold-out Carnegie Hall debut, as the finale to the Carnegie's yearlong celebration of pre-eminent composer Philip Glass' 80th birthday, ending in a standing ovation, with *The New York Times* calling the Symphony "a major ensemble!" He led Pacific Symphony on its first tour to China in May 2018, the orchestra's first international tour since touring Europe in 2006. 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. Among St. Clair's many creative endeavors are the highly acclaimed American Composers Festival, which began in 2000; and the

opera initiative, "Symphonic Voices," which continues for the ninth season in 2019-20 with Verdi's *Othello*, following the concert-opera productions of *Madame Butterfly*, *The Magic Flute*, *Aida*, *Turandot*, *Carmen*, *La Traviata*, *Tosca* and *La Bohème* in previous seasons.

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

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

cities in three countries playing before capacity houses and receiving extraordinary responses and reviews.

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

In 2014, St. Clair became the music director of the National Symphony Orchestra in Costa Rica. His international career also has him conducting abroad several months a year, and he has appeared with orchestras throughout the world. He was the principal guest conductor of the Radio Sinfonieorchester Stuttgart from 1998-2004, where he completed a three-year recording project of the Villa-Lobos symphonies. He has also appeared with orchestras in Israel, Hong Kong, Japan, Australia, New Zealand and South America, China, Thailand, Malaysia, and summer festivals worldwide. In North America, St. Clair has led the Boston Symphony Orchestra (where he served as assistant conductor for several years), New York Philharmonic, Philadelphia Orchestra, Los Angeles Philharmonic and the San Francisco, Seattle, Detroit, Atlanta, Houston, Indianapolis, Montreal, Toronto and Vancouver symphonies, among many.

Carl St. Clair is a strong advocate of music education for all ages, and is internationally recognized for his distinguished career as a master teacher. He has been essential to the creation and implementation of the Symphony's education and community engagement programs including Pacific Symphony Youth Ensembles, Heartstrings, Sunday Matinées, OC Can You Play With Us?, arts-X-press and Class Act. In addition to his professional conducting career, St. Clair has worked with most major music schools across the country. In 2018, Chapman University President Danielle Struppa appointed St. Clair as a Presidential Fellow, working closely with the students of the College of the Performing Arts at Chapman University. St. Clair has been named "Distinguished Alumni in Residence" at the University of Texas Butler School of Music beginning 2019. And, for over over 25 years, he has had a continuing relationship with the USC Thornton School where is artistic leader and principal conductor of the USC Thornton orchestral program.

BENJAMIN PASTERNAK

Piano



Among the most experienced and versatile musicians today, the American pianist Benjamin Pasternack has performed as soloist, recitalist and chamber musician on four

continents. His orchestral engagements have included appearances as soloist with the Boston Symphony Orchestra, the Philadelphia Orchestra, the Orchestre Symphonique de Québec, the Tonhalle Orchestra of Zurich, the New Japan Philharmonic, Pacific Symphony, the New Jersey Symphony, the Orchestre National de France, the SWR Orchestra of Stuttgart, the Bamberg Symphony and the Düsseldorf Symphony Orchestras.

Among the many illustrious conductors with whom he has collaborated are Seiji Ozawa, Erich Leinsdorf, David Zinman, Gunther Schuller, Leon Fleisher and Carl St.Clair. He has performed as soloist with the Boston Symphony on more than a score of occasions, at concerts in Carnegie Hall, the Kennedy Center, in Athens, Salzburg and Paris on their European tour of 1991, and in São Paulo, Buenos Aires and Caracas on their South American tour of 1992. He has been guest artist at the Tanglewood Music Center, the Festival of Two Worlds in Spoleto, Italy, the Seattle Chamber Music Festival, the Minnesota Orchestra Sommerfest, the Festival de Capuchos in Portugal, the Festival de Menton in France and has been featured as soloist twice on National Public Radio's nationally syndicated show "SymphonyCast". A native of Philadelphia, Pasternack entered the Curtis Institute of Music at the age of 13, studying with Mieczyslaw Horszowski and Rudolf Serkin. He was the Grand Prize winner of the Inaugural World Music Masters Piano Competition held in Paris and Nice in July 1989. Bestowed by the unanimous vote of a distinguished panel of judges, the honor carried with it a \$30,000 award and engagements in Portugal, France, Canada, Switzerland and the United States. An earlier competition victory came in August 1988 when he won the highest prize awarded at the Fortieth Busoni International Piano Competition. After fourteen years on the piano faculty of Boston University, he joined the piano faculty of the Peabody Conservatory of Music in September 1997.

