

2023-24 Hal & Jeanette Segerstrom
Family Foundation Classical Series

BEETHOVEN'S NINTH

Thursday, June 6, 2024 @ 8 p.m.

Friday, June 7, 2024 @ 8 p.m.

Saturday, June 8, 2024 @ 8 p.m.

Carl St. Clair, conductor
Mary Wilson, soprano
Margaret Lattimore, mezzo-soprano
John Riesen, tenor
Kevin Deas, bass baritone
Pacific Chorale—Robert Istad, artistic director
Pacific Symphony

Sunday Matinee

ODE TO JOY

Beethoven's Symphony No. 9 in D minor,
Op. 125 ("Choral")

Sunday, June 9, 2024 @ 3 p.m.

Carl St. Clair, conductor
Mary Wilson, soprano
Margaret Lattimore, mezzo-soprano
John Riesen, tenor
Kevin Deas, bass baritone
Pacific Chorale—Robert Istad, artistic director
Pacific Symphony

PROGRAM

MORTEN LAURIDSEN *Lux Aeterna*

-INTERMISSION-

BEETHOVEN

Symphony No. 9 in D Minor
Op. 125, ("Choral")

Allegro ma non troppo;

un poco maestoso

Molto vivace

Adagio molto e cantabile

Presto - Allegro assai -

Allegro assai vivace

Mary Wilson

Margaret Lattimore

John Riesen

Kevin Deas

Pacific Chorale

This concert is
sponsored by:



This concert is being recorded for
broadcast on Aug. 18, 2024 on
Classical California KUSC.

Performance at the Segerstrom Center for the
Arts Renée and Henry Segerstrom Concert
Hall & Lobby



PROGRAM NOTES

Morten Lauridsen

Lux Aeterna

Born: 1943 in Colfax, Washington

Composed: 1995-97

Premiered: April 13, 1997 at the Dorothy Chandler Pavilion, Los Angeles, with the Los Angeles Master Chorale directed by Paul Salamunovich

Most recent Pacific Symphony

performance: February 6, 2016 with

Carl St.Clair conducting (organ and strings version)

Instrumentation: one flute, one oboe, one clarinet, one bassoon, two horns, one trombone, strings, and chorus

Approximate duration: 25 minutes



Morten Lauridsen's *Lux Aeterna* is a concert requiem with a difference: serene and contemplative, conveying a sense of introspection and comfort. So, it is not surprising that a visit to his website transports the viewer to a place of solitude and natural beauty. Its images of the sea, sky, and water-washed rocks are at one with Lauridsen's music. Many were captured from the 2012 documentary film *Shining Night: A Portrait of Composer Morten Lauridsen*, and were photographed at the composer's Waldron Island retreat in San Juan County, Washington.

A native of the Pacific Northwest, Lauridsen was born in 1943. He worked as a Forest Service firefighter and lookout on an isolated tower near Mt. St. Helens and attended Whitman College before traveling south to study composition at the Change to University of Southern California (USC) with Ingolf Dahl, Halsey Stevens, Robert Linn, and Harold Owen. He began teaching at USC in 1967.

In 2006, Lauridsen was named an 'American Choral Master' by the National Endowment for the Arts, and received the National Medal of Arts in 2007. In the White House ceremony bestowing the award, Lauridsen's presidential citation noted "his composition of radiant choral works combining musical beauty, power and spiritual depth that have thrilled audiences worldwide." He was Composer-in-Residence of the Los Angeles Master Chorale from 1994-2001, and has been a Professor of Composition at the University of Southern California Thornton School of Music for more than 40 years.

Lauridsen's musical approaches are diverse, ranging from direct to abstract in response to various characteristics such as subject, language, style, structure, and historical era. His Latin sacred settings, such as the *Lux Aeterna* and motets, often reference Gregorian chant and Medieval and Renaissance procedures with a freshly contemporary sound; other works, such as the *Madrigali* and *Cuatro Canciones*, are highly chromatic or atonal. His music has an overall lyricism and is tightly constructed around melodic and harmonic motives.

