SEGERSTROM CENTER FOR THE ARTS
Renée and Henry Segerstrom Concert Hall
Concerts begin at 8 p.m. Preview talk with Alan Chapman begins at 7 p.m.

2012-2013 HAL & JEANETTE SEGERSTROM FAMILY FOUNDATION CLASSICAL SERIES

Carl St.Clair, conductor | Eric Einhorn, director
Pacific Chorale — John Alexander, artistic director
Robert M. Istad, assistant conductor and chorusmaster
Southern California Children’s Chorus — Lori Loftus, director

Tosca
GIACOMO PUCCINI (1858-1924)
Libretto by Luigi Illica and Giuseppe Giacosa

Act I: The Church of Sant’Andrea Della Valle

INTERMISSION

Act II: Palazzo Farnese
Act III: The Platform of the Castel Sant’Angelo

CAST
Tosca Claire Rutter, soprano
Cavaradossi Brian Jagde, tenor
Scarpia George Gagnidze, baritone
Angelotti Ryan Kuster, bass-baritone
Spoleta Dennis Petersen, tenor
Sacristan Michael Gallup, bass
Sciarrone Ralph Cato, baritone
Jailer Emmanuel Miranda, baritone

Kathy Pryzgoda, lighting designer
Julia Noulin-Merat, scenic designer
Paul DiPierro, digital media designer

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Pacific Symphony gratefully acknowledges the support of its 12,500 subscribing patrons. Thank you!
Even if you've never had the thrill of seeing it in live performance before tonight, you already know much about Tosca. Its principal characters have become paradigms of romance. Floria Tosca is the charismatic diva, beautiful but vulnerable, victim of her own jealousy. Her lover, Mario Cavaradossi, is the hunky artist, virile yet sensitive. Their antagonist is one of the greatest of all stage villains — Baron Scarpia, the corrupt, aristocratic police chief who ruthlessly wields power for his own gratification.

All the essentials of great melodrama are here: sex, violence and political intrigue. Tosca is set in Rome in 1800, with Europe in turmoil and Italy longing for national unification. The action takes place in June, on the day of Napoleon's victory at the Battle of Marengo. Against this tumultuous background, the opera juxtaposes a romantic triangle against the struggle between entrenched political power and idealistic rebel spirits.

Which is more important, ideology or love? When is violence justified? These questions are embedded in a whirlwind of a libretto; the drama spans about 18 hours in three breathless acts. In Act I we meet the glamorous Tosca; her lover, the painter Mario Cavaradossi; the ruthless police chief, Baron Scarpia; and Cesare Angelotti, the hunted political activist who is Cavaradossi's friend. All four are enmeshed in the power struggle between Scarpia and Tosca; by the end of Act III, all four will be dead.

The locations where Tosca is set are well-known Roman architectural attractions: the Church of Sant' Andrea della Valle, where we meet painter Mario Cavaradossi at work on a commissioned painting of Mary Magdalene; the Farnese Palace, command central for the sinister Baron Scarpia; and Castel Sant' Angelo, with its historic dungeons and ramparts. Theatergoers were well aware of these landmarks when Puccini's source for Tosca, Victorien Sardou's five-act play La Tosca, toured Europe in the late 1880s. Sensational and melodramatic, it was a great vehicle for Sarah Bernhardt, who played the title role over 3,000 times. Closer to our own day, the 20th-century diva Maria Callas was equally legendary as Floria Tosca, and Scarpia's epithet for Tosca — La Divina — became the affectionate Italian nickname for Callas.