CELENA SHAFER

Soprano



After two summers as an apprentice at the Santa Fe Opera, the career of Soprano Celena Shafer was launched to critical raves as Ismene in Mozart's *Mitridate*, *Re di Ponto*. Since that

breakthrough debut, Shafer has garnered acclaim for her silvery voice, fearlessly committed acting and phenomenal technique. She spends much of her time on the concert stage and has appeared with the orchestras in New York, Chicago, Philadelphia, San Francisco and Los Angeles with leading conductors such as Christoph von Dohnanyi, Alan Gilbert, Bernard Labadie, Robert Spano, Nicholas McGegan, Kent Nagano, Donald Runnicles, Michael Tilson Thomas, David Robertson and Sir Andrew Davis.

Shafer's 2018-19 season included performances of all-Bernstein programs with the Orquesta Sinfonica Nacional de Costa Rica, Pacific Symphony and the Grand Rapids Symphony all led by Carl St.Clair; the Britten *War Requiem* with the Fresno Philharmonic Orchestra, and Handel's *Messiah* with the Indianapolis Chamber Orchestra. She recently made two exciting operatic appearances: her first performances as Queen of the Night in *The Magic Flute* with the Utah Symphony | Utah Opera, and a return to the Cincinnati Opera for her first staged performances of Zerbinetta in Strauss's *Ariadne auf Naxos* with the Cincinnati Opera.

Since first appearing with the Utah Symphony | Utah Opera as a high school student, Shafer has performed operatic roles there including Constanze in *The Abduction from the Seraglio*, Rosina in *Il barbiere di Siviglia*, Gilda in *Rigoletto*, Norina in *Don Pasquale*, Lisette in *La Rondine*, Tytania in *A Midsummer Night's Dream* and Adele in *Die Fledermaus*.

Concert repertoire with the USUO has included the Brahms' *German Requiem*, the Bach *Magnificat*, Vivaldi's *Gloria*, Poulenc's *Gloria* and several concerts of chamber music with conductors such as Bernard Labadie, Raymond Leppard and former music director Keith Lockhart. She was the USUO 2014-15 season Artist-in-Residence and recently has sung a New Year's Eve Gala, Beethoven Symphony No. 9, Mahler Symphonies Nos. 2, 4 and 8, and the Mighty Five tour through Utah's state parks, all led by music director Thierry Fischer.

Elsewhere, Shafer's operatic highlights have included Johanna in *Sweeney Todd* for the Lyric Opera of Chicago and Nanetta in *Falstaff* with the Los Angeles Opera, both with Bryn Terfel; Blonde in *Abduction from the Seraglio* with the Opera Theatre of St. Louis; Aithra in *Die ägyptische Helena* with the American Symphony Orchestra recorded for Telarc; Zerbinetta in *Ariadne auf Naxos* at the Concertgebouw; and Gilda in *Rigoletto* with the Welsh National Opera. She has returned to the Santa Fe Opera for productions of Mozart's *Lucio Silla*, Berlioz's *Beatrice and Benedict* and Britten's *Albert Herring*.

CHRISTOPHER PFUND

Tenor



Highly lauded for his irreverent portrayals of the Roasting Swan in *Carmina Burana*, tenor Christopher Pfund has made the role a pillar of his career, performing it with countless orchestras

across North America. In recent seasons he has performed *Carmina Burana* with the symphony orchestras of Alabama, Des Moines, Cleveland, Colorado, Fort Wayne, Hartford, Houston, Indianapolis, Jacksonville, Nashville, Philadelphia, Pittsburgh, Reading and San Diego.

Most recently he was soloist with the Orchestre Symphonique de Quebec, the Colorado Springs Philharmonic, the Tucson Symphony, Fort Wayne Philharmonic, Spokane Symphony and Duluth Superior Symphony. He has also recently sung the role in a return to the Cleveland Orchestra, as well as with the symphonies of Phoenix, West Michigan and Thunder Bay (Ontario).

