La Traviata

GIUSEPPE VERDI (1813-1901)
Libretto by Francesco Maria Piave

Act I: Violetta’s Country House Near Paris
Act II, Scene I: The Salon in Violetta’s House
INTERMISSION
Act II, Scene II: Galleria in Flora’s Palazzo
Act III: Violetta’s Bedroom

CAST

Violetta Valéryn
Alfredo Germont
Giorgio Germont
Flora Bervoix
Annina
Gastone
Baron Douphol
Marquis d’Obigny
Doctor Grenvil
Giuseppe/Servant Commissioner/Servant
Violetta Study Cover
Matador Dancers

Elizabeth Caballero, soprano
Rolando Sanz, tenor
Mark Delavan, baritone
Jamie Van Eyck, mezzo-soprano
Diana Tash, mezzo-soprano
John Matthew Myers, tenor
Jamie Offenbach, bass-baritone
Andrew Gray, bass-baritone
Michael Gallup, bass-baritone
Kevin Gino, tenor
Andrei Bratkovski, bass
Chelsea Chaves, soprano
Christine Gerena
Steve Rosa

TECHNICAL TEAM

Lisa Naugle, choreographer for the Matador Dance
Barry Steele, lighting and scenic designer
Katie Wilson, costume coordinator
Ora Jewell-Busche, hair and make-up designer
William Pruett, prop master

Supertitles by Chadwick Creative Arts
La Traviata

Instrumentation: 2 flutes (both doubling on piccolo), 2 oboes, 4 clarinets, 2 bassoons, 4 horns, 2 trumpets, 2 trombones, bass trombone, cimbasso, timpani, three percussion, harp, strings

Performance time: 2 hours, 15 minutes

There is no English equivalent for the Italian “traviata,” but we can see the burden of hard work and sadness in the word. The lady of travails is Violetta Valéry, the unfortunate heroine who captures our sympathies from the very first chords of La Traviata and never lets them go. Among the many unique qualities of this opera, Verdi gives us a character study of a woman more layered and intimately observed than any of his other female characters. But who is she?

First and most important, Violetta is a courtesan, a woman of the Parisian demi-monde. Despite her beauty and refinement, this was not the kind of girl to bring home to mother. Her contradictory mix of glittering charm, inner goodness and social disapprobation attracted Verdi, who had known his share of ostracism. Because the darker realities of the courtesan’s life went unspoken in polite society, they were often eclipsed by its luxurious refinements; in an old joke, a blue-haired matriarch storms out of the Metropolitan Opera and snarls, “I thought the soprano made Violetta seem just like a whore!”

Courtesans were beautiful women surrounded by beautiful things and even respected as arbiters of fashion, but they were also virtually owned by men who sexually objectified them, sometimes brutally. They were kept only as long as it pleased their patrons to do so—birds in gilded cages. In the novels of Balzac and Zola we can glimpse the dark side of their world. The title character of Zola’s Nana, once incomparably beautiful, comes to embody physical and moral corruption as illness overwhelms her. In the American movie Gigi, Lerner and Loewe’s setting of a novella by Collette, Gigi puts the matter more delicately. “You told Grandmama that you wanted to take care of me beautifully,” she tells Gaston Lachaille, the dashing playboy who wants her as his latest playmate. “They pound it into my head that I am backward for my age, but I know very well what all this means. To take care of me beautifully means I shall go with you to the Riviera and the races at Deauville, and I shall have my picture in all the papers... that I shall go away with you and sleep in your bed. When it’s over and done with, Gaston Lachaille goes off with another lady, and I have only to go into another gentleman’s bed.”

Story of the Opera

ACT I: After a muted prelude that foreshadows the tragic romance to come, the action opens on a spirited party at the home of Violetta Valéry, a glamorous courtesan and hostess. One of the guests, Alfredo Germont, is younger and less experienced than the others; when introduced to Violetta, he reveals that he has loved her from afar for some time. Violetta laughingly deflects his ardor, asking him to lead the party in a drinking song. The guests leave to dance, but Violetta, who has been concealing illness, is too weak to follow. She finds herself alone with Alfredo, who promises to love and care for her. But she resists him, insisting that she lives only for pleasure. After he leaves, Violetta reconsiders her situation and Alfredo’s declarations of love.

ACT II, SCENE I: Violetta has left Paris and the demi-monde; she has been living happily with Alfredo in a modest country villa for three months. When Alfredo discovers that she has been selling her possessions to cover their expenses, he leaves for Paris to raise money. Germont, his father, arrives unexpectedly and asks Violetta to renounce Alfredo for the sake of his family’s honor and his sister’s upcoming marriage. Violetta reluctantly agrees, realizing that the decision will force her to return to the demi-monde. Alfredo returns and she reassures him of her love even as she prepares to leave him. She leaves a note informing him that she is returning to her former patron, Baron Douphol. Germont tries to reassure his son, but Alfredo is incensed. He leaves for Paris vowing revenge.

ACT II, SCENE II: Violetta’s closest friend, the courtesan Flora Bervoix, is hosting a party where Violetta appears with her patron, Baron Douphol. Alfredo is also in attendance, and Douphol challenges him to a card game in which Alfredo’s luck proves as hot as his temper. When Violetta refuses to leave with Alfredo, he reviles her before all the party guests, throwing his winnings at her feet. The Baron challenges him to a duel.

ACT III: Alfredo’s father has told him of Violetta’s sacrifice and they are on their way to her bedside in Paris, but she is in the final stages of consumptive illness and is not sure she will survive long enough to see them. Alfredo rushes in and they declare their mutual love; he describes a new life he has planned for them away from Paris, but Violetta’s death is clearly imminent. She gives her portrait to him in the hope he will think of her even after he finds someone else. After a final moment of strength, she dies.