Referring to Lauridsen's sacred music, the musicologist and conductor Nick Strimple said he was "the only American composer in history who can be called a mystic, (whose) probing, serene work contains an elusive and indefinable ingredient which leaves the impression that all the questions

have been answered... From 1993 Lauridsen's music rapidly increased in international popularity, and by century's end he had eclipsed Randall Thompson as the most frequently performed American choral composer."

Ludwig van Beethoven

Symphony No. 9, Op. 125, "Choral"

Born: Dec. 16, 1770 in Bonn, Germany

Died: Mar. 26, 1827 in Vienna

Composed: 1822-24

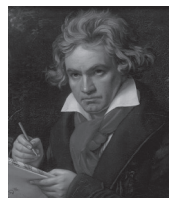
Premiered: May 7, 1824 at the Theater am Kärntnertor in Vienna

Most recent Pacific Symphony

performance: August 1, 2019 at the Christ Cathedral in Garden Grove, with Carl St.Clair conducting

Instrumentation: three flutes including piccolo, two oboes, two clarinets, three bassoons including contrabassoon, four horns, two trumpets, three trombones, timpani, percussion, strings, and chorus, with solo soprano, mezzo-soprano, tenor, and bass-baritone

Approximate duration: 65 minutes



Carl St.Clair conducts this performance of Ludwig van Beethoven's Ninth Symphony in celebration of its 200th anniversary.

Beethoven's Op. 125 is a revolution in symphonic form: a hymn to freedom and brotherhood with a breakthrough fourth movement like nothing that had ever before been imagined—a symphonic chorale with full chorus and soloists. Basing it on Friedrich Schiller's ecstatic *Ode to Joy*, Beethoven made his final symphony a meditation on human freedom.

If the symphony's mythic status encompasses some misconceptions, correcting them does nothing to diminish its greatness. Perhaps the most dramatic of these is the notion that Beethoven's deafness tragically prevented him from understanding the extent of his triumph. The symphony's premiere on May 7, 1824, was one of those rare musical events that seems to have been fully appreciated by its audience. Reports of listeners' enthusiasm for the bold new work suggest that on that historic Friday evening, with nearly a thousand in attendance, there was a collective understanding of their profound, shared experience, with Beethoven fully acknowledged by the cheering crowd. Here is how the revered English writer George Grove, author of *Beethoven and His Nine Symphonies*, describes the premiere's dramatic final moments:

His turning around and the sudden conviction thereby forced on everybody that he had not [done] so before because he could not hear what was going on, acted like an electric shock on all present, and a volcanic explosion of sympathy and admiration.

Grove drew this vivid picture only after consulting with a member of the orchestra, and other period accounts support his description. According to another player, "Beethoven directed the piece himself; that is, he stood before the lectern and gesticulated furiously. At times he rose, at other

PROGRAM NOTES

times he shrank to the ground; he moved as if he wanted to play all the instruments himself and sing for the whole chorus. All the musicians minded his rhythm alone while playing." The composer's place in the score may have been several measures off, or he may simply have been giving a general indication of rhythm and expression; in any case, his intentions seem to have been clear to the ensemble.

So, too, were the philosophical beliefs embodied in the music. Beethoven read the great philosophers of his era from the time he was young, and he was preoccupied with Enlightenment ideals and the problem of human freedom throughout his life. He made freedom and political oppression the focus of his opera, *Fidelio*, and of his earlier Symphony No. 3, the "Eroica." He famously dedicated this symphony to Napoleon, whom he first saw as a liberator, and then "undedicated" it after coming to regard him as just another oppressor. All of these works, including the Ninth, took rise in the composer's middle period, when he combined maturity and mastery of classical forms with the flowering of his melodic ideas.