In addition to his signature concert role, Pfund has appeared in concert performing Beethoven's Symphony No. 9 with the Charlotte and Stamford symphonies; Handel's *Messiah* with the Buffalo Philharmonic, National Arts Centre Orchestra, Rochester Philharmonic, Syracuse Symphony and Virginia Symphony; and Haydn's *Creation* with the Louisiana Philharmonic. He also appeared at Carnegie Hall with the Rochester Philharmonic as a part of the Spring for Music Festival as Sir Gower Lackland in a concert performance of Howard Hanson's *Merry Mount*. He created the role of Rev. Eugene Hendrix in a world-premiere concert performance of Gregory Vajda's opera *Georgia Bottoms* with the Huntsville Symphony Orchestra.

Pfund's opera engagements include Sempronio in Haydn's *Lo Speziale* with the Orchestra of St. Luke's; Pong in *Turandot* with El Paso Opera, New Jersey State Opera and the Florentine Opera; Tonik in Smetana's *The Two Widows* with the Chautauqua Opera; the New York City premiere of Ernst Krenek's *Vertrauenssache* with the organization Elysium Between Two Continents; and performances with Glimmerglass Opera, New York City Opera and Florentine Opera.

Pfund's recordings include the title role in Britten's *Albert Herring* on the Vox label and *Distant Playing Fields: Vocal Music of Amy Beach and William Maye* on Newport Classics.

A Colorado native, Pfund holds degrees from both the University of Northern Colorado and Manhattan School of Music. He was an opera apprentice with the Santa Fe, Glimmerglass and Chautauqua operas, and was a 20th Century Song Recitalist at the Banff Centre.

HUGH RUSSELL

Baritone



Canadian baritone Hugh Russell continues to receive high praise for his charisma, dramatic energy and vocal beauty. He is widely acclaimed for his performances in the operas of Mozart and Rossini,

and is regularly invited to perform with symphony orchestras throughout North America. At the center of his orchestral repertoire is Orff's popular *Carmina Burana*, which Russell has performed with The Philadelphia Orchestra, The Cleveland Orchestra, Los Angeles Philharmonic, San Francisco Symphony, Houston Symphony, Pittsburgh Symphony, Seattle Symphony, Toronto Symphony and Vancouver Symphony, among others. *The New Orleans Times-Picayune* said, "Baritone Hugh Russell also grasped the theatrical nature of Orff's work, nearly stealing the show with a voice that ranged from organ-deep rumbles to flute-like falsetto—and an acting style that drew roars of laughter as he captured the bullishness of an intoxicated medieval abbot."

In the past season, Russell performed *Carmina Burana* with the Kansas City Symphony and the Milwaukee Symphony Orchestra. Additionally, he sings Pangloss in *Candide* in Salt Lake City and Seoul, South Korea, Abimelech in *Samson et Dalila* with North Carolina Opera and reprises the role of Noah Joad in *Grapes of Wrath* with Michigan Opera Theater. Last season's performances of *Carmina Burana* included the New Mexico Philharmonic and in Mexico City under the baton of Carlos Miguel Prieto, as well as with the Chicago Philharmonic, the Las Vegas Philharmonic, the Louisiana Philharmonic, the Orquesta Nacional de Costa Rica and the Orquesta Sinfonica del Principado de Asturias in Oviedo, Spain. He also sang Rachmaninoff's *The Bells* with the Orchestre Metropolitain de Montreal and Yannick Nezet-Seguin, joined Palm Beach Opera in the role of Major General Stanley in *Pirates of Penzance* and performed the role of Noah Joad in *Grapes of Wrath* with Opera Theatre of Saint Louis.

CHELSEA CHAVES

Soprano



Since graduating with her master's degree from the USC Thornton School of Music, Chelsea Chaves has sung with 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. Last year, she was a recipient of a prestigious vocal scholarship from the Profant Foundation in Santa Barbara. 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 has sung the National Anthem at two Lakers games.

I-CHIN "BETTY" LEE

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 2012-17.

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. Lee's most recent solo work includes *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, and Mozart's Requiem with Pacific Chorale and Pacific Symphony in March 2017. Lee's international debuts include Denmark in July 2012 and El Salvador in February 2012.