The Story of the Opera

Act I. The Church of Sant’ Andrea della Valle. Cesare Angelotti rushes in breathlessly; an escaped political prisoner, he is looking for a hiding place and ducks into his family chapel. An old sacristan and the painter Mario Cavaradossi enter, both unaware of Angelotti’s presence. Cavaradossi contemplates a miniature of his lover, the raven-haired Floria Tosca, comparing her beauty to that of the model for his blonde Magdalene — Angelotti’s sister, the Marchesa Attavanti. (“Recondita armonia.”) After the sacristan grumblingly finishes his chores, Angelotti emerges. Mario gives his friend food and hurries him back into the chapel as Tosca calls from outside and then enters the church, her jealousies aroused. No sooner has Cavaradossi calmed her and she completed her prayers than she recognizes the Marchesa in the painting and renews her accusations, but he again reassures her. (“Qual’ occhio al mondo.”) She leaves, and Cavaradossi signals his friend to leave the chapel. A cannon signals the alarm for Cavaradossi, Scarpia — who secretly desires her — inflames her jealousy by showing her the Marchesa's fan. She departs in a fury, leaving Scarpia to mull his scheme for entrapping both Tosca and Angelotti by exploiting the diva’s jealous nature. Oblivious to the Te Deum now in rehearsal, he becomes increasingly excited until he remembers he is in church, exclaiming “Tosca, you have made me forget God!” (“Va, Tosca.”)

Act II. In his elegant offices in the Farnese Palace, Scarpia muses on his pleasure in dominating Tosca. (“Ha più forte sapore.”) His lieutenant Spoletta arrives after unsuccessfully searching for Angelotti, and brings Cavaradossi instead. As Cavaradossi is interrogated about Angelotti’s whereabouts, Tosca enters still in full dress as her lover, already beaten, is to be removed for more extreme questioning. Tormented by the sound of his screams, she reveals Angelotti’s hiding place. Cavaradossi is carried back in and understands that Tosca has informed on him and Angelotti, but his anger turns to exultation when an officer rushes in to announce that Napoleon has won the Battle of Marengo, a defeat for Scarpia’s allies. Defiantly shouting “Vittoria!” Cavaradossi is dragged to prison and Tosca is suddenly alone with her nemesis, Scarpia. He calmly resumes his interrupted supper, suggesting to Tosca that she possesses the power to save her lover’s life — if she will give herself to Scarpia first. In despair, Tosca turns to God, asking why her piety and dedication have been repaid in this way. Spoletta enters with news that Angelotti, faced with capture, has killed himself. Cornered and desperate, Tosca accepts Scarpia’s terms. Scarpia pretends to order a mock-execution for Cavaradossi and writes a safe-conduct for him. As he shouts “Tosca, finally mine!” she grabs a letter-knife from his desk and stabs him, counteracting “This is Tosca’s kiss!” She wrests the safe-conduct from his stiffening hand, places candles at his head and a crucifix on his chest, and leaves.

Notes by Michael Clive
in their construction; only Tosca flows with the natural pulse of a taut police drama, consistently ratcheting up the tension.

In its use of motifs to express character and action, Tosca is Puccini's most modern work. Scarpia's motif is a perfect example — quick, intense and unmistakable. Small wonder we feel we know these characters so intimately; then again, they may have been on the way to broad popularity before Puccini even started to compose. Sarah Bernhardt had already established the tempestuous, charismatic Tosca as an indelible character in Sardou's five-act play La Tosca. Looking back further, we can see the suavely sinister Scarpia forebears in characters at least as early as Shakespeare's Iago and Richard III, whose sheer evil becomes strangely erotic. Henry Kissinger might well have been describing Scarpia when he called power the ultimate aphrodisiac. And sources as diverse as Vasari and Berlioz have given us the hunky artist: Strong yet sensitive, he's both a lover and a fighter. But without Puccini's swoon-inducing evocation of Cavaradossi's character in his arias "Recondita armonia" and "E lucevan le stelle," this archetype might never have become the ubiquitous modern hero that he is.

Tosca has been popular since its premiere and remains near the top of most every list of favorite operas. Yet its success has not come without controversy. The first complaints from critics and fans sounded much like the discussions surrounding certain video games and television shows these days: too much sex and violence. Are they necessary or gratuitous, or even harmful? Are they artistically valid, or do they demean Puccini and opera as a whole? Most famous among the naysayers was the eminent American music critic Joseph Kerman, whose objections are famously associated with just three words: "shabby little shocker." This was Kerman's snide epithet for Tosca in his landmark book of 1956, Opera As Theater.