Background

Verdi is noted for his evocations of women, and especially for his understanding of the complex relationship between father- and daughter-figures. But La Traviata goes far beyond any of his other operas in this regard. Does it contain autobiographical elements? The composer would never have owned up to them; he was taciturn about his personal affairs and rigorously guarded his privacy. But something of the artist is always reflected in a work, and La Traviata...
Among those from whom Verdi hid the truth was Antonio Barezzi, father of Verdi’s first wife, Margherita, and an early patron and staunch supporter of the composer’s career. Though Verdi and Barezzi continued their deeply respectful and loving relationship, Verdi was angry when Barezzi asked about whether he and Strepponi were married. His response: “Who knows whether she is or is not my wife?” Whether or not the question was rhetorical, it was a momentous one for the beleaguered Verdi and Strepponi; neighbors and the public at large speculated about the answer, making the couple miserable.

As Verdi’s mistress, Strepponi had helped him as few others could; she knew the world of opera from the inside out as both a renowned singer and the daughter of a successful composer whose opera had been performed at La Scala. The early death of her father left Strepponi as the young provider for her mother and siblings. Through her support, her brother was able to study medicine at the University of Pavia and become a physician, and to help their mother and sister live comfortably. But Strepponi’s situation worsened when her brother died. As her family’s sole breadwinner, she struggled to become a top-ranked singer. Before meeting Verdi, she formed liaisons that advanced her career but also fueled music-world gossip; her personal life made her vulnerable to rumor and suspicion even from close colleagues.

Strepponi was the leading lady in Verdi’s first successful opera, giving them a special bond from the start. She sang almost every week throughout the year, a vocal burden that forced her into early retirement. In 1846, having known Verdi for several years, she moved from Milan to Paris, where she became a popular voice teacher. In 1847 Verdi joined her in Paris, where they lived in reasonable privacy. But soon he brought her home to Busseto, his small, provincial hometown, where everyone was curious about her. Many saw her as a tainted woman, better than a prostitute but still just a “woman from the theater.”

Palazzo Cavalli, the house Verdi had bought with his first earnings, was on the main street, one of the largest private homes in the area. It is beautiful still, but their lives in it were hellish. Strepponi could not go out because people whispered as she passed. She was virtually a prisoner, not even able to go to mass. Worse, she was trying to manage Verdi’s household, his servants, and—far more difficult—his relations with family and friends. But worst of all were the outraged townspeople. At night, they shouted obscenities and threw stones at the windows of Palazzo Cavalli.

Their situation intolerable, Verdi packed up and moved with Strepponi to a farmhouse he had bought some years before. That house, now known as Villa Verdi, is in the village of Sant’Agata, about two miles outside Busseto. It is a national monument and a popular tourist destination, with several rooms open to the public.

What to Listen For

In the richness of the music for La Traviata we encounter many treasures. These include a perfect dramatic arch enfolding a perfectly romantic story, with the same heartbreaking chords whispered in the strings in the preludes to the first and last acts; an intimately observed narrative; and craftsmanship that manages to bring the opera’s tempestuous, passionate emotions to a conclusion that emphasizes reconciliation and forgiveness. The tender, unforgettable love theme we hear as the prelude unfolds is sung at only one crucial
moment in the opera, as Violetta contemplates love and death in the opera’s final act. Perhaps Verdi could not have captured this depth of feeling if he had not experienced it in his many battles to live quietly with Strepponi—battles during which they were rarely left alone.

Among the many fascinations of La Traviata are the portrayal of the courtesan who is its title character, and the depiction of her world. Violetta’s social identity dominates not just the party scenes, but every scene. It is often said that the soprano who undertakes this role must be a coloratura in the first act, a lyric soprano in the second, and a dramatic soprano in the third and fourth. We can more accurately stipulate that only the rarest and most versatile of singers can credibly perform both the pyrotechnic music of the hostess of Act I, the ardent strains of lover and supplicant we hear in Act II, and the doomed heroine of Acts III and IV.

Though courtesans were found everywhere in the 1800s, Verdi’s musical evocation of their lifestyle was startlingly frank to 19th-century listeners. We hear the glamor of the courtesans’ opulent stylings and surroundings as the action opens. But Verdi juxtaposes the sophistication of this lifestyle against the sincerity and romance of a loving couple who want nothing more than to live simply together, away from the rest of the world.

The musical highlights cited in La Traviata inevitably include Violetta’s spectacular first act aria and cabaletta, “ah fors’è lui” and “sempre libera,” in which she muses that perhaps Alfredo is “the one,” then rejects the idea to remain “always free.” In the second act, the paean that Alfredo’s father sings to Provence, “di provenza,” is considered one of Verdi’s most sweetly beautiful baritone arias. But interestingly, some of the most intense musical moments are unsung. Note, for example, the contrast between the two great party scenes—the scintillation of Act I versus the sinister, forced gaiety of Act III—and the tragic orchestral accompaniment as Violetta recites the conciliatory letter from Alfredo’s father in Act IV, concluding that it is too late for her.

Listening to Verdi’s passionate music, movie and ballet buffs will inevitably think of other great settings of this story: director George Cukor’s Camille, with Greta Garbo and Robert Taylor as the young lovers Marguerite and Armand, and Lionel Barrymore as Armand’s father; and choreographer Frederick Ashton’s Marguerite and Armand, created for Margot Fonteyn and Rudolf Nureyev. Both of these versions tend to reinforce the popular conception of Dumas’ romance as that of a young impetuous lover pursuing and older, wiser woman—even though Marie Duplessis, Dumas’ inspiration for his heroine, was only 23 years old when she died, a scant six months older than Dumas himself. The ballet version is set to the B minor sonata of composer Franz Liszt, who was one of Duplessis’ lovers.

The crucial element found in Verdi’s music but missing from other versions is the sense of intergenerational forgiveness that Verdi himself experienced. After years of resentment, Verdi and Antonio Bareddi put their differences behind them: Verdi forgave Bareddi for judging his relationship with Strepponi, and Bareddi reconciled himself to Strepponi’s role in Verdi’s life. By the time Verdi wrote this heartbreaking opera, they were at peace.