JANE HYUN-JUNG SHIM

Mezzo-soprano



Mezzo-soprano Jane Hyun-Jung Shim, a native of Korea, is known as a rich, clear and sensitive singer. Shim studied at Cal 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. 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*, Durufle's Requiem, Verdi's *La Traviata*, Mozart's Requiem, Handel's *Messiah*, Stravinsky's *Les Noces*, Bach's *Magnificat*, Haydn's *Lord Nelson Mass*, Mozart's *The Magic Flute* and Puccini's *Madame Butterfly*.

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, CSU Fullerton University Singers and Azusa Pacific University. 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 Durufle's Requiem with Pacific Chorale's Choral Festival 2011 led to a performance at Église St-Étienne-du-Mont, where Durufle had been the titular organist.

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.

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, having performed throughout California, and touring as a soloist in France, Italy and Spain. He has been a member of Pacific Chorale since 2002, and has frequently appeared as a soloist with the ensemble. Preston has also performed as a soloist with the Hollywood Bowl Orchestra, Pacific Symphony, Claremont Chorale, Santa Maria Philharmonic Society, Cypress Masterworks Chorale and The Boston Pops Esplanade Orchestra. He has worked under the batons of John Alexander, Carl St.Clair, Keith Lockhart, John Williams, Nicholas McGegan, Kent Nagano, John Mauceri, Esa-Pekka Salonen, Grant Gershon and Gustavo Dudamel. Preston’s solo appearances include Mendelssohn’s *Elijah*, Horatio Parker’s *Hora Novissima*, Beethoven’s *Missa Solemnis* and *Symphony No. 9*, Bach’s *B Minor Mass* and *St. Matthew Passion*, Mozart’s *Coronation Mass* and *Requiem*, Handel’s *Messiah* and *Judas Maccabeus* and Benjamin Britten’s *War Requiem*. In December 2014 he appeared as a soloist with Pacific Symphony in their production of Handel’s *Messiah*, and in May 2015, he performed as the soloist in Herbert Howells’ *Hymnus Paradisi* with Pacific Chorale and Pacific Symphony. More recent performances include the role of Messenger in Pacific Symphony’s production of *Aida*, tenor soloist in the *Vespers of 1610* by Claudio Monteverdi with Long Beach Camerata Singers and tenor soloist in Mozart’s *Requiem* with Long Beach Symphony, both in April 2017. Preston was featured in the world premiere Philip Glass’ *The Passion of Ramakrishna*, which was commissioned for the grand opening of the Renée and Henry Segerstrom Concert Hall and premiered by the Pacific Chorale and Pacific Symphony under the direction of Carl St.Clair in 2006. In April 2018, he reprised the same role at his debut in Carnegie Hall. Preston is also involved with Pacific Symphony’s award-winning education programs, being a presenter with the Class Act program as well as a featured soloist in the Youth Concerts. He received his Bachelor of Arts in music from Loyola Marymount University, and currently resides in Orange County with his wife, Dr. Kathleen Preston, and their daughter, Zeldia.

MATTHEW KELLAWAY

Baritone



Matthew Kellaway is excited and proud to be entering his seventh season with Pacific Chorale. He continues to perform solos with the Chorale, and has sung with many other prestigious

vocal ensembles including Disney’s Voices of Liberty, the internationally broadcast Hour of Power Choir, and the Los Angeles Master Chorale. Kellaway is currently director of men’s chorus at Biola University, where he has also provided individual voice instruction, taught conducting classes and served as assistant director for the Biola Conservatory of Music opera program. As a baritone known for his versatility of style, Kellaway has sung many operatic and musical theater roles including Count Almaviva in *Le Nozze di Figaro*, Marquis de la Force in *Dialogues des Carmélites*, Betto in *Gianni Schicchi*, Rapunzel’s Prince in *Into the Woods*, Friedrich Bhaer in *Little Women*, Captain Corcoran in *HMS Pinafore* and Germont in *La Traviata*.

