La Bohème

GiACOMO PUCCINI (1858-1924)

CAST

Rodolfo David Lomeli, tenor
Mimi Maija Kovalevska, soprano
Marcello Hyung Yun, baritone
Musetta Georgia Jarman, soprano
Schaunard Jeremy Kelly, baritone
Colline Denis Sedov, bass
Benoit/Alcindoro Thomas Hammons, bass
Parpignol Nicholas Preston, tenor

The Honorary Producers for this performance are
The Segerstrom Foundation and S. Paul and Marybelle Musco.

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La Bohème

Instrumentation: 2 flutes, piccolo, 2 oboes, English horn, 2 clarinets, bass clarinet, 2 bassoons, 4 horns, 3 trumpets, 2 trombones, bass trombone, tuba, timpani, 4 percussion, harp, keyboard, strings, chorus, children’s chorus

THE STORY OF THE OPERA

Setting: To Be Young, in Love and in Paris

La Bohème is not just a popular love story; it is the classic modern love story, the one taken personally by anyone who has ever been swept up in the thrill of first love and youthful artistic aspirations. In our own day, the director Baz Luhrmann and the composer Jonathan Larson, creator of Rent, were irresistibly drawn to modernize this opera. But there is a reason why the original could only have been set in 19th-century Paris, the city of romance and light.

Bracketed by street revolutions in 1830 and 1848, the Paris of La Bohème was a place of social change and political ferment. The era was marked by industrialization and urban migration; young men and even young women were leaving home to try to make it on their own in the big city, a personal decision that would have been almost unthinkable among previous generations. Against this backdrop of changing lifestyle and political turmoil, the story of La Bohème begins on Christmas Eve in the shabby, arty Left Bank, where four single men in their mid-20s — Rodolfo, Marcello, Colline and Schaunard — share an apartment as they try to make names for themselves in the Parisian world of art galleries and café intellectuals. Well-born and immature, they treat their voluntary poverty as an adventure.

A cold dawn is breaking over a Parisian customs house. Mimi appears, coughing and weak. It is now clear that she is not just fragile, but afflicted with tuberculosis, an illness that was almost untreatable in the 19th century. She knows that Marcello is in a relationship with Musetta, and Rodrigfo and Musetta remain in the same flat too.

Rodolfo writes while Marcello paints. They have no fuel for their rickety wood stove, so Rodolfo burns his manuscript for some heat. Unexpectedly, Colline bursts in with Schaunard, who is laden with a windfall in food and fuel. When their landlord, Benoit, shows up demanding rent — as always, the four are deep in arrears — the bohemians play him like a fiddle, begging him for stories of the amorous adventures of his youth, then feigning indignation upon hearing them. In a histrionic display of feigned outrage, they throw him out.

The friends plan a festive Christmas Eve gathering to take place downstairs at the Café Momus, but Rodolfo demurs for the moment, saying he’ll be along to join the celebrations after he finishes the article he is working on. But once he is alone in the garret, he is interrupted in his lonely task by his neighbor Mimi, whose candle has blown out on her way upstairs after work. Mimi requests a light, but is overtaken by coughing as she is about to leave, then discovers that she has dropped her key. (Or did she or Rodolfo hide it?) Rodolfo searches for it with her, momentarily brushing against her icy hand and offering to warm it with his own. They exchange life stories — his as a poet, hers embroidering clothes. As they descend the stairs to join the festivities at the Café Momus, they are already falling in love.

Act II

Seated at the table with Rodolfo’s roommates, Mimi falls in with the group as if she has known them all for years. The old-timers quickly fill her in on the essential points of gossip, and a holiday spirit prevails. Mimi is swept up in the merriment as a “commedia” unfolds when the flirtatious coquette Musetta arrives on the arm of the doddering but wealthy Alcindoro. Musetta alternately loves and quarrels with Marcello; seeing him with his roommates and Mimi, she pretends that her shoe is too tight and sends Alcindoro off to buy another pair, providing cover for her to reunite with Marcello. They embrace and order expensive suppers all around. When Alcindoro returns, they run off, leaving him to pay the bill.