In characterizing Tosca's subject as inappropriate and too undignified for opera, Kerman added new energy to a debate that was already decades old: Were Puccini and his colleagues — as exponents of Verismo opera — legitimate heirs of Italy's great operatic tradition? Verismo, or "real-life" operas, focus on common people rather than gods and nobles, and often explicitly include sex, gore and death. As a prime example of Verismo opera, Tosca had the power to shock and offend listeners more accustomed to the traditional operatic fare of centuries past. Puccini's earlier operas, while they could be classed as Verismo works, were less violent; even some of his admirers were unprepared for the intensity of Tosca, in which all three principals, unprepared for the intensity of Tosca, were more accustomed to the traditional operatic fare of centuries past. Puccini's earlier operas, while they could be classed as Verismo works, were less violent; even some of his admirers were unprepared for the intensity of Tosca, in which all three principals, along with the hero's noble friend, die violent deaths. But today, these objections such as Kerman's seem quaint. Most other contemporary critics fell into line with one of Puccini's earliest and strongest advocates, George Bernard Shaw — among the first outside Italy to identify Puccini as Verdi's successor.

Besides, does Tosca really represent so profound a shift from the seemingly gentler scenario of La Bohème, with its starving artists leading a carefree existence, charmingly entangled with their hardworking girlfriends? "...[B]oth are about the failure, or irrelevancy of art, in the face of greater power," notes Philip Kennicott in a 1994 essay for The Santa Fe Opera in which he delineates how broad social forces trump personal aspirations in both operas. In both, after all, death or the threat of death is a constant presence. In Bohème, Kennicott notes, the violent social force is the natural destruction wrought by human illness and human nature; in Tosca we see power politics overcome human decency. Yet in Tosca,
Puccini seems almost eager to confront us with art’s inability to change outcomes in the modern world. More than in any of his other scenarios, this opera brings us to locations and even architectural settings that we know — places full of art, where we see its pathetic irrelevance in the face of war and political manipulation. Tosca’s and Cavaradossi’s lives are all about art, as is his death (“behold the artist,” Tosca says, admiring his dramatic fall in the execution she thought was faked).

The qualified failure of his first two operas had taught Puccini that even a good story with a competent score could be foiled by a bad libretto. In his third attempt, the maestro’s obsessiveness showed itself in both music and story, requiring no fewer than seven different writers (including himself) to finish the libretto. The result was a sensational success (Manon Lescaut), and two of that opera’s writers — Giuseppe Giacosa and Luigi Illica — became the longtime collaborators who worked with him on Tosca. Like Verdi’s Otello, its libretto is a masterpiece of concision based on a longer play with about five times as many lines of text as the opera.

We can hear Puccini’s obsessiveness and dramatic flair in superlative, subtly layered craftsmanship that is often concealed beneath a surface of utter naturalness. The feelings of romantic ardor are convincingly real, but so are the sounds of the Roman Catholic church — the lonely church bells of Act III and the holy Te Deum in Act I. Puccini never forgot the lessons he had learned as the precocious child-organist at his local church (including how to improvise around the missing organ pipes he had sold for cigarette money). His treatment of these evocative details combines affection and anti-clerical sentiment; one of the most shocking moments in Tosca for contemporary audiences was the vile Scarpia soliloquizing about his sexual fantasies in church with the vile organ pipes he had sold for cigarette money. His treatment of these evocative details combines affection and anti-clerical sentiment; one of the most shocking moments in Tosca for contemporary audiences was the vile Scarpia soliloquizing about his sexual fantasies in church with a sacred procession making way behind him.

A surprising point of controversy among some Tosca partisans arises from one of its principal strengths, its electric pace. Throughout the opera it ebbs only momentarily, and only to gather even more strength. The sole exception: Tosca’s great aria, “Vissi d’arte.” Inserted at a moment of tense confrontation between Tosca and Scarpia, it stops the action in Act II in a way that, according to doubters, breaks the opera’s momentum. Even Puccini himself is said to have regretted including it. But for those who feel it belongs right where it is, this lament is more than just a radiantly beautiful aria that is the opera’s single most performed excerpt; it is also indispensable as character development, providing a window on our heroine’s soul. And some listeners even hear her heart and respiration in the hushed, breathless orchestral introduction that precedes it.