RYAN THOMAS ANTAL

Bass



Ryan Thomas Antal currently resides in Long Beach, where he received a Bachelor of Arts in voice performance and choral education from the Bob Cole Conservatory of Music at CSU

Long Beach. While there, he regularly performed with the Opera Institute and Chamber Singers. Antal served as the Minister of Music at Garden Grove Presbyterian Church and bass section leader/soloist at both Geneva Presbyterian Church and Lakewood Village Community Church before arriving in his current post as bass section leader/soloist for St. Andrew’s in Newport Beach. He has a long-standing history with Arrowbear Music Camp as a student counselor, coach, and conductor. Antal was a member of the inaugural Golden Bridge project with Suzi Digby and has performed regularly with the Orange County Choral Society and the DeAngelis Vocal Ensemble. As an Orange County native, Antal is thrilled to be enjoying his seventh season with Pacific Chorale.

PACIFIC CHORALE

Founded in 1968, the Pacific Chorale is internationally recognized for its exceptional artistic expression; stimulating, American-focused programming; and influential education programs. The chorale presents a season at Segerstrom Center for the Arts and performs regularly with the nation's leading symphonies. It has infused an Old-World art form with California's innovation and cultural independence, developing innovative new concepts in programming, and expanding the traditional concepts of choral repertoire and performance. The Pacific Chorale comprises 140 professional and volunteer singers.

In addition to its longstanding partnership with Pacific Symphony, the Chorale has performed with such renowned American ensembles as the Los Angeles Philharmonic, Boston

Symphony Orchestra, National Symphony Orchestra, San Diego Symphony, Los Angeles Chamber Orchestra, Philharmonia Baroque Orchestra and Musica Angelica Baroque Orchestra. Other collaborations within the Southern California community include performances with the Hollywood Bowl Orchestra and the Long Beach, Pasadena and Riverside symphonies.

The Chorale has toured extensively in Europe, South America and Asia, and has collaborated with the London Symphony Orchestra, Munich Symphony Orchestra, Orchestre Lamoureux, Orchestre de Saint-Louis-en-Île, National Orchestra of Belgium, China National Symphony Orchestra, Hong Kong Sinfonietta, Estonian National Symphony Orchestra and Argentine National Symphony Orchestra. The Pacific Chorale can be heard on numerous recordings, including

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

Robert Istad
**ARTISTIC DIRECTOR &
CONDUCTOR**

John Alexander
**ARTISTIC DIRECTOR
EMERITUS**

Nate WidELITZ
**ASSISTANT CONDUCTOR
& CHORUSMASTER**

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Linda Wells Sholik
Alie Westphal
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Section Leader
Judith Bertolino
Rebecca Bishop
Tina Chen
Mindy Ella Chu
Mary Clark
Kathryn Cobb-Woll
Denean R. Dyson
Harriet Edwards
Jacline Evered
Marilyn Forsstrom
Mary Galloway
Kathleen Gremillion
Sandy Grim
Anne Henley
Genie Hossain
Nancy Lanpher
I-Chin Lee
Kaii Lee
Sabina Lucke Lawrence
Laura Miller
Jeanette Moon
Michele M. Mulidor
Pat Newton
Kyrstin Ohta
Rachel One
Kathleen Preston
Carolyn Clark Rugh
Kaleigh Schiro
Grace Khang-Minhae
Shen
Emily Weinberg
Sarah Widder

TENOR

Nicholas Preston,
*Section Leader &
Personnel Manager*
Carl W. Porter,
Singers Memorial Chair
Jephte Acosta
Daniel W. Agee
Daniel Alvarez
Michael Ben-Yehuda
Nate Brown
Chris Buttars
James Cahill
Samuel A. Capella
Craig Davis
Matthew Davis
James C. Edwards
Marius Evangelista
David Evered
Vincent Hans
Steven M. Hoffman
Craig S. Kistler
Jin Ming Liao
Christopher Lindley
David López Alemán
Gerald McMillan
Michael Morales
Jesse Newby
Daniel Ramon
Gabriel Ratinoff
Zachary Singerman
Joshua Tan Tessler
Kenneth Tom
W. Faulkner White
Nate WidELITZ