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.
In 2010, Carl St.Clair initiated a meeting of community leaders to discuss the lack of professional opera in Orange County. Over 100 people attended the first “town meeting” to explore ways in which this art form could remain viable in our community, and whether the Symphony could play a role in assuring that this incomparable art form could again become viable in our local community.

In 2014, as Pacific Symphony presents its third semi-staged opera, La Traviata, the Symphony and local opera lovers can look back on that meeting as an important step in assuring the success of high-quality professional opera produced locally. Today, all can look forward to more uniquely produced presentations for opera devotees and music lovers of all ages and tastes.

With La Traviata, Pacific Symphony’s Opera Initiative concludes its initial three-year experiment into this exciting and engaging new repertoire. With plans in place for noteworthy performances in Carl St.Clair’s 25th Anniversary Season, the future looks “operatic”!

OUTSTANDING OPERA OUTINGS

Annual visits to the San Diego Opera and Los Angeles Opera. Each “outing” includes transportation, lunch, a pre-performance lecture, and—often—impromptu, much-enjoyed recitals by students accompanying the group. A project of Opera FOCUS, Opera Outings, through generous donations from patrons, welcome students from OCSA, Chapman University and other educational venues.

POSITIVE PHILANTHROPIC POTENTIAL

The Symphony’s Opera Initiative has gained support from some of Orange County’s most generous arts leaders. In three years alone, these patrons have contributed more than $1.2 million to the Opera Initiative, and five opera aficionados have joined Pacific Symphony’s Board of Directors.

EXCEPTIONAL EXCELLENCE AND EDUCATION

The Symphony’s efficient rehearsal schedule allows major singers to participate in our semi-staged productions without allocating large parts of their seasons to one production. For example, soprano Elizabeth Caballero, has performed the role of Violetta on opera stages throughout the world. Each year, the Symphony presents a condensed version of an opera for children in its Family Musical Mornings series. Operas such as Hansel and Gretel (2012), The Magic Flute (2013) and The Elixir of Love (2014) translate beautifully for younger audiences. The performances also permit faculty and talented students from Chapman University’s Opera Program to work closely with the Symphony.

RENOWED REPERTOIRE AND ARTISTS

The Symphony’s Opera Initiative presents some of the world’s most well-known vocalists in famous, well-regarded repertoire. Next season, audiences will have the opportunity to hear famed soprano Deborah Voigt sing Wagner, Milena Kitić portray her world-renowned version of Carmen, Dawn Upshaw joining Maestro St.Clair in a tribute to Leonard Bernstein, and Elizabeth Futral performing Previn’s Honey and Rue as part of the Symphony’s salute to André Previn, one of the 20th century’s true musical icons.

APPRECIATIVE AUDIENCE AND COMMUNITY

Opera attracts a diverse audience because of its blending of all the performing arts. The Symphony’s semi-staged productions provide an exceptional opportunity to initiate artistic collaborations throughout our community. The current production of La Traviata includes performers from University of California, Irvine; Chapman University; and California State University, Fullerton, as well as talent from our ongoing relationship with the Pacific Chorale. Pacific Symphony’s semi-staged operas have been enthusiastically embraced by the greater Orange County community. La Bohème (2012) and Tosca (2013) were among the top-selling concerts in the Symphony’s 35 year history, with a significant number of attendees experiencing the Symphony for the first time.

OPERA AT PACIFIC SYMPHONY

2013–14:
La Traviata by Verdi
The Elixir of Love by Donizetti (Family Series)

2012–13:
Tosca by Puccini
The Magic Flute by Mozart (Family Series)

2011–12:
La Bohème by Puccini
Hansel and Gretel by Humperdinck (Family Series)

UPCOMING OPERA OUTINGS at San Diego Opera

A Masked Ball by Verdi
Sunday, March 15, 2 p.m.

Don Quixote by Massenet
Sunday, April 13, 2 p.m.

For more information, email Opera@PacificSymphony.org or call Lauren Sieven at (714) 876-2372.
In 2013-14, Music Director Carl St.Clair celebrates his 24th season with Pacific Symphony and the orchestra’s milestone 35th anniversary. St.Clair’s lengthy history with the Symphony 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 orchestra formed in the United States in the last 40 years—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. Among his creative endeavors are: the vocal initiative, “Symphonic Voices,” inaugurated in 2011-12 with the concert-opera production of *La Bohème*, followed by *Tosca* in 2012-13 and *La Traviata* in 2013-14; the creation five years ago of a series of multimedia concerts featuring inventive formats called “Music Unwound”; and the highly acclaimed American Composers Festival, which celebrates its 14th anniversary in 2013-14 with “From Score to Screen”—exploring music by Hollywood composers. And in 2013-14, under his leadership, the Symphony launched the new music festival, Wavelength, blending contemporary music and Symphony musicians in unique collaborations.

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 2013-14 season continues a recent slate of recordings that began with two newly released CDs in 2012-13, featuring music by two of today’s leading composers: Philip Glass’ *The Passion of Ramakrishna* and Michael Daugherty’s *Mount Rushmore* and *The Gospel According to Sister Aimee*. Three more are due for release over the next few years, including William Bolcom’s *Songs of Lorca* and *Prometheus*; James Newton Howard’s *I Would Plant a Tree*; and Richard Danielpour’s *Toward a Season of Peace*. St.Clair has led the orchestra in other critically acclaimed albums including two piano concertos of Lukas Foss; Danielpour’s *An American Requiem* and Elliot Goldenthal’s *Fire Water Paper: A Vietnam Oratorio* with cellist Yo-Yo Ma. Other composers commissioned by the Symphony include earlier works by Bolcom, Zhou Long, Tobias Picker, Frank Ticheli and 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 to 2010, St.Clair was general music director for the Komische Oper in Berlin, where he led successful new productions such as *La Traviata* (directed by Hans Neuenfels). 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 assumes the position as 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 to 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, 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.