For those who see Puccini drawing lessons for Tosca from Verdi’s Otello, this aria is prime evidence. Like Desdemona’s Ave Maria, it is a prayer that reveals the supplicant, sung just moments before a crucial death. Indeed, the final words of Tosca’s appeal to God — literally, “why do You repay me this way” — have often been rendered as “why hast Thou forsaken me.” Tonight, the challenge of making the aria comfortably integral to Act II may lie with the director, who must credibly occupy Scarpia while Tosca is figuratively on her knees before him and before the Lord, with the stage action frozen in time. Does Scarpia hear her lament, or is he oblivious to it? Ultimately, the answer lies in your ears and your imagination.

Michael Clive is editor-in-chief of the Santa Fe Opera and blogs as The Operahound for Classical TV.com.
In 2012-13, Music Director Carl St.Clair celebrates his 23rd 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 2012-13 season continues the three-year opera-vocal initiative, “Symphonic Voices,” with a semi-staged production of Puccini’s Tosca, and a “Music Unwound” concert featuring Soprano Ute Lemper singing Kurt Weill’s Seven Deadly Sins as well as songs by George Gershwin and Edith Piaf. Two additional “Music Unwound” concerts highlighted by multimedia elements and innovative formats include Mozart’s Requiem and the 100th anniversary of Stravinsky’s Rite of Spring. The 13th American Composers Festival is a jazz celebration featuring the Duke Ellington Orchestra and composer Daniel Schnyder. 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 playing before capacity houses and receiving extraordinary responses. The Symphony received rave reviews from Europe’s classical music critics — 22 reviews in total. 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 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 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 Philip Glass’ The Passion of Ramakrishna, 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 and Chen Yi, Curt Cacioppo, Stephen Scott, Jim Self (the Symphony’s principal tubist), Christopher Theofandis 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.
Award-winning director Eric Einhorn has been praised by *The Austin Chronicle* as “a rising star in the opera world” and by *Opera News* for his “keen eye for detail and character insight” for which “the result was a seamless, gripping flow.” During the 2012-13 season, Einhorn makes debuts with Lyric Opera of Chicago for *Hansel and Gretel* and Pacific Symphony for *Tosca*. A Metropolitan Opera staff stage director since 2005, he returns to work on new productions of *Rigoletto* and *Giulio Cesare*, along with revivals of *Turandot* and *Otello*.

Last season, Einhorn directed successful productions of *Fidelio* for Utah Opera, *Turandot* for Florentine Opera, *Le Nozze di Figaro* for Ft. Worth Opera and the revival of *Hansel and Gretel* at the Metropolitan Opera. In 2010-11, Einhorn directed a successful remount of *Dialogues des Carmélites* for Pittsburgh Opera, of which *The Pittsburgh Post-Gazette* wrote, “Einhorn’s take left me more inspired than upset, and inspiration is really what the final scene and the Carmelites’ vow of martyrdom is all about.” Einhorn originally created the production for Austin Lyric Opera in 2009 and was awarded “Best Opera” at the Austin Critics’ Table Awards in addition to garnering him a nomination for “Best Director.”

Claire Rutter’s phenomenal performances of *Lucrezia Borgia* for English National Opera have sparked the latest in a long series of fabulous reviews in the international press. Born in South Shields, County Durham, UK, Rutter studied at the Guildhall School of Music and Drama and at the National Opera Studio sponsored by The Friends of English National Opera.

Rutter was nominated for the Maria Callas Award following her U.S. début as Fiordiligi (*Cosi fan Tutte*) for Dallas Opera, and returned there in 2010 for Donna Anna in John Pascoe’s acclaimed *Don Giovanni*. She has sung Aida for Opera Australia in Sydney Opera House, Amelia (*Un Ballo in Maschera*) for Finnish National Opera and for Florida Grand Opera; Aida, Tosca, Elvira (*Erran*) and Amelia (*Un Ballo in Maschera*) for English National Opera, Alice Ford (*Falstaff*) in Santa Fe, Abigail (*Nabucco*) for Opera North, Violetta (*La Traviata*) for Den Norske Opera, Oslo, Donna Anna (*Don Giovanni*) for Opéra National du Rhin, Opéra de Montpellier, Bordeaux Opera, De Vlaamse Opera and English National Opera, the title role in Verdi’s *Giovanna d’Arco* at the Ludwigshafen Festival with Opera North, Tosca and Countess (*Nozze di Figaro*) for Bordeaux Opera, Miss Jessel (*Turn of the Screw*) for Oviedo Opera, *Lucia di Lammermoor* with the Royal Scottish National Orchestra and Mimi in *La Bohème* in the Beijing International Festival.