One popular notion confirmed by the Ninth's development is Beethoven's reputation for long, agonized periods of creative germination and revision. He was influenced by the poetry of Schiller from a young age, and as early as 1793, when he was only 22, he began to consider the idea of basing a major composition on the poet's *Ode to Joy*; it also seems likely that some piano sonatas of his early period, including the beloved *Pathétique* (dating from 1799), were inspired by Schiller's essays.

Beethoven's idea of including the voice in a symphony also dates from this period, but may not originally have attached to the Ninth. In a sketchbook dated 1811, he envisions a cantata combining choral and instrumental movements based on the *Ode*. The Beethoven biographer Alexander Thayer describes how, in 1822, while visiting a music critic in Leipzig, the composer described plans for a tenth symphony that would include vocal elements that would "enter gradually—in the text of the Adagio Greek Myth, *Cantique Ecclesiastique*—in Allegro, the feast of Bacchus."

During these years, Beethoven was working on the first three movements of the Symphony No. 9, drawing on ideas in his sketchbooks, and his plans for the symphony were purely instrumental. In 1823, he finally integrated the three critical elements that became Beethoven's Ninth: a primarily instrumental symphony, the introduction of vocal elements, and a fourth movement incorporating Schiller's *Ode to Joy*. But how could a fourth movement with chorus and vocal soloists fit naturally into a symphony whose first three movements were purely instrumental? The Beethoven scholar Leon Plantinga describes the dramatic moment in October of 1823 when Beethoven solved this problem, recounted by the composer's friend Anton Schindler:

One day he burst into the room and shouted at me: "I got it! I have it!" He held his sketchbook out to me so that I could read: "Let us sing the song of the immortal Schiller"; then a solo voice began the hymn of joy.

Beethoven's Ninth is big in its dimensions as well as its ideas, and the experience of listening to it typically takes more than an hour. But in that time, we are transported from a place of

aesthetic contemplation to a more elevated realm where the abstract beauty of music amplifies the beauty of philosophical ideas. The symphony's opening movement, marked *allegro ma non troppo*, creates an unsettled feeling. Like human endeavor, the movement's melodic phrases could develop in any direction, major or minor—as if they were natural expressions of nature and evolution. Beethoven follows this opening by inverting the traditional movement order, placing a scherzo of almost electric energy in second position, where a slower tempo would ordinarily hold sway. The dithering, bouncing pace of this movement gives the impression of the random, jagged disorder of human activity—providing an earthly context for the transcendence of the final, choral movement. The third movement, a sublime adagio, provides the contemplative introduction for the momentous choral movement to follow. By the time it ends, we have been transported to some of the noblest heights music has ever reached.

Michael Clive is a cultural reporter living in the Litchfield Hills of Connecticut. He is program annotator for Pacific Symphony and has written numerous articles for magazines and newspapers in the U.S. and U.K. and hundreds of program notes for orchestras and opera companies. Operahound.com

ABOUT THE ARTISTS

Soprano Mary Wilson has been hailed as one of today's most exciting artists, receiving critical acclaim for a voice that is "lyrical and triumphant, a dazzling array of legato melodies and ornate coloratura" (*San Francisco Chronicle*). *Opera News* heralded her first solo recording, "Mary Wilson Sings Handel," stating "Wilson's luminous voice contains so much charisma," they dubbed her recording one of their "Best of the Year."