A strong advocate of music education for all ages, St.Clair has been essential to the creation and implementation of the Symphony’s education programs including Pacific Symphony Youth Ensembles, Sunday Connections, OC Can You Play With Us, arts-X-press and Class Act.
Scott Parry’s stage direction has been hailed by Opera News as “marvelous,” “lively” and “spot-on.” His productions have spanned an enormous range of repertoire, from West Side Story to Madama Butterfly and La Bohème to La Cage aux Folles. He conceived of, designed and directed the world premiere production of Lavori d’Amore Persi, a compilation of music theater fragments by Claudio Monteverdi for the Bloomington Early Music Festival as well as the newly composed absurdist opera The Pig, the Farmer, and the Artist at La Mama’s Off Broadway in New York City. He has served on the faculty of Indiana University in Bloomington, where he had previously received his master’s degree in opera stage direction and headed the musical theater program at Mesa Community College in Phoenix, as well as having been a visiting professor at the New England Conservatory, Amherst College, Peabody Conservatory, and is currently director of opera at The Ohio State University. As a composer, he premiered his quartet theatre song cycle On the Impracticality and Sure Impossibility of Perpetually Uncomplicated and Everlasting Love at NYC’s Singer’s Forum and has recently completed an English-language libretto adaptation of La Mère Coupable by Beaumarchais, which is currently being set to music.

Cuban-American soprano Elizabeth Caballero has been heard in many theaters throughout North America including the Metropolitan Opera, Seattle Opera, Florida Grand Opera, New York City and many others. Her performance as Musetta in La Bohème at the New York City Opera was praised by The New York Times as “the evening’s most show-stopping performance offering a thrilling balance of pearly tone, exacting technique and brazen physicality.”

Caballero was born in Havana, Cuba but grew up in the United States where she completed her musical studies. She resides in Miami, and her many roles there for the Florida Grand Opera have included Contessa Almaviva in Le Nozze di Figaro, Liu in Turandot, Mimi in La Bohème, Micaela in Carmen and Magda in La Rondine. It was also as Magda that Caballero made her European debut at the Teatro Giuseppe Verdi in Trieste, Italy.

Caballero made her New York City Opera debut as Donna Elvira in Don Giovanni and her debut at the Metropolitan Opera as Musetta in La Bohème in their Opera in the Parks series. She has since returned to the New York City Opera in Pagliacci and in La Bohème, and to the Metropolitan Opera in their new production of Carmen which was part of the Live in HD series. She made her Seattle Opera debut as Susanna in Le Nozze di Figaro and returned there as Mimi.

In the fall of 2012 she sang her first performances of the title role in Madama Butterfly at the Lyric Opera of Kansas City and it was as Cio Cio San that she made her German operatic debut at the Staatsoper Berlin. In April 2013 she also debuted the role of Donna Anna in Don Giovanni to great critical acclaim in Madison Opera. Other roles in her developing repertoire include Amelia Grimaldi in Simon Boccanegra, Desdemona in Otello, Marguerite in Gounod’s Faust, Margherita in Boito’s Mefistofele and the title role of Mascagni’s Iris.

Recent engagements for Caballero include her debut in Santo Domingo in the title role of La Viuda Alegre (The Merry Widow), her first Alice in Falstaff with Virginia Opera, a return to Florentine Opera as Violetta in La Traviata, a debut in Rio de Janeiro with the Brazilian Symphony Orchestra as Anne Trulove in The Rake’s Progress, a debut in Hawaii Opera Theater as the Soprano Solo in Carmina Burana and Nedda in Pagliacci, and a return to Seattle Opera as Donna Elvira in Don Giovanni.
Cuban-American tenor Rolando Sanz is quickly gaining recognition for his “sensitive” and “luminous” portrayals of such roles as Rodolfo, Tamino, Nemorino, Alfredo and Pinkerton. This past season, he sang the role of Rodolfo in La Bohème with Toledo Opera and the Duke of Mantua in Rigoletto with Boston Youth Symphony Orchestra and Annapolis Opera. Up next, he sees performances as Alfredo in La Traviata with Florentine Opera, Verdi’s Requiem with the Cathedral Choral Society, Arminio in I Masnadieri with Washington Concert Opera, Ismaele in Nabucco with Lyric Opera Baltimore, Boris in Kat’a Kabanova with Spoleto U.S.A., and will also debut with Seattle Opera in 2014 as the Duke of Mantua in Rigoletto.

As a former Gerline Young Artist with Opera Theatre of Saint Louis, Sanz covered the role of Stiva in their premiere of Anna Karenina, sang Nathaniel in The Tales of Hoffmann under Stephen Lord, as well as covered Pinkerton in Madama Butterfly. As a young artist with the Palm Beach Opera appearances included Rodolfo in La Bohème, Flavio in Norma, as well as covering Duca di Mantua in Rigoletto and Alfredo in La Traviata. In 2005, Sanz was a resident artist at the Music Academy of the West under the tutelage of Marilyn Horne and Warren Jones. He also made his Washington, D.C. debut as Le Prince Charmant in Summer Opera Theatre Company’s production of Massenet’s Cendrillon.

Sanz has distinguished himself as a gifted concert performer and recitalist. He recently sang Beethoven’s Ninth Symphony with the American Youth Symphony in Los Angeles and Handel’s Messiah with the New Jersey Philharmonic. Sanz was also featured as tenor soloist in Stravinsky’s Les Noces with the Yale Camerata, as well as at the Aspen Music Festival under the baton of Michael Stern. He made his Yale Philharmonia debut as the winner of the Woolsey Hall Concerto Competition, performing Britten’s Serenade for Tenor, Horn and Strings. Additional soloist engagements include the Mozart C-minor Mass and Requiem, Saint-Saëns’ Christmas Oratorio, Randall Thompson’s Nativity According to St. Luke, Honegger’s Le Roi David and Handel’s Ode to St. Cecilia, as well as the Washington, D.C. premiere of the Donizetti Requiem.

