



presents

SUMMER FESTIVAL 2010 AT VERIZON WIRELESS AMPHITHEATER  
SATURDAY, SEPTEMBER 11, 2010, AT 8:00 P.M.



# BEETHOVEN'S NINTH

ROBERT MOODY, CONDUCTOR

TRACY DAHL, SOPRANO • RITA LITCHFIELD, MEZZO SOPRANO

BRIAN CHENEY, TENOR • TROY COOK, BARITONE

PACIFIC SYMPHONY SUMMER FESTIVAL CHORUS – ROBERT ISTAD, DIRECTOR

**GOULD** American Salute  
(1913-1996)

**BARBER** Adagio for Strings  
(1910-1981)

**WARD** America the Beautiful  
(1848-1903)  
Arr. **PRECHEL**

— I N T E R M I S S I O N —

**BEETHOVEN** Symphony No. 9 in D Minor, Op. 125, "Choral"  
(1770-1827) Allegro ma non troppo; un poco maestoso  
Molto vivace  
Adagio molto e cantabile  
Presto - Allegro assai - Allegro assai vivace  
TRACY DAHL  
RITA LITCHFIELD  
BRIAN CHENEY  
TROY COOK  
PACIFIC SYMPHONY SUMMER FESTIVAL CHORUS

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# ABOUT THE PROGRAM

Program Notes by Michael Clive

## American Salute

**MORTON GOULD**

The popular 20th-century American composer Morton Gould won the Kennedy Center Honors award for a long, distinguished career that included many serious compositions of large scope — including chamber, symphonic, ballet and movie music as well as scores for Broadway shows. But his most often-heard composition is the brief, stirring “American Salute,” which takes only about five minutes to play but inspires the deepest feelings of patriotism and sacrifice.

Composed in a burst of inspiration to fulfill a last-minute commission, “American Salute” is based on the familiar “When Johnny Comes Marching Home,” a Civil War song originally composed in 1863 by Patrick Gilmore, lending it a historic resonance. Already in march time, it sounds even more martial as recomposed by Gould. But in the slower variations on Gilmore’s theme that occur about two-thirds of the way through the Salute, Gould also addresses soldierly sacrifice and the loss felt by loved ones left as well as triumph of a victorious return.

## Adagio for Strings

**SAMUEL BARBER**

Elemental and beautiful, the Adagio for Strings by Samuel Barber brings stylistic elements that are rarely found together: a spacious, quintessentially American sound, but also a melancholy, ruminative mood. It was originally composed in 1936 as the second movement of his String Quartet, Op. 11. It seems likely that his life partner, Gian Carlo Menotti, the successful Italian-born opera composer with a sure sense of drama and popular appeal, heard the movement and knew that Barber had a potential hit on his hands.

In the years since its premiere in 1938 by the NBC Symphony Orchestra under Arturo Toscanini, the Adagio has become an American standard. It is revered not only for its sensual appeal but also for the way it seems to elicit a prayerful feeling of solemn contemplation. It is Barber’s most popular work and frequently programmed work.

## America the Beautiful

**SAMUEL A. WARD**

We owe the hymn-like dignity and singability of the beloved patriotic song “America the Beautiful” to composer Samuel A. Ward — who, not surprisingly, was a church organist and choirmaster. His iconic song has been arranged from musicians from high school bandmasters to Ray Charles, but tonight’s guest conductor Robert Moody has said of tonight’s version that “this is the most beautiful arrangement I know.”

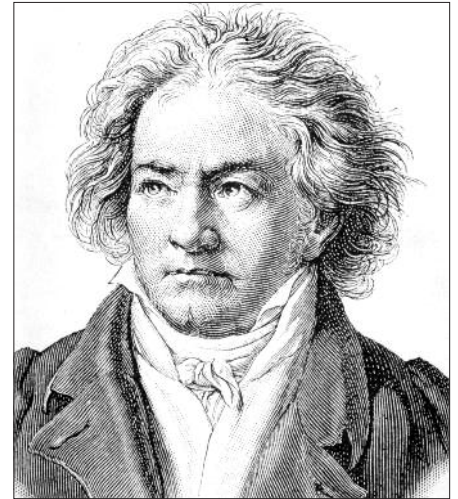
If you have ever thought “America the Beautiful” would make a good national anthem, you’re not alone. Every year, Congress is petitioned by citizens who believe that “America the Beautiful” should replace our current national anthem, which they consider too difficult for most Americans to sing. Among their opponents are the redoubtable Garrison Keillor, who says it just takes the right attitude and the right key (he recommends D). This may be one of the few subjects on which he is simply incorrect; an octave and a fifth is simply too large a vocal range for most of us, regardless of key, and choosing any — even D — leaves most untrained voices out in the cold. “America the Beautiful” spans about half that much.