Act III

Months have passed; alone in their garret apartment, Marcello and Rodolfo pine for their lost loves. When Schaunard and Colline arrive, the four friends attempt to forget their sorrows through some horseplay, but somehow their revelry is not quite the same as it used to be. They are interrupted by Musetta, whose serious, more mature side is in evidence as she breaks the news that Mimi is dying. As a
last request, Mimi has asked to return to the attic where she met Rodolfo. He helps her inside and we hear echoes of the music we heard when they met. Musetta gives her earrings to Marcello to pawn for medicine for Mimi, then goes to buy a muff to warm her hands. Colline goes to pawn his overcoat for food. Mimi and Rodolfo revive their love, then Rodolfo steps away to let her sleep. Quiet settles over the room, and at length Mimi stops breathing. As the others return and realize she has died, Rodolfo reads the news in their faces and cries out for her.

BACKGROUND ON THE OPERA
He wasn’t doing it just to drive his respectable father crazy, but it certainly had that effect: in the 1840s Henri Murger, a struggling young poet, exiled himself to a series of dingy attic apartments and hotel rooms in the Latin Quarter, the Parisian district that was home to the lower class in addition to a large student population. Murger’s father disapproved of his son’s fecklessness and wanton lifestyle and withdrew financial support; to make ends meet, Murger stretched his poetic aspirations far enough to place occasional prose pieces in periodicals. Facile and broadly appealing, they met with success.

When a friend urged Murger to write more such pieces — which might increase not only his reputation, but also his income — he produced some 30 installments that were published in 1848 as *Scènes de la vie de Bohème* in a satirical periodical called *Le Corsaire*. Combining sentiment and color with bemused detachment, these loosely connected sketches came together like a mosaic to provide a vivid story of life on the Left Bank based largely on incidents from Murger’s own experience.

Murger’s depictions of this frugal lifestyle put an end to it, at least for him. When he rewrote them as a play, its success enabled him to move to the more fashionable Right Bank, and though he died relatively young, the stories of his life have become touchstones of Western culture. Murger’s use of the word “bohemian” has come to stand for the carefree, impoverished lifestyle of aspiring artists and rebellious youth.

*Scènes de la Vie de Bohème* can be viewed as a turning point — or at least as representative of a trend — in opera as well as literature. It was one of many titles in France and England, from Balzac’s *La Comédie Humaine* and Zola’s *Germinal* to the novels of Charles Dickens and stories of Guy de Maupassant, that marked a sharp turn toward realism in literature and away from the romanticism and idealism that had been in vogue. At about the same time, the realities of life on the streets and in the social concerns of the lower classes became subjects of operas. Suddenly the harshness of poverty and despair, and the pleasures of friendship and everyday romance, were no longer off-limits. The Italian term Verismo refers to such operas; an early example is Bizet’s *Carmen* (1875), whose cast includes cigarette factory workers, village policemen and prostitutes.

Composers knew that Murger’s stories were operatic gold, and three different composers competed to set them. But only Puccini’s has remained prominently in the repertory, and today *La Bohème* is considered archetypal Verismo. It is also the exception that proves Verismo’s rules, combining the genre’s usual street-wise realism with romanticism and even outright sentiment. In this way it contrasts markedly with the other paradigms of Verismo, the grim and gritty *Cavalleria Rusticana* and *Pagliacci*. Puccini’s innovations were not only matters of plot, but also extended to new styles of melody, harmony, orchestration and motivic structure that showed a path for Italian opera composers to go forward beyond the great 19th-century master, Verdi.

How did *La Bohème* become one of the most universally beloved and frequently performed of all operas? Its timeless appeal is proven not only by its modern adaptations and updated productions, but in the authenticity of its story and characters, perfectly captured in music of infallible theatricality. The bohemian life was something Puccini could write and compose about; he had lived in a garret apartment as a poor student at the Milan Conservatory, and for a time shared it with Pietro Mascagni (composer of *Cavalleria Rusticana* and *Pagliacci*). Puccini’s innovations were not only matters of plot, but also extended to new styles of melody, harmony, orchestration and motivic structure that showed a path for Italian opera composers to go forward beyond the great 19th-century master, Verdi.
Puccini’s scores sound so theatrically inevitable that their superlative craftsmanship is not always noticeable. But the libretto of La Bohème is constructed with equal care; from his first two operas, which disappointed critics and audiences, the maestro learned that a good score and even a good story could not save a bad libretto. For his third opera, Manon Lescaut, Puccini almost needed a revolving door for the succession of writers he needed in order to come up with a complete libretto that satisfied him. But it resulted in a hugely successful opera that made La Bohème possible; two of its librettists, Giuseppe Giacosa and Luigi Illica, worked with him on his next three operas, all of which have achieved lasting success.