In consistent high demand on the concert stage, she has appeared with the Boston Symphony Orchestra, Los Angeles Philharmonic, Philadelphia Orchestra, Cleveland Orchestra, St. Louis Symphony Orchestra, Pacific Symphony, Nashville Symphony, Cincinnati Symphony Orchestra, St. Paul Chamber Orchestra, Los Angeles Master Chorale, Detroit Symphony, Colorado Symphony, Charlotte Symphony, Memphis Symphony Orchestra, Buffalo Philharmonic, National Symphony of Costa Rica, Singapore Symphony, Milwaukee Symphony Orchestra, Delaware Symphony Orchestra, Jacksonville Symphony, Virginia Symphony, Alabama Symphony Orchestra, Eugene Symphony, Rhode Island Philharmonic, Dayton Philharmonic, Boulder Philharmonic, San Antonio Symphony, Santa Fe Symphony, Colorado Music Festival, IRIS Chamber Orchestra, VocalEssence, Berkshire Choral Festival, and at Carnegie Hall and the Hollywood Bowl. She has frequently worked with conductors Jeffrey Thomas, Nicholas McGegan, Martin Pearlman, Martin Haselböck, Robert Moody, Carl St. Clair, JoAnn Falletta, Giancarlo Guerrero, John Sinclair, Anton Armstrong, and Leonard Slatkin. With the IRIS Chamber Orchestra, she sang the World Premiere of the song cycle *Songs Old and New* written

ABOUT THE ARTISTS

especially for her by Ned Rorem. She was named an Emerging Artist by *Symphony Magazine* in the publication's first ever presentation of promising classical soloists on the rise.

Maggie Lattimore, a GRAMMY-nominated mezzo-soprano, has received high acclaim for her "glorious instrument" and has been dubbed an "undisputed star." Critics have also proclaimed, Maggie Lattimore "has it all: looks, intelligence, musicianship, personality, technique, and a voice of bewitching amber color."

She began her career singing the florid works of Handel, Rossini, and Mozart but has recently expanded her repertoire to include the works of Mahler, Verdi, and Wagner, making her one of the most versatile mezzo-sopranos performing today.

Lattimore has performed with some of the most renowned arts organizations in the world. These include The Metropolitan Opera, Lyric Opera of Chicago, Houston Grand Opera, San Diego Opera, Florida Grand Opera, and Dutch National Opera, to name just a few. She has graced the concert stages of Carnegie Hall, Symphony Hall, Geffen Hall, and many others, with symphony orchestras that include the New York Philharmonic, Boston Symphony, Houston Symphony, Saint Paul Chamber, Boston Baroque Orchestra, Louisiana Philharmonic, Minnesota Orchestra, Orquesta Sinfónica Nacional de México, and Orquesta Sinfónica Nacional de Costa Rica.

This season, she joined the Lyric Opera of Chicago for Klaus Guth's highly praised production of *Jenůfa* and with Glorizæ Dei Cantores for Handel's *Messiah* in Orleans, Massachusetts. She joined the South Dakota Symphony for Mahler's Third Symphony and Master Voices for Ricky Ian Gordon's *The Grapes of Wrath* at New York's prestigious Carnegie Hall, where she performed perform the role of Ma Joad.

Hailed as "every inch the hero in stature and voice" (*Classical Voice North America*), award-winning American tenor John Riesen consistently impresses audiences with his "impassioned...and vibrant" voice (*Opera Today*). Riesen's growing career boasts a variety of roles in which he excels and includes significant work in opera,

musical theatre, studio recording, and concert. He has released over 75 studio recordings, that have reached well over 6.5 million streams on Spotify and Apple Music. He is also the head of Spotify promotion for Emitha LLC, building an ecosystem for classical and crossover singers to be heard around the world.

This season, Riesen performed as soloist in Portland Opera's *Puccini: In Concert*, as well as singing the tenor solo in *Carmina Burana* with the Flint Symphony. This past season, Riesen performed with the Buffalo Philharmonic, Williamsburg Symphony Orchestra, Phoenix Symphony Orchestra, Dallas Symphony Orchestra, Virginia Symphony (Anthony in *Sweeney Todd*), the Southwest Michigan Symphony Orchestra, the Flint Symphony Orchestra, the Brevard Music Center Orchestra, Intermountain Opera Bozeman (The Duke of Mantua in *Rigoletto*, Rodolfo in *La Bohème*), Nashville Opera (in concert), Opera Roanoke (Young



Thompson in *Glory Denied*), and Opera Las Vegas (Daniel in *A Capacity for Evil*). Riesen was also seen on NBC's *America's Got Talent* as part of the Finalist group Metaphysic, singing "Nessun Dorma" as the voice of Howie Mandel. This performance was hailed as "The best act of the series" by Simon Cowell.