## Symphony No. 9, “Choral”

**LUDWIG VAN BEETHOVEN**

Republican or Democrat? Beethoven or Mozart? It’s possible to love the music of contrasting geniuses equally while feeling much more closely affiliated with one or the other. Beethoven pondered the philosophical issues of the Enlightenment, and in the obsessive development sections of his symphonies — in which he takes his melodies apart and puts them back together in astonishing ways — you can hear him examining great ideas of his day, which shaped ours. Mozart, by contrast, composed effortlessly; the Harvard psychologist Howard Gardner, in his writing on creativity, has likened him to Shakespeare, describing both men’s minds as lenses that refracted the ideas and conditions around them, penetrating to the heart of contradictory human motivations. Compare that to Beethoven’s passionate advocacy: he took sides, and he demanded the same of his listeners.

Tonight, Beethoven cries out for you to take his side in the struggle for human freedom — the single idea for which he advocat-



ed most consistently and most passionately. By listening to his Symphony No. 9, the “Choral,” you participate in one of the greatest historical utterances in behalf of brotherhood and tolerance, and you join with audiences throughout the United States who are including Beethoven’s Ninth in remembrances of 9/11.

By now Beethoven’s Ninth is so widely played that every bar sounds familiar, yet it continues to surprise us with each hearing. It is one of many works in which he associated the philosophical ideals of the Enlightenment with a single heroic figure; in an earlier meditation on freedom, his “Eroica,” Symphony (No. 3), wrote a dedication to Napoleon, then angrily removed it from the autograph score. His sole opera, *Fidelio*, personifies the struggle for freedom in a heroic married couple. We hear these same ideals boldly expressed in the Ninth even before they are articulated by Friedrich Schiller’s words in the choral section. In the symphony’s first movement solemn yet unpredictable statements suggest a longing for freedom; they sound tense and unresolved despite their loudness and drama. Yet the movement’s extended middle section, Beethoven’s development of these themes — normally a time of tension and complexity — remains relatively calm until a thundering major chord shocks us out of our relaxed listening mode.

Breaking with symphonic tradition, Beethoven places a brisk scherzo in second movement position, rather than preceding the finale. Listeners old enough to remember the NBC evening news with Chet Huntley and David Brinkley — for example, the author of these notes — may recall this scherzo as



# TEXTS AND TRANSLATIONS

## Ode to Joy

NBC's clever choice for theme music. Skittering and energetic, it eloquently suggests the onward, unstoppable march of human events (and, to some pietists, the ceaseless dithering of human history in ignorance of God's plan). In an item of cultural history that is fascinating to ponder, NBC replaced this theme with sleeker, more optimistic music by current American composer John Williams.

The third movement, a tranquil adagio, returns us to a calmly contemplative listening mode. But our serenity is emphatically halted with the thundering series of chords that introduces the fourth movement. These sound frightening to some ears — Wagner called them shrieks — but remember that Beethoven also woke us up with booming chords after the subdued development in the first movement. These chords serve also to remind us that in the routine calmness of daily events, historically events that command our attention lie in wait. They are emphatic statements that alert us to the importance of what is to follow.

Indeed, emphasis is a matter of great importance in listening to the Ninth. After the arresting chordal introduction and thematic statement in the cellos and basses, notice how the famous choral section puts forward this universally famous, anthem-like melody in a way that emphasizes every word and every beat in every measure. Of course, there is much more to the movement than this chorus and its vocal solos for soprano, mezzo-soprano, tenor and baritone: in a symphony acknowledged to be monumental, this is the monumental movement. The music historian and pianist Charles Rosen calls it a symphony within a symphony, and proves point by analyzing four movements within the movement.

Nearly two centuries after it was composed, Beethoven's Ninth is regarded as a triumphant and universal expression of human rights. Its chorale has been adopted as an anthem by the European Union, and it was led by Leonard Bernstein at the site of the former Berlin Wall to mark its destruction.