Their collaborations, however, were not always untroubled. A stickler for detail and for control, Puccini demanded incessant revisions and often finished an opera’s orchestra before finalizing its vocal lines. Without this obsessiveness, La Bohème would not be the perfect work that it is. Not a word or a note is wasted; everything contributes to the theatricality of the whole. Rarely in any dramatic form have scenes separated by months of unmarked time seemed so seamlessly connected.

The story of La Bohème follows the ardent but troubled relationships between two romantic couples: the poet Rodolfo and his downstairs neighbor Mimi, and the stormy affair between the painter Marcello and the beautiful Musetta, whose coquettishness camouflages her maturity, canniness and loyalty. But most of all, our affections are captured by Mimi, not a noble heroine as she might have been in an earlier “grand” opera, but a humble, Verismo-worthy seamstress and embroiderer. Her desires and satisfactions are simple, but her relationship with Rodolfo founders on her illness — “consumption,” in their contemporary parlance — and his unpreparedness to stay with so ill a lover.

“From early in the first act we experience the elegant economy of Puccini’s operatic style,” notes musicologist and writer Janet Crane for the Santa Fe Opera. Crane contends that it is the balance between general ambience and personal detail that is perhaps the most salient element of Puccini’s theatrical mastery. On the one hand we have brilliant evocations of the roommates’ lifestyle, the street scene with children and street vendors, the winter scene in Act III that makes us shiver with cold; on the other, he zooms in on Musetta (her irresistible, personality-revealing waltz); Colline’s gentle aria of reminiscence as he says goodbye to the threadbare coat whose pockets have carried his philosophy books; Mimi’s attachment to her new bonnet and its symbolism throughout the opera of her relationship with Rodolfo. Their arias throughout the opera are tender, but also revelatory of character: for example, Rodolfo’s heartfelt “Che gelida manina” (What a cold little hand!) when he grasps her hand as they look for her key in his dark apartment. When he asks Mimi who she is, she replies with the simple, lovely “Mi chiamano Mimi...” (I’m called Mimi).

“Puccini’s use of melody subjected him to criticism,” notes Crane, pointing out that he was widely accused of succumbing to sentimentalism and of being an unworthy successor to earlier great Italian composers of opera. But the utter naturalism of his melodies and their perfect reflection of character and incident have proven themselves as ingredients in music-dramas of true greatness. Today, La Bohème is the most-performed opera in the world, or in second or third place — depending on who’s counting, and where.
In 2011-12, Music Director Carl St. Clair celebrates his 22nd season with Pacific Symphony. 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. 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.

The 2011-12 season features the inauguration of a three-year vocal initiative, “Symphonic Voices,” with productions of La Bohème and a Family series production of Hansel and Gretel, as well as two world premieres and three “Music Unwound” concerts highlighted by multimedia elements and innovative formats, including the 12th annual American Composers Festival, celebrating the traditional Persian New Year known as Nowruz.

In 2008-09, St. Clair celebrated the milestone 30th anniversary of Pacific Symphony. In 2006-07, he 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.

From 2008 to 2010, St. Clair was general music director of the Komische Oper in Berlin, where he led successful new productions such as La Traviata (directed by Hans Neuenfels), the world premiere of Christian Jost’s Hamlet and a new production — well-received by press and public alike and highly acclaimed by the composer — of Reimann’s Lear (also 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 recently led Wagner’s “Ring” Cycle to great critical acclaim. St. Clair 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 orchestras in Europe.