Sanz was awarded Third Place in the Florida Grand Opera/Young Patrons of the Opera Voice Competition in 2005, as well as First Place in the Metropolitan Opera National Council Auditions in the Orange County district. He was also a winner of the Aspen Music Festival Vocal Concerto Competition, performing in concert under the baton of George Manahan, collaborating with such esteemed artists as Martin Katz, Graham Johnson and composer John Harbison. Sanz also served as assistant conductor for Long Beach Opera's 2004 production of Die Schweigsame Frau under Andreas Mitisek. He is a graduate of the Yale University School of Music.

A singer of “incisive vocal power and fierce theatrical acuity,” Mark Delavan is sought after throughout the United States and Europe for the most demanding roles in his repertoire. In the 2013-14 season, Delavan takes his interpretation of Wotan to the Deutsche Oper Berlin after successful performances at the Metropolitan Opera under Fabio Luisi in the 2012-2013 cycles of Der Ring des Nibelungen. Also this season, Delavan will be seen at the Washington National Opera as Don Carlo in La Forza del Destino, as well as in the role of the Dutchman with Arizona Opera and the Four Villains in Les Contes d’Hoffmann at Palm Beach Opera. Highlights of last season include performances of Giacchiotto in Zandonai’s Francesca da Rimini at the Metropolitan Opera, the title role in Rigoletto for Pittsburgh Opera, Scarpia in Tosca for San Francisco Opera, the Dutchman in Der Fliegende Holländer at the Princeton Music Festival, and Amonasro in Aida at the Ravinia Festival with the Chicago Symphony Orchestra under James Conlon. Among his operatic credits Delavan counts numerous opera houses, including the Metropolitan Opera, San Francisco Opera, Los Angeles Opera, Royal Opera House, Covent Garden, Berliner Staatsoper, Bayerische Staatsoper, Lyric Opera of Chicago, New York City Opera, Santa Fe Opera and Washington National Opera, to name a few. He has performed at such venues as Carnegie Hall and Royal Albert Hall, and his festival credits include the BBC Proms, Edinburgh Festival (UK), Britten Festival (Italy), Spoleto Festival, U.S.A., the Metropolitan Opera’s Concerts in the Park, and the Saito Kinen Festival, among others.
With polished, elegant vocalism and committed dramatic portrayals on stage, American mezzo-soprano Jamie Van Eyck appeals to audiences and critics alike as a compelling young artist in opera and concert. Up next, Van Eyck returns to Madison Opera as Jade Boucher in *Dead Man Walking*.

Recent engagements include Cherubino in *Le Nozze di Figaro* with Arizona Opera, the Bar Harbor Music Festival; a return to the Bard SummerScape Festival for concerts of French songs and arias, including Debussy’s *Chansons de Bilitis*; concerts with the Ojai Music Festival in California; and a return to Madison Opera as Olga in *Eugene Onegin*; and La Ciesca in *Gianni Schicchi* with the Princeton Festival. In concert, Van Eyck sang Beethoven’s Symphony No. 9 with the Wisconsin Chamber Orchestra, Handel’s *Messiah* with the Phoenix Symphony and Lexington Philharmonic, Mahler’s Second Symphony with the American Symphony Orchestra, as well as recitals in repeat engagements for the Dallas Museum of Art and the Wolf Trap Foundation Discovery Series, and her debut with the Five Boroughs Music Festival in the Manhattan, Bronx, and Staten Island premieres of the *Five Borough Songbook*.

American mezzo-soprano Diana Tash appears in both operatic roles onstage, and as a featured soloist, gaining popularity in recital with renowned pianist Armen Guzelimian. This season, Tash records Baroque duets with famed countertenor Brian Asawa. Her varied career has spanned both the soprano and mezzo repertoire. Recent performances have been singing the alto solos with The Santa Barbara Chorale Society in Handel’s *Messiah* in December 2012, Long Beach Opera in *Medea* in 2011 and at Sacramento Opera as Medoro in *Orlando* in November 2010. Recent engagements include a September 2013 Collegiate Tour in Tennessee with award-winning composer Maria Newman.

Tash’s past soprano work includes roles in: *Elektra*, *Der Rosenkavalier*, *Le Nozze di Figaro*, *Die Entführung aus dem Serial*, *L’Italiana in Algeri* and *Cosí fan Tutte*—all performed during her years as a resident artist with L.A. Opera. At the Aldeburgh Festival in Suffolk, England, she sang soprano roles in *Elegy for Young Lovers* (English Libretto) and in Britten’s *The Rape of Lucretia*. Work at the Aspen Music Festival included Mozart’s *Idomeneo*, with Lawrence Foster conducting, and *Coronation Mass*, with Joel Revzen conducting.

Tenor John Matthew Myers has garnered acclaim for giving “insightful and beautifully nuanced performances” by the *Fort Worth Star-Telegram* and being an “artist to watch” by *Opera News*. Last season, Myers’ engagements included an appearance as a soloist in Britten’s *War Requiem* at Carnegie Hall with the Oratorio Society of New York, the role of Periodista in the U.S. Premiere of Gabriela Ortiz’s *Camelia la Tejana – Unicamente La Verdad* with the Long Beach Opera as well as a double bill of *Tell Tale Heart* by Stewart Copeland and *Van Gogh* by Michael Gordon with the Long Beach Opera.