*Michael Clive is a cultural reporter and critic who lives in the Litchfield hills of Connecticut.*

*O Freunde, nicht diese Töne!  
Sondern lasst uns angenehmere anstimmen,  
und freudenvollere.*

*Freude, schöner Götterfunken,  
Tochter aus Elysium,  
Wir betreten feuertrunken,  
Himmlische, dein Heiligtum.  
Deine Zauber binden wieder  
Was die Mode streng geteilt,  
Alle Menschen werden Brüder  
Wo dein sanfter Flügel weilt.*

*Wem der grosse Wurf gelungen,  
Eines Freundes Freund zu sein,  
Wer ein holdes Weib errungen,*

*Mische seinen Jubel ein!  
Ja, wer auch nur eine Seele*

*Sein nennt auf der Erden rund!  
Und wer's nie gekonnt, der stehle*

*Weinend sich aus diesem Bund.*

*Freude trinken alle Wesen  
An den Brüsten der Natur,  
Alle Guten, alle Bösen  
Folgen ihrer Rosenspur.  
Küsse gab sie uns und Reben,  
Einen Freund, geprüft im Tod,  
Wollust ward dem Wurm gegeben,  
Und der Cherub steht vor Gott.*

*Froh, wie seine Sonnen fliegen  
Durch des Himmels prächt'gen Plan,  
Laufet, Brüder, eure Bahn,  
Freudig, wie ein Held zum Siegen.*

*Seid umschlungen, Millionen!  
Diesen Kuss der ganzen Welt!  
Brüder -- überm Sternenzelt  
Muss ein lieber Vater wohnen.*

*Ihr stürzt nieder, Millionen?  
Ahnest du den Schöpfer, Welt?  
Such ihn überm Sternenzelt,  
Über Sternen muss er wohnen.*

O friends, not these sounds!  
Let us sing more pleasant and more joyful ones instead!

Joy, beautiful divine spark,  
daughter from Paradise,  
We enter, drunk with fire,  
Heavenly One, into your sanctuary.  
Your magic reunites what daily life  
Has rigorously kept apart,  
All men become brothers  
Wherever your gentle wings abide.

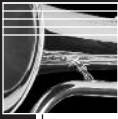
Anyone who has been greatly fortunate  
To be a true friend to a friend,  
Each man who has found a gracious  
wife,  
Should rejoice with us!  
Yes, anyone who can claim but a single  
soul  
As his or her own in all the world!  
But anyone who has known none of  
this, must steal away,  
Weeping, from our company.

All beings drink of Joy  
At Nature's breasts,  
All good creatures, all evil creatures  
Follow her rosy path.  
She has given us kisses and vines,  
A friend loyal unto death,  
Pleasure has been given to the worm,  
And the angel stands before God.

Happily, as his suns fly  
Across the sky's magnificent expanse,  
Hurry, brothers, along your path,  
Joyfully, like a hero to the conquest.

Be embraced, you millions!  
This kiss for the entire world!  
Brothers — beyond the starry canopy  
A loving Father must dwell.

Do you fall on your knees, you millions?  
Do you sense the Creator, world?  
Seek Him above the starry canopy,  
Beyond the stars must He dwell.



# ABOUT THE GUEST CONDUCTOR



**ROBERT MOODY**  
CONDUCTOR

Robert Moody has had the honor of serving as music director for the Winston-Salem Symphony since 2005, artistic director for Arizona Musicfest since 2007, and music director for the Portland Symphony Orchestra, since 2008.

This year marks the fifth anniversary of Maestro Moody's tenure with the Winston-Salem Symphony. He is the fourth music director in the orchestra's 63-year history. Unprecedented success has been the hallmark of this tenure, including the creation of Pops, "Kicked-Back Classics," Discovery, Side-by-Side, and Handel's *Messiah* concert series. Under his tenure the orchestra has also taken the Winston-Salem Youth Orchestras program completely under its umbrella, hired a full-time assistant conductor, and performed a first-ever joint classics concert with the Greensboro Symphony Orchestra. These performances of R. Strauss' *Ein Heldenleben* were strongly praised by critics, audience, and orchestra alike. The WSS is quickly becoming one of the real "gem" regional orchestras in the country; which led the League of American Orchestras immediate past president Henry Fogel to pronounce the Winston-Salem Symphony "one of the very healthiest

orchestras" he has visited in his three-year tenure leading L.A.O.

In May 2007, the Portland Symphony announced Moody's appointment as music director/conductor starting with the 2008–2009 season. Moody was the unanimous choice for the position, and has just completed an electrifying first season which ended with the great Bartók Concerto for Orchestra.