St. Clair’s international career has him conducting abroad numerous months a year, and he has appeared with orchestras throughout the world. He was the principal guest conductor of the Radio Sinfonieorchester Stuttgart from 1998-2004, where he successfully 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 in summer festivals worldwide. St. Clair’s commitment to the development and performance of new works by American composers is evident in the wealth of commissions and recordings by Pacific Symphony. St. Clair has led the orchestra in numerous critically acclaimed albums including two piano concertos of Lukas Foss on the harmonia mundi label. Under his guidance, the orchestra has commissioned works which later became recordings, including Richard Danielpour’s An American Requiem on Reference Recordings and Elliot Goldenthal’s Fire Water Paper: A Vietnam Oratorio on Sony Classical with cellist Yo-Yo Ma. Other composers commissioned by St. Clair and Pacific Symphony include William Bolcom, Philip Glass, Zhou Long, Tobias Picker, Frank Ticheli, Chen Yi, Curt Cacioppo, Stephen Scott, Jim Self (the symphony’s principal tubist), Christopher Theofanidis and James Newton Howard.

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 education programs including Classical Connections, arts-X-press and Class Act.
Scott Parry’s stage direction has been hailed by Opera News as “marvelous,” “lively,” “imaginative” 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 I lavori d’amore persi, a compilation of music theater fragments by Claudio Monteverdi for the Bloomingtom Early Music Festival as well as the freshly composed absurdist opera The Pig, the Farmer, and the Artist at the Ellen Stewart Theatre 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 The Ohio State University. He has continuing associations with such companies as New York City Opera, Santa Fe Opera, Dallas Opera, Boston Lyric Opera and Chautauqua Opera among many others. As a composer, he premiered his quartet theater 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.

Mexican tenor David Lomelí’s recent performances have garnered tremendous critical acclaim, with Zachary Woolfe of The New York Times calling his New York City Opera performances as Nemorino in L’elisir d’amore “a terrific debut” and the Washington Post’s Charles Downey proclaiming him “the vocal discovery of the season” for his Rodolfo in La Bohème at Santa Fe Opera. Lomelí’s 2011–12 season includes performances as the Duke of Mantua in Rigoletto with Canadian Opera Company, Badisches Staatstheater Karlsruhe and with the Los Angeles Philharmonic under the baton of Gustavo Dudamel at the Hollywood Bowl. Lomelí also returns to Deutsche Oper Berlin as Edgardo in Lucia di Lammermoor, will make his Glyndebourne Festival debut as Rodolfo in La Bohème and will perform Verdi’s monumental Requiem with Sinfonieorchester Basel. Performances in past seasons have included engagements with Theater Basel in Switzerland (Rodolfo in La Bohème), Deutsche Oper Berlin (Alfredo in La Traviata), Pittsburgh Opera (Edgardo in Lucia di Lammermoor) and Opera de Lille (MacDuff in Macbeth), among others. Lomelí’s most important concert engagements include performances with the Los Angeles and Berlin philharmonics. In 2006, Lomelí won first place in Plácido Domingo’s Operalia competition – the first artist ever to win top prize in both the opera and zarzuela categories. Lomelí participated in Los Angeles Opera’s Thornton Young Artist Program and is a graduate of both the Merola Opera Program and San Francisco Opera’s Adler Fellowship Program.

The amazing career of the young, Latvian soprano Maija Kovalevska exemplifies a fast rise to international success. A graduate of the J. Vītols Latvian Academy of Music, she studied with professor A. Garanča and made her operatic stage debut in 2003 at the Latvian National Opera in Riga, her native city, in the role of Donna Elvira in Don Giovanni. Later that year she performed at the International Opera Festival in Sigulda and was also awarded a scholarship to study in Italy with renowned soprano Mirella Freni.