American Brian Jagde is quickly emerging as one of the top new lyric tenors to watch. This season, Jagde made his debut at the Santa Fe Opera and was featured at the San Francisco Opera as Cavaradossi in *Tosca*, a role that he will also sing at the Deutche Oper Berlin. The 2012-13 season also sees performances with Orlando Philharmonic, Opera Grand Rapids and Beijing Opera where he will be singing the title role in *Les Contes d’Hoffmann* under the direction of Francesca Zambello.

A graduate of the Adler Fellowship at the San Francisco Opera, Jagde’s mainstage appearances have included Joe in *La Fanciulla del West*, Janek in *The Makropulos Case* and Vitellozzo in *Lucrezia Borgia*. He has also covered Pinkerton in *Madama Butterfly*, Froh in *Das Rheingold*, Don José in *Carmen* and Dan Hill in the world premiere of Christopher Theofanidis’ *Heart of a Soldier*. Other recent engagements have included his début at the Münchner Philharmoniker as Rodolfo in a concert version of *La Bohème*, conducted by Lorin Maazel, Pinkerton at the Virginia Opera and Minnesota Opera, Rodolfo at Lorin Maazel’s Castleton Festival and Syracuse Opera and his European début as the title role in *Werther* at the Teatr Wielki Opera Poznan in Poland.
George Gagnidze has emerged as one of the world’s leading operatic baritones and sings with the most prestigious international companies including the Metropolitan Opera, Teatro alla Scala, Opéra de Paris, Opernhaus Zürich and the Bolshoi Theatre. He collaborates with many of our day’s most eminent conductors including James Conlon, Mikko Franck, James Levine, Jesús López-Cobos. Nicola Luisotti, Loin Maazel, Daniel Oren, Gianandrea Noseda, Kirill Petrenko and Yuri Temirkanov.

The Georgian baritone places his musical and dramatic emphasis on the principal roles of the Italian operatic repertoire including Alfio (Cavalleria Rusticana), Tonio (Pagliacci) Scarpia (Tosca) and iconic Verdi roles such as Renato (Un Ballo in Maschera), Posa (Don Carlo), Germont (La Traviata), Conte di Luna (Il Trovatore), Miller (Luisa Miller), Amonasro (Aida), and the title roles of Nabucco and Macbeth. His artistic versatility extends to German and Russian parts such as Pizarro (Fidelio), Jochanaan (Salome), Holländer (Der fliegende Holländer), Tomsky (Pikovaya Dama) and Shakhlovity (Khovanschina). In opera gala concerts Gagnidze has sung with internationally acclaimed artists such as Elena Obraztsova, Paata Burchuladze, Renato Bruson, Krjstian Johannson, Katia Ricciarelli, Alessandra Marc, Kaludi Kaludov and Andrea Rost.

Bass-baritone Ryan Kuster is gaining vast attention on the West Coast for his most recent accolades in San Francisco, where he has been a member of the Adler Fellowship Program since January 2011. His performance as Escamillo in San Francisco Opera’s Carmen was called “pure bravado.” The Classical Voice said of his performance as Masetto in Don Giovanni, “Handsome Ryan Kuster sang beautifully, and acted so convincingly that it was hard to believe he’s an Adler Fellow.” This season at San Francisco Opera, he also performed Mandarin in Turandot and Astolfo in Lucrezia Borgia, as well as made his symphonic debut with the Los Angeles Philharmonic singing the role of Masetto in their highly acclaimed production of Don Giovanni, directed by Christopher Alden, with costumes by Rodarte, and led by Dudamel. In addition, he returned to Wolf Trap Opera to debut the title role of Don Giovanni and made his National Symphony debut performing Beethoven’s Ninth Symphony.

As a part of his 2012-13 Adler Fellow Tenure, Kuster returns to San Francisco Opera to perform Count Ceprano in Rigoletto, the 4th Noble in Lohengrin and Angelotti in Tosca. Kuster also performs Alidoro in Nashville Opera’s La Cenerentola, appears in Dallas Opera’s Turandot and makes his Colorado Opera debut in 2014.