Past season highlights saw Myers make his Carnegie Hall debut as Ophide in Rossini’s *Moïse et Pharaon* with the Collegiate Chorale, as well as Mozart’s *Il Sogno di Scipione* with the Gotham Chamber Opera, Ferrando in *Così fan Tutte* with the Verbier Festival, Valerio in Mercadante’s *Virginia* at the Wexford Festival Opera, and Tamino for the Chautauqua Theatre Company’s staging of *Amadeus* with the Buffalo Philharmonic Orchestra. Additional credits include the roles of Rodolfo in *La Bohème*, Sam Kaplan in *Street Scene*, Johnny Inkslinger in Britten’s *Paul Bunyan*, the title role in Bernstein’s *Candide*, Lensky in *Eugene Onegin*, Agenore in Mozart’s *Il Re Pastore*, Antinous in Faure’s *Pénélope*, Fenton in *Falstaff* and the Jazz Trio Tenor in Bernstein’s *Trouble in Tahiti*. 

**JAMIE VAN EYCK**  
MEZZO-SOPRANO / FLORA

**DIANA TASH**  
MEZZO-SOPRANO / ANNINA

**JOHN MATTHEW MYERS**  
tenor / gastone
Jamie Offenbach’s defining character portrayals and vocal strength in both buffo and dramatic repertoire earn him rave reviews with journalists, opera companies and audiences alike. He has performed signature roles at companies that include Los Angeles Opera, Santa Fe Opera, San Diego Opera, Dallas Opera, Pittsburgh Opera, Opera Colorado, Baltimore Opera, Nashville Opera, Hawaii Opera, Michigan Opera, Opera Pacific, Arizona Opera, Opera Carolina, Florentine Opera of Milwaukee, Kentucky Opera, Santa Barbara Grand Opera, Brooklyn Academy of Music, Colorado Opera Festival and the Savonlinna Music Festival.

He appeared as T.J. Rigg in Florentine Opera’s production of Elmer Gantry, which was recorded by Naxos and won two Grammy Awards in 2012. The recording was also named No. 1 on Opera News’ Top 10 list of complete opera recordings for 2011. Next up, Offenbach appears as The Mikado with Hawaii Opera Theatre. A favorite with Hawaii Opera Theatre, he has performed there as Mephistopheles in Faust, Dr. Grenvil in La Traviata, The Grand Inquisitor in Don Carlo, Basilio in Il Barbiere di Siviglia and Dr. Falke in Die Fledermaus.

A ustralian-American bass baritone Andrew Gray has been known as a house favorite at Michigan Opera Theatre, where he has led several gripping performances in such roles as the King in Aida, Figaro in Le Nozze di Figaro, Nourabad in The Pearl Fishers, Masetto in Don Giovanni, Colline in La Bohème, Pooh-Bah in The Mikado, Angelotti in Tosca and Mr. Lindquist in A Little Night Music, all since his debut in Nabucco in 2009. Next up, Gray joins Arizona Opera for their production of HMS Pinafore as Dick Deadeye, as well as Opera Naples as Bartolo in Il Barbiere di Siviglia.

Other recent engagements include The Imperial Commissioner in Madama Butterfly and the King in Aida with Phoenix Opera, and the title role in Gianni Schicchi with Oberlin in Italy, Antonio in Le Nozze di Figaro and The Bonze in Madama Butterfly with the Orlando Philharmonic, Bottom in A Midsummer Night’s Dream with Opera Naples, and Figaro in Le Nozze di Figaro with the Bar Harbor Music Festival.

Of his performance in The Mikado, The South End in Detroit writes, “The man who stuck out the most was Andrew Gray... He nailed those moments of self-admiration.”

A versatile singing actor, Michael Gallup earned praise for more than two decades as a regular guest of a number of opera companies throughout the United States, including the Los Angeles Opera, Dallas Opera, New Jersey State Opera, Michigan Opera Theatre, Opera Pacific, Portland Opera, Seattle Opera, San Diego Opera, Long Beach Opera, Arizona Opera, Anchorage Opera, Dayton Opera, Orlando Opera and Palm Beach Opera. He has also performed opera at the Hollywood Bowl under Michael Tilson Thomas, Sir Charles Groves and Leonard Slatkin. Notable roles for Los Angeles Opera (where he has appeared in 41 productions) include Bottom in A Midsummer Night’s Dream, Faninal in Der Rosenkavalier, the Sacristan in Tosca, Trinity Moses in The Rise and Fall of the City of Mahagonny, Doctor Bartolo in Le Nozze di Figaro and Il Barbiere di Siviglia, Taddeo in L’Italiana in Algieri, Don Alfonso in Così fan tutte, Dulcamara in L’Elisir d’Amore, Zuniga in Carmen, Czar Nicholas II in Deborah Drattel’s operatic adaptation of Nicholas and Alexandra and Alcindora/Benoit in La Bohème.
KEVIN GINO, TENOR (GIUSEPPE/SERVANT)

Kevin Kyle Gino, currently a student at Chapman University studying under the tutelage of Dr. Peter Atherton, is very happy to be making his debut as an emerging professional with Pacific Symphony. A native of Diamond Bar, Gino has been passionate about music since he began singing at 5 years old. Alumnus of the Los Angeles County High School of the Arts, he found his passion for opera only recently. He has been studying as an opera singer for seven years, and he is fortunate to have played roles in The Magic Flute, The Merry Widow and Carmen.

ANDREI BRATKOVSKI, BASS (COMMISSIONER/SERVANT)

Baritone Andrei Bratkovski has performed the roles of Baron Zeta (Die Lustige Witwe) and Speaker/Second Armored Man (Die Zauberflöte) with Opera Chapman, as well as partial roles including Raimondo, Mustafa, Figaro and Giorgio. In 2013, he was chosen to participate in the OperaWorks Emerging Artist Program and also performed as bass soloist for the Mozart Requiem with the Chapman Chamber Orchestra. Bratkovski is currently pursuing a Bachelor of Music degree at Chapman University, where he will complete his studies in 2015.