In 2004, Kovalevska won the Riccardo Zandonai first prize at the International Competition for Opera Singers in Riva del Garda and the Latvian Grand Music Award. In 2006, Kovalevska’s international career took off with her portrayal of Donna Elvira in Don Giovanni in both Verona and Reggio Emilia, Italy. Later that year, Kovalevska sang the part of Mimi in La Bohème at the Palau de les arts Valencia and debuted as Mimi at the Metropolitan Opera in New York. She also won first prize at the Plácido Domingo Operalia World Opera Competition. Kovalevska performed as Micaela in Carmen at the Royal Opera House in London, which was filmed in 3D and played in cinemas worldwide. Other engagements include Teresa in a new production of Benvenuto Cellini, conducted by V. Geriev, Countess Almaviva in Le Nozze di Figaro in Tokyo, Mimi in La Bohème with the Los Angeles Opera and the San Francisco Opera, Tatiana in Eugene Onegin at the Glyndebourne Festival, led by Vladimir Jurowski, and with Washington National Opera, Munich State Opera, Paris Champs Élysées, the Vienna State Opera and at the Torre del Lago Puccini and Cortona Tuscan Sun festivals.
A rising star on the operatic scene, Korean-American baritone Hyung Yun has performed on some of the most prestigious stages in the United States. With the Metropolitan Opera, he has sung Valentín in Faust under Maestro James Levine, Ping in Turandot, Lescaut in Manon with Renée Fleming in the title role, and Silvio in I Pagliacci, as well as covering Belcore in L’elisir d’amore. With Los Angeles Opera he made his debut as Angelotti in Tosca and returned to sing Marcello in La Bohème, Micheletto Cibo in Die Gezeichneten and Lescaut in Manon with Rolando Villazón and Anna Netrebko under the baton of Plácido Domingo. He debuted as Ping in Turandot at Santa Fe Opera and returned to sing at the 50th anniversary gala concert. This season, Yun performs Ping in Turandot at the San Francisco Opera, Enrico in Lucia di Lammermoor at the Minnesota Opera, the title role in Eugene Onegin at Madison Opera, Carmina Burana with the Colorado Symphony and Valentín in Faust with Austin Lyric Opera. He also returns to his native Seoul, Korea as Germont in La Traviata at the Seoul Metropolitan Opera and performs Belcore in L’elisir d’amore and Ford in Falstaff under Myungwhoon Chung at the Korean National Opera.

A hailed by The New York Times for her “luminous, appealing and agile voice,” Georgia Jarman makes her English National Debut as the Three Heroines in a new production Les Contes d’Hoffman in the 2011-12 season. Also this season, she sings her first performances of the title roles in Lucia de Lammermoor with Atlanta Opera and Manon in a return to Opera de Colombia as well as returns to Florentine Opera for Elettra in Idomeneo. In the 2010-11 season, she sang her first performances of Donna Elvira in Don Giovanni in a return to Dallas Opera followed by subsequent performances of the role with Florida Grand Opera and the Contessa in Le Nozze di Figaro with Nashville Opera. She also returned to her acclaimed portrayal of Violetta in La Traviata with Minnesota Opera and to the Caramoor Music Festival for Josephine in H.M.S. Pinafore. Jarman has appeared numerous other times at Caramoor Music Festival as Adina in L’elisir d’amore, Amenaide in Tancredi, Violetta in La Traviata, the title role in Handel’s Deidamia, Norina in Don Pasquale and Amina in La Sonnambula in performances conducted by Will Crutchfield. She also joined the conductor at Polish National Opera to reprise her performances in Tancredi and for Mathilde in Guillaume Tell and at Opera de Colombia for Rosina in Il Barbiere di Siviglia.

Rising young baritone Jeremy Kelly returns to the roles of Figaro in Il Barbiere di Siviglia in the 2011-12 season with San Antonio Opera and Ping in Turandot with Toledo Opera. His recent operatic credits include Enrico in Lucia di Lammermoor with Florida Grand Opera, Figaro in Il Barbiere di Siviglia with Opera Pacific, Guglielmo in Così fan tutte with Opera Grand Rapids, Marcello in La Bohème with Opera Omaha, Belcore in L’elisir d’amore with Dayton Opera and of the Musiklehrer in Ariadne auf Naxos with Toledo Opera. As Schaunard in La Bohème with Seattle Opera, Kelly was praised for “giving more vocal life to Schaunard than I’ve heard or seen in a long time” (Opera News), and has given other performances of the role with Cincinnati Opera and Kentucky Opera. As a member of the prestigious Seattle Opera Young Artists Program, he sang Figaro in Le Nozze di Figaro. While a member of Cincinnati Opera’s Young Artist Program, he sang Moralèes in Carmen, Baron Douphol in Il Barbiere and Mandarin in Turandot. On the concert stage, he has joined the Orquesta Sinfónica Nacional de Colombia in Bogotá and Greensboro Symphony Orchestra for Orff’s Carmina Burana, the Cincinnati May Festival for Weill’s Seven Deadly Sins, conducted by James Conlon, and New York City Ballet for as a guest soloist in performances of Bernstein’s Dybbuk.