Through his innate sense of style, command of languages and superior acting abilities, tenor Dennis Petersen has distinguished himself in a variety of operatic roles, in addition to his appearances in concerts, recitals and oratorio performances.

His debut with the Seattle Opera as Mime in both Das Rheingold and Siegfried, August 2009, brought the highest accolades from Ring fans and critics alike. Petersen toured Japan in summer 2008, singing the School Master in Vixen under Seiji Ozawa at the Saito Kinen Festival. Recent seasons included the New York premiere of Dead Man Walking at New York City Opera, Turandot and Madama Butterfly for San Francisco Opera, Salome for Opera Pacific, the U.S. premiere of The Hardmaid’s Tale with Minnesota Opera and Dead Man Walking for Michigan Opera Theatre. He appeared with San Francisco Opera in Die Zauberflöte, Doctor Faust and The Cunning Little Vixen, which he also sang with Chicago Lyric during the 2004-05 season in addition to Mime in Das Rheingold. Recent seasons saw him returning to Lyric Opera of Chicago for Zauberflöte, Die Fledermaus and Dialogues of the Carmelites, and San Francisco Opera for Fledermaus and the new production of La Forza del Destino and to the Metropolitan Opera for Tchaikovsky’s Mazeppa.
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*, Tatdeo 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 Alcindoro/Benoit in *La Bohème*. Elsewhere he has performed to great acclaim the roles of Leporello for Michigan Opera Theater, Opera Pacific, Dayton Opera and Utah Opera, Dulcamara, Don Magnifico and Doctor Bartolo for Arizona Opera, Dr. Bartolo in *Il Barbiere di Siviglia* for Opera Pacific, and many more.

**Michael Gallup**  
SACRISTAN; BASS-BARITONE

Baritone Ralph Cato has performed masterworks from opera, oratorio and musical theatre to critical acclaim around the world. He has been featured internationally with the Kölner Philharmonie in Cologne, Germany and the Estonia National Symphony. In the United States, his collaborations have included the Chicago Sinfonietta, Long Beach Symphony, Stockton Symphony, San Bernardino Symphony, Los Angeles Pops Orchestra, Los Angeles Baroque Orchestra, California Philharmonic, Angeles Chorale and United States Marine Band. Recently, Cato was featured in the popular Irish dance show, *Riverdance*, performing in venues throughout Europe, Canada, Australia, New Zealand, China, Korea and the United States. Cato’s repertoire includes a wide range of lyric and dramatic operatic baritone roles, from Amonasro (*Aida*) and Scarpia (*Tosca*), to Tonio (*Pagliacci*) and Figaro (*Il Barbiere di Siviglia*). As an oratorio singer, he has performed the bass solos for *Carmina Burana*, Mendelssohn’s *Elijah*, Walton’s *Belshazzar’s Feast*, Beethoven’s Ninth Symphony, Pilate in Bach’s *Passion According to St. John*, as well as works by Bruckner, Fauré, Handel, Mozart, Vaughan Williams and Michael Tippett.

**Ralph Cato**  
SCIARRONE; BARITONE

Baritone Emmanuel Miranda first appeared with Pacific Symphony as Benjamin, one of the messengers in Alva Henderson’s 2008 world premiere of *From Greater Light*, a cantata commissioned by the Symphony to celebrate the opening of the Village of Hope, the Orange County Rescue Mission’s new village, a comprehensive facility in aid of the homeless located on the grounds of the old Tustin Marine Base. He has also appeared as baritone soloist with the Symphony in Beethoven’s *Choral Fantasy* and Puccini’s *La Bohème*. Miranda has also performed with LA Opera, Long Beach Opera, Los Angeles Master Chorale, deAngelis Vocal Ensemble, World Youth Choir, Philippine Madrigal Singers and has worked with renowned conductors such as John Alexander, Carl St.Clair, Robert Istad, Grant Gershon, James Conlon, Frank Brownstead, Gustavo Dudamel, Dale Warland, André Thomas and Eric Ericson. He has traveled extensively to Asia, Australia, Russia, North America and Europe singing at prestigious concert halls and historic venues, command performances for distinguished audiences and winning competitions. He is currently a member the Pacific Chorale and the John Alexander Singers, serving as a staff singer at the Cathedral Of Our Lady of the Angels in downtown L.A., and as the resident conductor of the Philippine Chamber Singers – Los Angeles.