CHELSEA CHAVES, SOPRANO (VIOLLETTA STUDY COVER)

California native Chelsea Chaves is a soaring soprano who is pursuing her dreams as a professional musician. She has performed a variety of roles including Hanna in Lehár’s The Merry Widow, First Lady in Mozart’s Die Zauberflöte and Adele in Strauss’ Die Fledermaus. This past summer, she had the unique opportunity to work with Marilyn Horne and sing in the chorus of Die Zauberflöte along with the Music Academy of the West in Santa Barbara, conducted by Warren Jones. Chaves has sung the National Anthem and other patriotic tunes at various events such as Santa Barbara City College’s 2010 commencement, at a Lakers game in Los Angeles, and most recently at Forrest Lawn in Glendale for the annual Veteran’s Day ceremony. Chaves is currently a first-year master’s student at the Thornton School of Music at the University of Southern California. She is studying voice with the talented Cynthia Munzer. Chaves received her bachelor of music degree in vocal performance from Chapman University in May of 2013.

CHRISTINE GERENA, MATADOR DANCER

Christine Gerena, a native of the Bronx, began her professional dance career with New York-Style Salsa “On 2” as a member of Santo Rico Dance Company, an international touring Latin company. Her classical training background includes Alvin Alley American Dance Theater, Martha Graham School of Contemporary Dance and Dance New Amsterdam. She graduated with honors from the University of the Arts with a B.F.A. in dance education and is currently pursuing her master’s degree at the University of California, Irvine. Gerena is also pursuing a wellness career in the fitness industry as a certified teacher of Pilates and Redcord Suspension.

STEVE ROSA, MATADOR DANCER

Steve Rosa is a Los Angeles-based artist who began his dance career nine years ago. He is a founding member of Maha and Company, a non-profit organization dedicated to cultural awareness through the exploration of movement. Rosa is the company’s assistant to the director and its rehearsal master. He holds a bachelor of arts degree in studio art, photography, with a minor in arts education from the University of California, Los Angeles; and is currently pursuing a master of fine arts in dance from the University of California, Irvine.

LISA NAUGLE, CHOREOGRAPHER FOR THE MATADOR DANCER

Lisa Naugle, Ph.D. is a professor of dance in the dance department of the School of the Arts at the University of California, Irvine. She is the recipient of the Cecil and Ida Green Honors Professor’s Award, 2000. She holds a Ph.D and MFA in dance from New York University. Naugle was a member of the Nancy Hauser Dance Company and has performed with several dance companies in the United States and Canada. Her background as a dancer includes work with Hanya Holm, Alwin Nikolais, Merce Cunningham and Eric Hawkins.

BARRY STEELE, LIGHTING AND SCENIC DESIGNER

For nearly two decades, Barry Steele has lit opera productions for companies in the U.S. and France, including San Francisco Opera Center, Portland Opera, Nashville Opera, Lyric Opera of Kansas City and Nantes Opera. Madame Butterfly, Otello, Carmen and La Bohème are among the many productions. Les Contes d’Hoffmann, Ariadne auf Naxos, Der Fliegende Hollander and La Traviata are included in the 57 productions he has lit as resident lighting designer for Sarasota Opera, Des Moines Metro Opera and Opera New Jersey.

KATIE WILSON, COSTUME COORDINATOR

Katie Wilson has been designing costumes professionally for the past 10 years and is currently on the adjunct faculty at Chapman University. She received her M.F.A. in costume design at the University of California, Irvine. Her recent shows as costume designer include Urinetown, Picasso at Lapin Agile, Macbeth, Godspell, Hedda Gabler, Lend me a Tenor, Trojan Women, The Tempest, School for Scandal, No! Plays, Our Country’s Good (Chapman University), Comedy of Errors, Julius Caesar, Two Gentlemen of Verona, As You Like It, Merchant of Venice, The Tempest, Henry V, The Taming of the Shrew, Romeo and Juliet (Shakespeare Orange County), Hansel and Gretel (UC Irvine) and Machiavelli (Hayworth Theater).

ORA JEWELL-BUSCHE, HAIR AND MAKE-UP DESIGNER

Ora Jewell Busche is a wig and makeup designer who has spent the last decade working in opera, theater, dance and film, primarily in the Chicago area. Her work has been seen on the stages of the Lyric Opera of Chicago, Chicago Shakespeare Theater, Lyric Opera of the North, Lookingglass Theater, Northlight Theater and River North Dance Chicago, to name a few. She is a recent transplant to Los Angeles.
Artistic Director of Pacific Chorale since 1972, John Alexander is one of America’s most respected choral conductors. His inspired leadership both on the podium and as an advocate for the advancement of the choral art has garnered national and international admiration and acclaim. Alexander’s long and distinguished career has encompassed conducting hundreds of choral and orchestral performances nationally and in 27 countries around the globe. He has conducted his singers with orchestras throughout Europe, Asia, the former Soviet Union and South America and, closer to home, with Pacific Symphony, Pasadena Symphony, Musica Angelica and the Los Angeles Chamber Orchestra. Equally versatile whether on the podium or behind the scenes, Alexander has prepared choruses for many of the world’s most outstanding orchestral conductors, including Zubin Mehta, Pierre Boulez, Seiji Ozawa, Michael Tilson Thomas, Leonard Slatkin, Esa-Pekka Salonen, Gustavo Dudamel, Lukas Foss, Max Rudolf, Carl St.Clair, Gerard Schwarz, Marin Alsop, John Mauceri, John Williams and Keith Lockhart. A proponent of contemporary American music, Alexander is noted for the strong representation of American works and composers in his programming. He has conducted many premieres of works by composers such as Jake Heggie, Morten Lauridsen, Eric Whitacre, Frank Ticheli and James Hopkins. Alexander retired in spring 2006 from his position as director of choral studies at California State University, Fullerton, having been awarded the honor of professor emeritus. From 1970 to 1996, he held the position of director of choral studies at California State University, Northridge. Alexander continues his involvement in the pre-professional training of choral conductors. He is in demand as a teacher, clinician and adjudicator in festivals, seminars and workshops across the United States. In 2003, Chorus America honored him with the establishment of the “John Alexander Conducting Faculty Chair” for their national conducting workshops.