Additionally, Moody serves as artistic director of Arizona Musicfest, the nation's premiere winter destination music festival, held in north Scottsdale, Carefree, Cave-Creek, and through the Arizona Desert Foothills region. The Musicfest Festival Orchestra consists of members of some of the nation's top orchestras (Chicago, Detroit, National Symphonies, The Cleveland and Metropolitan Opera Orchestras, and many more). Maestro Moody leads this orchestra in four orchestral concert programs each February. Highlights of the 2009 season included performances of Brahms' Symphony No. 1, Vaughan Williams' *Dona Nobis Pacem* with the AZMusicfest Festival Chorus, and Dvořák's Cello Concerto with Lynne Harrell.

Moody served as associate, then resident conductor of the Phoenix Symphony from 1998 through 2006. There he conducted a wide variety of concerts, including Classics, Chamber, Pops, Family, Handel's *Messiah*, and New Year's Eve gala. His casual manner and ability to speak with ease from the podium helped novices and enthusiasts alike gain a greater appreciation for orchestral music. Moody also founded the Phoenix Symphony Chorus, and was music director of the Phoenix Symphony Youth Orchestra for seven years.

Prior to Phoenix, Maestro Moody served as associate conductor for the Evansville Philharmonic Orchestra, music director (and founder) of the Evansville Philharmonic Youth Orchestra, conductor for the Interscholar Orchestras of New York (in Manhattan), and apprentice conductor for the Landestheater Opera House in Linz, Austria.

Born and raised in Greenville, South Carolina, Moody took up the cello in the public school system. His voice and cello studies throughout high school (including three years of study at the Greenville County Fine Arts Center—one of the first public

high schools for the arts in the nation) took him to Furman University, where he received a bachelor's degree in church music, with performing emphasis in both voice and cello. He then completed his master of music degree in conducting at the Eastman School of Music, where he studied with Donald Neuen.

Moody is a frequent guest conductor with orchestras across the United States. In 2009 he completed a 10-year tenure as head of the Oklahoma City Philharmonic's "Discovery" concert series. Guest conducting appearances include the symphony orchestras of Houston, Indianapolis, Detroit, Seattle, Memphis, Fort Worth, Virginia, San Antonio, Buffalo, Charleston, Naples, Anchorage, and many more. Summer festival appearances include Santa Fe Opera, Spoleto Festival USA, Brevard Music Center, Eastern Music Festival, PortOpera, and Skaneateles Festival.

Maestro Moody has conducted many of the world's top classical and pops artists in concert. These included: Yo-Yo Ma, Itzhak Perlman, Renee Fleming, Van Cliburn, Andre Watts, Nadja Salerno-Sonnenberg, Dame Evelyn Glennie, Robert McDuffie, Lynne Harrell, The Canadian Brass, Doc Severinson, Celine Dion, The Manhattan Transfer, Martin Short, Chris Botti, Chris Thiele, and many more.

A champion of new music, Moody is proud to have played an instrumental role in the commissioning and premiere performances of several important new works for orchestra. These include several works of composer Mason Bates (*Free Variations for Orchestra*, *Ode*, *Rusty Air in Carolina*, and a new work to be premiered on Arizona Musicfest's 20th anniversary season in 2011.) And also the Sabar concerto for African Drum Ensemble and Orchestra, composed by James DeMars.

Moody's work can also be heard on three compact disc recordings: he collaborated with the Canadian Brass for their *Bach* and *Legends* CDs. And he is also the conductor for the CD *4th World*, highlighting the music of Native American recording artist R. Carlos Nakai (available on the Canyon Record label).



# ABOUT THE GUEST ARTISTS

## TRACY DAHL SOPRANO

With her 2006 debut at La Scala as Zerbinetta in *Ariadne auf Naxos*, Canada's premier coloratura soprano Tracy Dahl takes another milestone in a career that has brought her together with such opera houses as the Metropolitan Opera, San Francisco Opera, Houston Grand Opera, Santa Fe Opera, Canadian Opera Company, and the Chatelet in Paris, to name a few. "Where pure, well-tuned, characterful, and seemingly easy acrobatics through two and a half octaves are required, Dahl is among a relative few who can do it all superlatively well," comments the *Calgary Herald*.

Dahl's 2009/10 season included *Rigoletto* (Gilda) at Edmonton Opera and Mme Mao in a production of *Nixon in China*.

Among her many notable debuts at major opera houses: Adele in *Die Fledermaus* at the Metropolitan Opera (later returning as Zerbinetta and as Florestine in the world premiere and revival productions of *The Ghosts of Versailles*), as Olympia in the San Francisco Opera production of *Les Contes d'Hoffmann* opposite Plácido Domingo (where she returned as Oscar in *Un Ballo in Maschera* and Lucia in *Lucia di Lammermoor*), and Amor in the Los Angeles Opera staging of *Orpheus in the Underworld*.