Opéra News hails Denis Sedov for “tall and commanding, gifted with a splendid physique and a bass to match” and his ability to “seduce with his voice as well as with his presence.” He begins the 2011-12 season with performances of Rachmaninoff’s The Bells with Robert Spano conducting the Atlanta Symphony Orchestra and Mozart’s Requiem with the Orquestra Sinfónica Brasileira. Last season, he sang Raimondo in Lucia di Lammermoor with Pittsburgh Opera, Frere Laurent in Roméo et Juliette at the Teatro Municipale Giuseppe Verdi di Salerno and Gremin in Eugene Onegin in a return to Cincinnati Opera. He also sang the Seder Leader in Dessaur’s Hagadah Shel Pessach with the American Symphony Orchestra at Carnegie Hall, Rachmaninoff’s The Bells with the Orquesta del Palau de la Musica in Valencia and Prokofiev’s Ivan the Terrible with the Orquesta Filarmónica de Málaga. Sedov’s recent international engagements include his debut with the Royal Opera House at Covent Garden as Figaro in Le Nozze di Figaro, Leporello in Don Giovanni under the baton of Riccardo Muti at Teatro alla Scala and Colline in La Bohème at Paris Opera. Also in Paris, he sang the title role in Don Giovanni and Count Rodolfo in La Sonnambula at the Opéra Comique as well as in Florence.
Bass-baritone Thomas Hammons has been acclaimed throughout the United States, Canada and across Europe for the depth and richness of his portrayals and the strength and beauty of his singing. A versatile singing actor, Hammons has an active repertoire of over 40 roles and is equally at home in the classic basso buffo repertoire and in the world of modern music theater. In the 2011-12 season and beyond, engagements include Bartolo in Il Barbiere di Siviglia at the Vancouver Opera and Michigan Opera Theatre, Bartolo in Le Nozze di Figaro with Opera Colorado and Lyric Opera of Kansas City, Baron Zeta in The Merry Widow with Shreveport Opera, Benoît/Alcindoro in La Bohème with Pacific Symphony and with Canadian Opera Company, Simone in Gianni Schicchi at Cincinnati Opera and Sacristan in Tosca with Portland Opera. Hammons is a graduate of the Cincinnati College-Conservatory of Music where he studied with famed bass Italo Tajo. He began his career as an apprentice artist at Santa Fe Opera in The Duchess of Malfi.

Originally from Hawaii, tenor Nicholas Preston is quickly establishing himself as a significant soloist in Southern California and beyond. He has been a member of Pacific Chorale and the John Alexander Singers since 2002, and has appeared as a soloist with both groups, as well as Pacific Symphony, Mountainside Master Chorale, Claremont Chorale, Cypress Masterworks Chorale and The Boston Pops Esplanade Orchestra. He has worked under the batons of Bruce Rogers, Keith Lockhart, John Williams, Nicholas McGegan, Kent Nagano, John Mauceri and Esa-Pekka Salonen. Preston has performed the tenor solos in numerous works, including Bach’s B Minor Mass and St. Matthew Passion, Mozart’s Coronation Mass and Requiem, Handel’s Messiah and Benjamin Britten’s War Requiem. In 2006, Preston was a featured soloist for the world premiere of Philip Glass’ The Passion of Ramakrishna, which was commissioned for the grand opening of the Renée and Henry Segerstrom Concert Hall and premiered by the Pacific Chorale and Pacific Symphony under the direction of Carl St.Claire. Preston has performed as a guest artist at Loyola Marymount University with the Sinatra Opera Workshop, performing the role of Tamino in The Magic Flute. He has played the role of Father Grenville in scenes from the acclaimed opera Dead Man Walking, with composer Jake Heggie accompanying. He has also made appearances with Los Angeles Opera Chorus and Los Angeles Opera’s Education and Community Program; he performed the role of The Count in their production of Figaro’s American Adventure, which was filmed and directed by Ken Shapiro.