Bass Kevin Deas has gained international renown as one of America's leading bass-baritones. He is perhaps most acclaimed for his signature portrayal of the title role

in *Porgy and Bess*, having performed it with the New York Philharmonic, Philadelphia Orchestra, National Symphony, St. Paul Chamber Orchestra, as well as the most illustrious orchestras on the North American continent, and at the Ravinia, Vail, and Saratoga festivals.

Deas' 2023-24 season has included performances of Mozart's *Requiem* with the Vermont Symphony and Mobile Symphony, Handel's *Messiah* with the North Carolina Symphony, National Cathedral, Houston Symphony, and the NAC Orchestra in Ottawa. Other notable performances in the season have included a Gershwin program with Oregon Symphony and Rochester Philharmonic, performing the role of Commendatore in Mozart's *Don Giovanni* with Boston Baroque, as well as the role of Dick Hallorann in Paul Moravec's critically acclaimed opera *The Shining* with the Opera Atlanta.

Deas past season highlights includes performances of Haydn's *The Creation* with the Minnesota Orchestra, Mozart's *Requiem* with the Toronto Symphony, Eugene Symphony, Louisiana Philharmonic, Orchestra Iowa, and National Philharmonic & Chorale, Stravinsky's *Pulcinella* with the Florida Orchestra, Handel's *Messiah* with the New York Philharmonic, National Cathedral, Saint-Saens' *Henry VII* with Odyssey Opera of Boston, Verdi's *Requiem* with the Orquesta Sinfonica de Minería and Rhode Island Philharmonic, and Bach Festival Society of Winter Park, and William Walton's *Façade* at the Virginia Arts Festival.

Robert Istad, a GRAMMY-winning conductor praised for his "fluent and sumptuous readings" (*Voice of OC*) and "phenomenal" artistry (*Los Angeles Times*), became Pacific Chorale's Artistic Director in 2017. He leads the chorus in innovative interpretations of masterworks and newly commissioned pieces. In 2023,

he conducted Pacific Chorale's first international tour in seven years, with performances in Austria, Germany, and the United Kingdom.

Istad prepared the Pacific Chorale for their GRAMMY-winning collaboration with the Los Angeles Philharmonic on Mahler's Eighth Symphony (Deutsche Grammophon) and conducted their album *All Things Common: The Music of Tarik O'Regan*. He regularly collaborates with Pacific Symphony, Berkshire Choral International, and Yarlung Records.

A professor and Director of Choral Studies at California State University, Fullerton, he was named the 2016 Outstanding Professor of the Year. He serves on the Executive Board of Chorus America and is Dean of their Conducting Academy.



ABOUT PACIFIC CHORALE

The GRAMMY Award-winning PACIFIC CHORALE, an Orange County “treasure” with a “fresh viewpoint” that “can sing anything you put in front of it with polish, poise and tonal splendor” (*Orange County Register*), has “risen to national prominence” (*Los Angeles Times*) since its inception in 1968. Hailed for delivering “thrilling entertainment” (Voice of OC), Pacific Chorale, the resident choir at Segerstrom Center for the Arts, is noted for its artistic innovation and commitment to expanding the choral repertoire. It has premiered over 40 works, including commissions by John Adams, Jake Heggie, David Lang, Tarik O'Regan, Frank Ticheli, and others.

In addition to its concert series, Pacific Chorale, led by Artistic Director Robert Istad, has a long-standing partnership with Pacific Symphony, making its Carnegie Hall debut with them in 2018. The choir also regularly

collaborates with the Los Angeles Philharmonic, winning the 2022 GRAMMY for Best Choral Performance for “Mahler: Symphony No. 8, ‘Symphony of A Thousand.’”