## RITA LITCHFIELD MEZZO-SOPRANO

Rita Litchfield, mezzo-soprano and champion of new American art song, is an active recitalist. Her most recent performances have included an evening of New York premieres with fellow mezzo Crate Herbert; the premiere of songs by composers Mark Rehnstrom, Jonathan Kulp, Mark Glick and Noa Ain; and singing the Pergolesi *Stabat Mater* for the Washington Square Music Festival.

Litchfield made her Carnegie Hall debut as alto soloist in the Mozart *Requiem* with New England Symphonic Ensemble and returned the following season to sing Vivaldi's *Gloria*. Her performance of Mozart's Grand Mass in C Minor with the New River Valley Symphony in Virginia was followed by her first appearance in

NYSTA's Composer's Concert in New York. Litchfield received her bachelor's degree in voice from University of the Pacific Conservatory of Music and did her graduate work at James Madison University. She resides in Manhattan with her husband, Jay Good, and their daughters, Elizabeth (5) and Natalie (1).

## BRIAN CHENEY TENOR

Brian Cheney is emerging as one of the most unique and thrilling American tenors of his generation. This exciting young tenor has received national acclaim for his interpretation of operatic roles such as Edgardo in *Lucia di Lammermoor*, Nemorino in *L'Elisir D'Amore*, Rodolfo in *La bohème*, the Duke in *Rigoletto*, Don Jose in *Carmen*, Tom Rakewell in *The Rake's Progress* and Alfredo in *La Traviata*.

No stranger to the concert stage, Cheney's oratorio and concert experience ranges from critically acclaimed performances of Handel's *Messiah* in New York City, Providence, and Philadelphia to Mendelssohn's *Elijah*, Britten's *Saint Nicolas*, Mozart's *Requiem* as well as Leonard Bernstein's *Candide*.

An accomplished recitalist, he has been praised for his "wonderful gift for capturing the nuances and emotions in songs of any language." He recently made his Weill Hall at Carnegie Hall debut with pianist Catherine Venable, with whom he has performed recitals and concerts throughout the United States.

In addition to his Carnegie Hall debut, highlights from his last two seasons include: second round finalist in the Mezzo Opera Competition in Zseged, Hungary, the role of Cortez in the world premiere of Daniel Steven Craft's opera *La Llorona*, the Duke in the Asheville Lyric Opera's production of *Rigoletto*, and tenor soloist in *Mendelssohn: The Man & His Music* at Grace Cathedral in San Francisco.

Cheney is a native of Michigan and attended Manhattan School of Music and Temple University. He makes his home with the three most important women in his life: his wife, Jeannean, and his two daughters, Rose and Kate.

## TROY COOK BARITONE

American baritone Troy Cook recently debuted at the Hamburgische Staatsoper as Marcello in *La bohème*, where he also performed his first Ford in *Falstaff* in the spring of 2010, and the Royal Opera at Covent Garden as Guglielmo in *Così fan tutte*.

In the 2010-2011 season, Mr. Cook returns to Lyric Opera of Kansas City as the Count in *Le nozze di Figaro* and appears on the concert stage in performances of Beethoven's Ninth Symphony with Pacific Symphony and the Arizona Musicfest and Handel's *Messiah* with the Winston-Salem Symphony. Future seasons include appearances at Opera Company of Philadelphia, Opera de Las Palmas, Central City Opera, and a recording [Donizetti] with Opera Rara in 2011.

He returned to Opera Company of Philadelphia as Sharpless in *Madama Butterfly* to open the 2009-10 season, appeared in Bilbao for Poulenc's *Les mamelles de Tirésias* and was recently seen in Santander and Bilbao for *Il viaggio a Rheims*. He also performed concerts with the Portland Symphony and the Arizona Musicfest and was Albert in Kentucky Opera's *Werther*. 2009-2010 also included Marcello in Florida Grand Opera's new production of *La bohème* and just prior he was Enrico in Las Palmas' *Lucia di Lammermoor*.

Other recent appearances include Figaro in *Il barbiere di Siviglia* at Fort Worth Opera, Guglielmo with Santa Fe Opera and Toledo Opera, solo recitals under the auspices of the Marilyn Horne Foundation and *Carmina burana* with the American Ballet Theater at Lincoln Center. Cook also appeared with the Metropolitan Opera in *L'enfant et les sortilèges* and in a new production of *Sly* in 2001. In the fall of 2000 he made his European debut as Giacomo in *Beatrix Cenci* with the Grand Théâtre de Genève, followed by Schaunard in *La bohème* and Morales in *Carmen* at the Metropolitan Opera. Other engagements included productions of *Barbiere* with Florida Grand Opera and Minnesota Opera.