Alexander’s numerous awards include the “Michael Korn Founders Award for Development of the Professional Choral Art” from Chorus America (2008); The “Distinguished Faculty Member” award from California State University, Fullerton (2006); the Helena Modjeska Cultural Legacy Award (2003); the “Outstanding Individual Artist” Award (2000) from Arts Orange County; the “Gershwin Award” (1990), presented by the County of Los Angeles in recognition of his cultural leadership in that city; and the “Outstanding Professor” Award (1976) from California State University, Northridge.

Robert 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, Ill., 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.

California State University, Fullerton’s University Singers are directed by Robert Istad, and are recognized as one of the nation’s premiere collegiate choral ensembles. The University Singers have performed throughout the world, and have sung with a variety of professional orchestras including the Hollywood Bowl Orchestra, Pacific Symphony, the Los Angeles Philharmonic Orchestra and the Boston Pops Esplanade Orchestra under the batons of conductors such as Carl St.Clair, John Mauceri, John Williams and Keith Lockhart. Internationally acclaimed for their exquisite musicianship, they have been invited to perform at conferences organized by the American Choral Directors Association and the Music Educators National Conference. The ensemble’s recent concert tours have included performances in Austria, Germany, Eastern Europe, Spain and Australia in venues such as the Liszt Academy of Music in Budapest, Hungary; a performance for UNESCO in Pisa, Italy; and performances in the Ottobeuren and Eingen Festivals of Music in Germany.
Pacific Chorale is comprised of 140 professional and volunteer singers. In addition to its long-standing partnership with Pacific Symphony, the Chorale has performed with the Los Angeles Philharmonic in Disney Hall on numerous occasions. Other noted collaborations include the Hollywood Bowl Orchestra, the Boston Symphony, the National Symphony, and the Long Beach, Pasadena, Riverside and San Diego symphonies. John Alexander and the Chorale have toured extensively in Europe, South America and Asia, performing in London, Paris, Belgium, Germany, Estonia, Russia, Spain, Brazil, Argentina, Shanghai, Guangzhou, Beijing and Hong Kong, and collaborating with the London Symphony, L’Orchestre Lamoureux de Paris, the National Orchestra of Belgium, the China National Symphony, the Hong Kong Sinfonietta, the Estonian National Symphony, and the Orquesta Sinfonica Nacional de Argentina.

Pacific Chorale’s chamber choir, the John Alexander Singers, is a fully professional vocal ensemble of 24 singers recognized for their musical excellence across a broad range of musical periods and styles. The John Alexander Singers perform regularly in concert venues throughout Southern California. In addition to extensive collaborations with Musica Angelica, Southern California’s premier period instrument orchestra, the John Alexander Singers have performed with the Kronos Quartet, Mark Morris Dance Company, The Royal Ballet of London, the Los Angeles Chamber Orchestra, Philharmonia Baroque Orchestra and Pacific Symphony, and on the Los Angeles Philharmonic’s “Green Umbrella” new music series. In 2012, the John Alexander Singers presented the Paris premiere of David Lang’s Pulitzer Prize-winning The Little Match Girl Passion.

Pacific Chorale has received numerous awards from Chorus America, the service organization for North American choral groups, including the prestigious “Margaret Hillis Achievement Award for Choral Excellence,” the first national “Educational Outreach Award,” and the 2005 ASCAP Chorus America Alice Parker Award for adventurous programming.

The Chorale’s outstanding performances can be heard on eight CDs, including Nocturne, a collection of American a cappella works conducted by John Alexander; Songs of Eternity by James F. Hopkins and Voices by Stephen Paulus, conducted by John Alexander and featuring Pacific Symphony; a holiday recording, Christmas Time Is Here, released on the Gothic Records label; a live concert recording of Sergei Rachmaninov’s Vespers; and four recordings released by Pacific Symphony, including Elliot Goldenthal’s Fire, Water, Paper: A Vietnam Oratorio, Richard Danielpour’s An American Requiem, Philip Glass’ The Passion of Ramakrishna, and Michael Daugherty’s Mount Rushmore, all conducted by Carl St. Clair. Pacific Chorale’s newest recording, featuring the complete choral music of Frank Ticheli, is due to be released in fall of 2013. Forthcoming projects include works by Jake Heggie.
MEET THE ORCHESTRA

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

ALEJANDRO GUTIÉRREZ • ASSISTANT CONDUCTOR
Mary E. Moore Family Assistant Conductor Chair

NARONG PRANGCHAROEN • COMPOSER-IN-RESIDENCE

FIRST VIOLIN
Raymond Kobler
Concertmaster, Eleanor and Michael Gordon Chair
Paul Manaster
Associate Concertmaster
Jeanne Skrocki
Assistant Concertmaster
Nancy Coade Eldridge
Christine Frank
Kimiko Takeya
Ayako Sugaya
Ann Shiau Tenney
Maia Jasper
Robert Schumitzky
Agnes Gottschewski
Dana Freeman
Grace Oh†
Jean Kim
Angel Liu‡
Marisa Sorajja

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-Wrette
Shelly Shi

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

CELLO
Timothy Landauer*
Kevin Plunkett**
John Acosta
Robert Vos
László Mező
Ian McKinnel
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
Benjamin Smolen*
Valerie and Hans Ihnhof Chair
Sharon O’Connor
Cynthia Ellis

PICCOLO
Cynthia Ellis

OBOE
Jessica Pearlman*
Suzanne R. Chonette 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
Vacant

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
Will Hunter

ASSISTANT STAGE MANAGER
William Pruett

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