BASS

Jason Pano,
Acting Section Leader
Karl Forsstrom,
Singers Memorial Chair
Ryan Thomas Antal
Mac Bright
James Brown
Jake Burnett
John F. Carpenter
Louis Ferland
Larry Gates
Randall Gremillion
Tom Henley
Matthew Kellaway
Jordan L. Kirby
Jonathan Krauss
Tom Mena
Martin J. Minnich
Emmanuel Miranda
Kenneth M. Moore
Ki-Hong Park
Seth Peelle
Raphael Meng Kian Poon
John Prothero
Ryan Ratcliff
George Reiss
Robert Rife
Thomas B. Ringland
William Shelly
Eric R. Soholt
Josh Stansfield
Brandon Wilks
Tanner Wilson



ROBERT ISTAD

Robert Istad is artistic director of Pacific Chorale and director of choral studies at California State University, Fullerton. Istad regularly conducts and collaborates with Pacific Chorale, Pacific Symphony Orchestra, 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 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 and 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 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, S.C. 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, 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 and Musica Angelica Baroque Orchestra, as well as performed with Pacific Symphony Orchestra, and Long Beach Opera.

Istad received his Bachelor of Arts in music from Augustana College in Rock Island, Illi., his Master of Music in choral conducting from California State University, Fullerton and his Doctor of Musical Arts 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.

SOUTHERN CALIFORNIA CHILDREN'S CHORUS



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 seven 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.

The SCCC has an outstanding faculty of 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 presents 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.

The Southern California Children's Chorus is honored once again to be working with Pacific Symphony and Pacific Chorale.

Lori Loftus
FOUNDING DIRECTOR

Carol Aspling
CO-DIRECTOR

SCCC Choristers

Eshika Abbaraju
Elianna Alaniz
Jessica Asay
Katie Baker
Joshua Barco
Jacob Beddome
Ashmita Bhowmik
Mallika Cadin
Aviela Chang
Jaxon Chavez
Vritti Chopra
Cerys Cooper
Isabella Cope
Sophia Devling
Katie Di Peppino
Maggie Di Peppino
Anishka Durvasula
Anja Erickson
Edvard Erickson
Bena Feng
Gracie Finley
Ella Fleming-Byrne
Kaitlyn Hamer
Melody Hancock
Laura Harney
Finn Juge
Ishika Kanakath
Aarya Kanwale
Yusrah Khan
Zafirah Khan

Hannah Kim
Evelyn Kuei
Nishtha Kumar
Kaila Kupihea
Kevin Lai
Jun Lee
Grace Lee
Caitlyn Liao
Cailey Lockitch
Elissa Matthew
Emma McDowell
Joseph Meinstein
Samuel Meinstein
Logan Nangin
Callie Pearson
Emma Pinza
Annie Qu
Joy Saati
Joshua Shen
Colin Sprik
Sucheta Sundaram
Ruth Thibault
Arianna Torres
Emma Turner
Shayna Vinikoor
Quintessa Wedell
Ysabel Wilhoit
Ella Wrate
Maddie Wrate



PACIFIC SYMPHONY

Pacific Symphony, led by Music Director Carl St. Clair for the last 30 years, has been the resident orchestra of the Renée and Henry Segerstrom Concert Hall for over a decade. Currently in its 41st 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 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. Nine seasons ago, the Symphony launched the highly successful opera initiative, "Symphonic Voices," which continues in April 2020 with Verdi's *Otello*. 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

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 • Associate Conductor

Mary E. Moore Family Assistant Conductor Chair

FIRST VIOLIN

Dennis Kim

Concertmaster; Eleanor and Michael Gordon Chair

Paul Manaster

Associate Concertmaster

Jeanne Skrocki

Assistant Concertmaster; Arlene and Seymour Grubman Chair

Nancy Coade Eldridge

Christine Frank

Kimiyo Takeya

Ayako Sugaya

Ann Shiau Tenney

Robert Schumitzky

Agnes Gottschewski

Dana Freeman

Angel Liu

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

CELLO

Kevin Plunkett**

John Acosta

Robert Vos

László Mezö

Ian McKinnell

M. Andrew Honea

Jennifer Goss

Rudolph Stein

BASS

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

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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*

Adedeji Ogunfolu

Kaylet Torrez**

Elyse Lauzon

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

LIBRARIAN

Brent Anderson

DIRECTOR OF PRODUCTION

Will Hunter

DIRECTOR OF MULTIMEDIA OPERATIONS

William Pruett

* Principal
** Assistant Principal
† On Leave

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