The choir has performed with orchestras like the Boston Symphony, Los Angeles Chamber Orchestra, and San Diego Symphony. In July 2023, the choir completed its first international tour in seven years, performing in Austria, Germany, and the UK.

Pacific Chorale is committed to making choral music accessible, with a discography of 14 recordings and a range of free digital offerings, including *The Wayfaring Project*, which streams online until December 1, 2024. It also emphasizes choral education through after-school programs, summer camps, and an annual community-wide singing event.

www.pacificchorale.org

Robert Istad • Artistic Director & Conductor

Phillip N. and Mary A. Lyons Artistic Director Chair
Kibsaim Escárcega • Assistant Conductor

Rhett M. Del Campo • President & CEO

Alex Nelson • Vice President, Artistic Production & Operations
David Clemensen, DMA • Collaborative Pianist

SOPRANO

Rebecca Hasquet
Section Leader
Lauren Adaska
Amy Beltran
Alexandria Burdick
Ariana Celeste
Chelsea Chaves
Sophia Do
Diana Farrell
Karla Verónica Gil
Amy Glinkas
Saousan Jarjour
Susan Hsia Lew
Susan M. Lindley
Corinne Larsen Linza
Anne McClintic
Maria Cristina Navarro
Hien Nguyen
Hannah Park
Deborah Pasarow
Melanie Pedro
Jessica Pettygrove
Sarah Schaffner-Pepe
Linda Wells Sholik
Sarah Sweerman
Ruthanne Walker Rice
Victoria Wu

ALTO

Jane Hyun-Jung Shim
Section Leader
Emily Border
Mary Clark
Kathryn Cobb-Woll
Denean R. Dyson
Ivanna Evans
Marilyn Forsstrom
Kathryn D. Gibson
Kathleen Thomsen Gremillion
Sandy Grim
Brandon Harris
Anne Henley
Allison Hieger
Bonita Jaros
Kristen Kleinhans
Carla Neeld
Pat Newton
Kathleen Preston
Bonnie Pridonoff
Elizabeth Provencio
Suzanne Rahn
Laurel Sanders
Lauren Shafer
Stephanie Shepson
Rachel Steinke
Abby Tyree
Emily Weinberg
Bonnie Yoon

TENOR

Nicholas Preston
Section Leader, Roger W. Johnson Memorial Chair
Jephte Acosta
Mike Andrews
Michael Ben-Yehuda
Jim Blackett
Nate Brown
Chris Buttars
Abraham Cervantes
Craig Davis
Marius Evangelista
David Evered
Alan Garcia
Vincent Hans
Dan Haub
Steven M. Hoffman
Craig S. Kistler
Christopher Lindley
David López Alemán
Gerald McMillan
Paul Meissbach
David Melendez
Carl Porter
Singers Memorial Chair
Jared Pugh
Sammy Salvador
Ron Gray Legacy Chair
Jakob Swetland
Joshua Tan Tessler
Jeff Wang
Frank Watnick
W. Faulkner White
Yngwie Slassh Zamarippa

BASS

Ryan Thomas Antal,
Section Leader, Ron Gray Legacy Chair
Kyle Boshardy
Robert David Breton
Mac Bright
Louis Ferland
Karl Forsstrom
Singers Memorial Chair
Sean Gabel
Larry Gates
Randall Gremillion
Mark Hamilton
Tom Henley
Matthew Kellaway
Jonathan Krauss
Elliot Z. Levine
Connor Licharz
Emilio López Felix
Tom Mena
Martin Minnich
Emmanuel Miranda
Kenneth Moore
Ryan Morris
Seth Peelle
Raphael Poon
Adrian Rangel-Sanchez
George Reiss
Antone Rodich
David Tkach