# PACIFIC SYMPHONY SUMMER FESTIVAL CHORUS

DR. ROBERT ISTAD, DIRECTOR • DAVID CLEMENSEN, ACCOMPANIST

## SOPRANO

Kit Buhion  
 Kate Carver  
 Eileen Cox  
 Areli De La Torre  
 Michelle Doolittle  
 Simone Dorrrough  
 Kathy Fan  
 Marivic Francisco  
 Midge Holly  
 Kristi James  
 Saousan Jarjour  
 Ashley Johnson  
 Jaclyn Johnson  
 Kellee King  
 Regina Kirakozova  
 Susan Lance  
 Rebecca Land  
 Mary Langsdorf  
 Kathleen Lubliner  
 Hannah McMeans  
 Yuki Nishio  
 Anne Palmer  
 Kay Sagarbaria  
 Katie Scavone  
 Asako Shimura  
 Kay Sill  
 Allison Terzyk  
 Allison Tyler  
 Unja Walsh  
 Anne Webb  
 Lorraine Welling  
 Anne Williams  
 Jessica Wong  
 Suzy Yoo

## ALTO

Marjorie Beale  
 Kelly Birch  
 Ana Burog  
 Lorraine Caukin  
 Lynn Chavdarov  
 Jessica Choi  
 I-Chin Feinblatt  
 Valerie Hall  
 Monica Hull  
 Leslie Jabarra  
 Rachel Johnson  
 Joeeun Kwun  
 Meredith Lee  
 Ping Li  
 Sherry Lundstedt  
 Kendra Lynch  
 Chelsea Lyons  
 April Mendiola  
 Carole Mintzer  
 Rosa Moctezuma  
 Atsuko Moriyama  
 Apple Nazareno  
 Pat Newton  
 Ellen Patera  
 Nancy Pfeffer  
 Kristen Princiotta  
 Bella Ramos  
 Michelle Risling  
 Tiffani Santiago  
 Jeanne Sewell  
 Jane Shim  
 Rachel Sosta  
 Fumi Sugimoto  
 Lisa Ulanday  
 Valarie Voigt

## TENOR

David Ambia  
 Daniel Babcock  
 Alex Bao  
 Tyler Breslin  
 S. David Chang  
 Jonathan Chung  
 Craig Davis  
 Jeffrey Derus  
 Greg Dorsman  
 Brandon Elliott  
 John Erhard  
 Steve Hoffman  
 Matt Jankowski  
 Craig Kistler  
 Ming Lee  
 Ronald Leon  
 Ben Lopez  
 Nobuhito Maki  
 Jeff Morris  
 Evan Mooney  
 Shigeo Nagayama  
 Matt Netto  
 Andrew Nguyen  
 Steve Olvey  
 Dino Padallan  
 Nick Preston  
 Jae Shu  
 Richard Suh  
 Louie Ulanday

## BASS

David Abend  
 Jonathan Arnold  
 Aram Barsamian  
 Brian Beck  
 Matthew Braun  
 DeJohn Brown Jr.  
 Ron Cafferty  
 John Carpenter  
 Howard Emery  
 Tom Enders  
 Anthony Francisco  
 Paul Huang  
 Kohji Itoh  
 Paul Keilbach  
 Michael E. Kiddoo  
 Soichi Kunoki  
 David Kwon  
 Kevin Lew  
 Kevin Long  
 Marcelo Martinez  
 Mike McKay  
 Emmanuel Miranda  
 George Reiss  
 Steve Sandy  
 James Spivey  
 David Stankey  
 John Suh  
 Songtai Tu  
 Francis Tuzzolino  
 Joseph Ward  
 Maza Zimmerman

**Pacific Symphony's Summer Festival Chorus unites singers from the following Southern California choruses to pay tribute to Beethoven's joyful message of universal brotherhood:**

CSU Fullerton University Singers:  
 Robert Istad, *Conductor*  
 Irvine Chinese Chorus:  
 Sam Sung, *Music Director*  
 Irvine United Congregational Church Choir:  
 John St. Marie, *Music Director*  
 Long Beach Camerata Singers:  
 Robert Istad, *Artistic Director*  
 Men Alive: Rich Cook, *Artistic Director*  
 Orange County Choral Society:  
 Christopher Gravis, *Artistic Director*  
 Orange County Friendship Choir:  
 Keiko Takeshita, *Music Director*  
 Orange County Women's Chorus:  
 Eliza Rubenstein, *Artistic Director*  
 Pacific Chorale:  
 John Alexander, *Artistic Director*  
 Philippine Chamber Singers, Los Angeles:  
 Anthony Francisco, *Artistic Director*  
 Phoenix Symphony Chorus:  
 Gregory Gentry, *Chorusmaster*  
 Sarang Community Church Choir:  
 Joseph Cho, *Music Director*