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.Claire, Gerard Schwarz, Marin Alsop, John Mauceri, John Williams and Keith Lockhart.

Alexander is a composer of many works and serves as the editor of the John Alexander Choral Series with Hinshaw Music. Among his numerous tributes and awards are: the Distinguished Faculty Member award from California State University, Fullerton (2006); the Helena Mojdjeska Cultural Legacy Award (2003), presented in honor of his lifetime achievement as an artistic visionary in the development of the arts in Orange County; and the Outstanding Individual Artist Award (2000) from Arts Orange County. In June 2008, Alexander received the “Michael Korn Founders Award for Development of the Professional Choral Art” from Chorus America.
Dr. Robert M. Istad is 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. He studied conducting with Dr. William Dehning, John Alexander and Dr. Jon Hurty. Istad is also the artistic director of the Long Beach Camerata Singers and Long Beach Bach Festival, is the assistant conductor of Pacific Chorale, and is in demand as an adjudicator and guest clinician throughout the region.

In response to requests for a child-focused organization, the Southern California Children’s Chorus was founded in 1996 as an independent, nonprofit organization dedicated to “enriching children’s lives through distinguished choral music education and world-class performance.”

Over 300 children are enrolled in a sequential choral program consisting of seven choirs: Ensemble, Concert, Advanced, Intermediate, Apprentice, Primary and Kinder levels. Guided by a talented and diverse board of directors and a highly skilled musical and administrative staff, choral members perform locally throughout the year at special events and venues like Segerstrom Center for the Arts. Auditions are held in May, August, and early September.

Tuition, wardrobe and music fees are established annually. The SCCC is dedicated to making its programs available to children from all economic backgrounds and providing scholarships and other forms of assistance to families in need. Striving to make membership as affordable as possible, the SCCC engages in an array of fundraising activities, deriving the significant portion of its budget not covered by tuition from tax-deductible contributions from the community as well as support from grant-making organizations.

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. Madama Butterfly, Otello, Carmen and La Bohème are numbered among the many productions. Les Contes d’Hoffmann, Ariadne auf Naxos, Der Fliegende Holländer 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. His video and lighting designs have defined productions of contemporary opera nationwide including Lost Highway, The Lighthouse, Feynman, Casanova, Surrender Road and The Fall of the House of Usher. Steele has created lighting for contemporary dance since 1989 and currently acts as lighting designer and technical director for three contemporary New York City dance troupes, supervising productions that travel domestically and internationally.
Founded in 1968, Pacific Chorale is internationally recognized for exceptional artistic expression, stimulating American-focused programming and influential education programs. Pacific Chorale presents a substantial performance season of its own at the Segerstrom Center for the Arts and is sought regularly to perform with the nation’s leading symphonies. Under the inspired guidance of Artistic Director John Alexander, Pacific Chorale has infused an Old World art form with California’s hallmark innovation and cultural independence.

Pacific Chorale is composed 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 of Paris, the National Orchestra of Belgium, the China National Symphony, the Hong Kong Sinfonietta, the Estonian National Symphony and the Orquesta Sinfónica Nacional de Argentina.

Pacific Chorale’s professional chamber choir, the John Alexander Singers, is an independently contracted vocal ensemble of 24 singers specializing in the innovative presentation of modern and early music for chamber chorus. The John Alexander Singers perform regularly in concert venues throughout Southern California, and have collaborated extensively with Musica Angelica, Southern California’s premier period instrument orchestra. Other notable collaborations include performances 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.

The Chorale’s outstanding performances can be heard on seven 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; *Pacific Symphony’s Fire, Water, Paper: A Vietnam Oratorio* by Elliot Goldenthal, and *An American Requiem* by Richard Danielpour (both recordings conducted by Carl St.Clair); and a holiday recording, *Christmas Time Is Here*, released on the Gothic Records label. Pacific Chorale’s most recent recording, *Pacific Chorale Live: Rachmaninov Vespers*, was released in November 2010.