## DR. ROBERT ISTAD, DIRECTOR



Dr. Robert M. Istad is the assistant conductor of Pacific Chorale and Director of Choral Studies at California State University, Fullerton, where he conducts the University Singers and Concert Choir, in addition to teaching courses in conducting, advanced interpretation, and literature. He has prepared choruses for Esa-Pekka Salonen and the Los Angeles Philharmonic, Carl St. Clair and Pacific Symphony, Sir Andrew Davis and the Los Angeles Philharmonic, Nicholas McGegan and the Philharmonia Baroque Orchestra and Keith Lockhart and the Boston Pops

Esplanade Orchestra, as well as conductors Bramwell Tovey, Eric Whitacre, Giancarlo Guerrero, Marin Alsop, George Fenton, John Alexander, William Dehning, David Lockington, and Mark Mandarano.

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. Istad is also the artistic director of the Long Beach Camerata Singers and Long Beach Bach Festival.



# ABOUT PACIFIC SYMPHONY

Pacific Symphony is the largest orchestra formed in the United States in the last 40 years. Recognized as an outstanding ensemble making strides on both the national and international scene as well as in its own burgeoning cultural community of Orange County, the orchestra launches a significant and celebratory season in 2010–2011. The season celebrates the art of the piano, and features the continuation of the successful and acclaimed “Music Unwound” series, highlighted by visual elements, varied formats and more.

In addition, Principal Pops Conductor Richard Kaufman celebrates his 20th anniversary with the Symphony in 2010–11. The Pops season stars some of the world’s leading entertainers and is enhanced by a state-of-the-art high-definition video and sound system. Each season also includes a three-concert chamber music series and “Classical Connections,” which offers an intimate exploration of selected works hosted by St.Clair. And rising star Assistant Conductor Maxim Eshkenazy brings a new energy to the highly popular Family series—featuring holiday favorites and a number of new concert programs designed for families—as well as the Pacific Symphony Youth Orchestra.

It was at the start of the 2006–07 season that the orchestra first moved into the Renée and Henry Segerstrom Concert Hall, an acoustical gem designed by architect Cesar Pelli with acoustics by the late Russell Johnson. “Pacific Symphony is rising to meet the ambitions of its new home”—*The New York Times*. In September 2008, the Symphony debuted the hall’s stunning new 4,322-pipe William J. Gillespie Concert Organ.

In 2005–06, the Symphony not only made its debut appearance in Walt Disney Concert Hall in Los Angeles by special invitation from the League of American Orchestras’s 2006 National Conference, but also embarked on its first European tour. Performing in nine cities in three countries, the Symphony received rave reviews—22 in all—expanding its reach to an international level. Timothy Mangan, classical music critic for *The Orange County Register*, who accompanied the orchestra on



tour, said at the conclusion, “The tour has ended in something very close, or maybe even right on the nose, to triumph. All that happened on tour...showed that this band can really impress.”

“Pacific Symphony clearly wanted to be measured against Europe’s greatest. And they can be!”—*Neue Rhein Zeitung*, Dusseldorf, Germany.

The Symphony offers moving musical experiences with repertoire ranging from the great orchestral masterworks to music from today’s most prominent composers, highlighted by the annual American Composers Festival. *The Wall Street Journal* said, “Carl St.Clair, the Pacific Symphony’s dynamic music director, has devoted 19 years to building not only the orchestra’s skills but also the audience’s trust and musical sophistication—so successfully that that they can now present some of the most innovative programming in American classical music to its fast-growing, rapidly diversifying community.”

With a vision for the future, the Symphony is dedicated to developing and promoting today’s young and established composers and expanding the orchestral repertoire. This commitment to new works is illustrated through the Symphony’s commissions and recordings, in-depth explorations of American artists and themes at the American Composers Festival. The Symphony’s innovative approaches to introducing new works to audiences received the prestigious ASCAP Award for Adventuresome Programming in 2005. In 2009, the League of American Orchestras named the Symphony as one of five innovative orchestras to be profiled in an in-depth study.

The orchestra has commissioned such leading composers as Michael Daugherty,

James Newton Howard, Paul Chihara, Philip Glass, William Bolcom, Daniel Catán, William Kraft, Tobias Picker, Frank Ticheli, as well as Chen Yi, who composed a cello concerto in 2004 for Yo-Yo Ma. The Symphony has also commissioned and recorded *An American Requiem*, by Richard Danielpour, on the Reference Recordings label in 2002, and Elliot Goldenthal’s *Fire Water Paper: A Vietnam Oratorio* with Yo-Yo Ma for SONY Classical.

The Symphony’s award-winning education programs are designed to integrate the Symphony and its music into the community in ways that stimulate all ages and form meaningful connections between students and the organization. St.Clair actively participates in the development and execution of these programs. The orchestra’s Class Act residency program has been honored as one of nine exemplary orchestra education programs in the nation by the National Endowment for the Arts and the League of American Orchestras. Added to Pacific Symphony Youth Orchestra on the list of programs in 2007–08 were Pacific Symphony Youth Wind Ensemble and Pacific Symphony Santiago Strings.

The Symphony has played a central role in the phenomenal growth of the performing arts in Orange County. Presenting more than 100 concerts a year and a rich array of education and community programs, the Symphony touches more than 275,000 Orange County residents—from school children to senior citizens. In addition to its winter home, the Symphony presents a summer outdoor series at Irvine’s Verizon Wireless Amphitheater, the organization’s summer residence since 1987.

**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*

**MAXIM ESHKENAZY**, ASSISTANT CONDUCTOR

*Mary E. Moore Family Assistant Conductor Chair*

**FIRST VIOLIN**

Raymond Kobler  
*Concertmaster,  
Eleanor and Michael Gordon  
Chair*  
Paul Manaster  
*Associate Concertmaster*  
Jeanne Skrocki  
*Assistant Concertmaster*  
Nancy Coade Eldridge  
Christine Frank  
Kimiyo Takeya  
Ayako Sugaya  
Ann Shiao Tenney  
Maia Jasper  
Robert Schumitzky  
Agnes Gottschewski  
Dana Freeman  
Grace Oh  
Jean Kim  
Angel Liu  
Shalini Vijayan

**SECOND VIOLIN**

Bridget Dolkas\*  
Jessica Guideri\*\*  
Yen-Ping Lai  
Yu-Tong Sharp  
Ako Kojian  
Ovsep Ketendjian  
Linda Owen  
Phil Luna  
MarlaJoy Weisshaar  
Robin Sandusky  
Alice Miller-Wrate  
Xiaowei Shi

**VIOLA**

Robert Becker,\*  
*Catherine and James Emmi  
Chair*  
Carolyn Riley  
John Acevedo  
Luke Maurer  
Meredith Crawford  
Julia Staudhammer  
Joseph Wen-Xiang Zhang  
Pamela Jacobson  
Cheryl Gates  
Margaret Henken

**CELLO**

Timothy Landauer\*  
Kevin Plunkett\*\*  
John Acosta  
Robert Vos  
László Mezö  
Ian McKinnell  
M. Andrew Honea  
Waldemar de Almeida  
Jennifer Goss  
Rudolph Stein

**BASS**

Steven Edelman\*  
Douglas Basye\*\*  
Christian Kollgaard  
David Parmeter  
Paul Zibits  
David Black  
Andrew Bumatay  
Constance Deeter

**FLUTE**

Sharon O'Connor  
Cynthia Ellis

**PICCOLO**

Cynthia Ellis

**OBOE**

Jessica Pearlman,\*  
*Sue Radford Chair*  
Deborah Shidler

**ENGLISH HORN**

Lelie Resnick

**CLARINET**

Benjamin Lulich,\*  
*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\*  
Mark Adams  
James Taylor\*\*  
Russell Dicey

**TRUMPET**

Barry Perkins\*  
Tony Ellis  
David Wailes

**TROMBONE**

Michael Hoffman\*  
David Stetson

**BASS TROMBONE**

Robert Sanders

**TUBA**

James Self \*

**TIMPANI**

Todd Miller\*

**PERCUSSION**

Robert A. Slack\*  
Cliff Hulling

**HARP**

Mindy Ball\*  
Michelle Temple

**PIANO/CELESTE**

Sandra Matthews\*

**PERSONNEL MANAGER**

Paul Zibits

**LIBRARIANS**

Russell Dicey  
Brent Anderson

**PRODUCTION/STAGE MANAGER**

Libby Farley

**ASSISTANT  
STAGE MANAGER**

Will Hunter

\* *Principal*

\*\* *Assistant Principal*

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