**PACIFIC CHORALE**

John Alexander Artistic Director • Robert M. Istad Assistant Conductor and Chorusmaster

Kelly Ruggirello President • Martin Hubbard Chairman

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<th>Dana Ramos</th>
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Pacific Symphony, celebrating its 33rd season in 2011-12, is led by Music Director Carl St.Clair, who marks his 22nd season with the orchestra. The largest orchestra formed in the U.S. in the last 40 years, the Symphony is recognized as an outstanding ensemble making strides on both the national and international scene, as well as in its own burgeoning community of Orange County. Presenting more than 100 concerts a year and a rich array of education and community programs, the Symphony reaches more than 275,000 residents—from school children to senior citizens.

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 and a new series of multi-media concerts called “Music Unwound.”

The Symphony also offers a popular Pops season led by Principal Pops Conductor Richard Kaufman, who celebrates 21 years with the orchestra in 2011-12. The Pops series stars some of the world’s leading entertainers and is enhanced by state-of-the-art video and sound. Each Pacific Symphony season also includes Café Ludwig, a three-concert chamber music series, and Classical Connections, an orchestral series on Sunday afternoons offering rich explorations of selected works led by St.Clair. Assistant Conductor Maxim Eshkenazy brings a passionate commitment to building the next generation of audience and performer through his leadership of the Pacific Symphony Youth Orchestra as well as the highly regarded Family Musical Mornings series.

Since 2006-07, the Symphony has performed in the Renée and Henry Segerstrom Concert Hall, with striking architecture by Cesar Pelli and acoustics by the late Russell Johnson. In September 2008, the Symphony debuted the hall’s critically acclaimed 4,322-pipe William J. Gillespie Concert Organ. In March 2006, the Symphony embarked on its first European tour, performing in nine cities in three countries.

Founded in 1978, as a collaboration between California State University, Fullerton (CSUF) and North Orange County community leaders led by Marcy Mulville, the Symphony performed its first concerts at Fullerton’s Plummer Auditorium as the Fullerton Chamber Orchestra under the baton of then-CSUF orchestra conductor Keith Clark. The following season the Symphony expanded its size, changed its name to Pacific Symphony Orchestra and moved to Knott’s Berry Farm. The subsequent six seasons led by Keith Clark were at Santa Ana High School auditorium where the Symphony also made its first six acclaimed recordings. In September 1986, the Symphony moved to the new Orange County Performing Arts Center, where Clark served as music director until 1990.

The Symphony received the prestigious ASCAP Award for Adventuresome Programming in 2005 and 2010. In 2010, a study by the League of American Orchestras, “Fearless Journeys,” included the Symphony as one of the country’s five most innovative orchestras. The 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 and Chen Yi, who composed a cello concerto in 2004 for Yo-Yo Ma. In March 2012, the Symphony is premiering Danielpour’s Toward a Season of Peace. The Symphony has also commissioned and recorded An American Requiem, by Richard Danielpour, and Elliot Goldenthal’s Fire Water Paper: A Vietnam Oratorio with Yo-Yo Ma.

The Symphony’s award-winning education programs benefit from the vision of St.Clair and are designed to integrate the Symphony and its music into the community in ways that stimulate all ages. The orchestra’s Class Act program has been honored as one of nine exemplary orchestra education programs by the National Endowment for the Arts and the League of American Orchestras. The list of instrumental training initiatives includes Pacific Symphony Youth Orchestra, Pacific Symphony Youth Wind Ensemble and Pacific Symphony Santiago Strings.

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 Shiau Tenney  
Maia Jasper  
Robert Schumitzky  
Agnes Gottschewski  
Dana Freeman  
Grace Oh  
Jean Kim  
Angel Liu

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

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

**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-Wrute  
Xiaowei Shi

**FLUTE**
Benjamin Smolen*  
*Valerie and Hans Imhof 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 Stetsen

**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**
Will Hunter

* Principal  
** Assistant Principal  
† On Leave

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