**Emmanuel Miranda**  
JAILER; BARITONE

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. 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 Modjeska
John Alexander
Artistic Director
Pacific Chorale

Robert Istad
Asst. Conductor/Chorusmaster
Pacific Chorale

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.

Robert Istad is the assistant conductor of the 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.

In response to requests for a child-focused organization, the Southern California Children’s Chorus, directed by Lori Loftus, 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.

Kathy Pryzgoda, Lighting Designer

Kathy Pryzgoda has been a lighting designer for the past 25 years. Her diverse background includes lighting design for large commercial lighting projects, architectural lighting, residential, theatre, event and TV lighting design. Pryzgoda received a bachelor of arts degree in theatre from UCLA. She has designed lighting for such companies as Long Beach Opera, Los Angeles Classical Ballet and the Jazz Tap Ensemble. In addition to theatre, Pryzgoda was lighting designer/lighting director for Channel One News between 1992 and 2002, where she received three Broadcast Design International Gold Awards.

Julia Noulín-Mérat, Scenic Designer

Julia Noulín-Mérat is the principal designer at Noulín-Mérat Studio, a young intrepid NYC production design firm that specializes in theater, film & TV, with an emphasis in opera and immersive theatre. She is the director of design and production for the Boston-based Guerilla Opera, and is the resident set designer for the New York-based Attic Theatre and Exit, Pursued By A Bear. Noulín-Mérat has designed over 200 productions.

Paul DiPierro, Digital Media Designer

For Paul DiPierro, digital art and animation have been a lifelong passion. He studied computer animation at Brown University, and after graduating in 2006, he began working at an animation studio in Providence, R.I., where he worked on cinematic scenes for video game adaptions of titles such as Spiderman, Speed Racer, Littlest Pet Shop and Uncharted. He first entered the world of live theater in 2010, creating a series of digital backdrops for Sacramento Opera’s production of Handel’s Orlando. In spring 2012, he released a short animated film titled The New Elephant. His upcoming short, Trick-or-Treat, is planned for release this fall.
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 Sinfonica 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
My first experience with Pacific Symphony's Opera Outings program was to attend San Diego Opera's production of *Salome* in the spring of 2012. I recall being filled with excitement upon entering the bus, eager to experience opera in any way possible. The greatest thing for an aspiring young opera singer is to be given opportunity: opportunity to learn from performances and opportunity to perform themselves. This first excursion to the San Diego Opera gave me both. While I was able to enjoy both the good company and the information presented about the opera and its composer, I was also given the chance to perform on the trip down to San Diego for the Pacific Symphony donors and patrons. I must admit, while I was a bit nervous to perform for such seasoned opera enthusiasts, it was an opportunity to share my craft and love of singing. I was so grateful to be a part of this wonderful group of cultured people and felt very blessed to have experienced my first live *Salome* performance in such a warm and exciting setting. And it was my first opportunity to perform on a bus!

If this outing wasn’t blessing enough, in December I received another invitation from Pacific Symphony to attend Los Angeles Opera's performance of *Madame Butterfly*. I was only too willing to attend this performance and had an even more memorable time. Once again, the bus ride was complete with spirited conversation and background on the opera and its composer, Puccini. In addition to opera patrons, several of my classmates from Chapman as well as some enthusiastic young men from St. Michael's Abbey were on the trip. It was quite a group!

These opportunities, given to young aspiring opera singers by the generous patrons of Pacific Symphony, have meant the world to me, and to my colleagues. I wrote of opportunity before and how essential it is to young singers and their pathway to success. That is exactly what Pacific Symphony has given me, and so many others. My experience with Pacific Symphony’s Opera Outings has given me the opportunity to learn and grow with my fellow Chapman students and has allowed me to enjoy the art that I love so deeply in a warm and informative environment.

Experiencing live opera performances has been invaluable. Even more extraordinary, the Symphony invited me to a professional audition in the fall, and through that experience I was chosen to perform with Pacific Symphony in their Family Musical Mornings production of Mozart’s *The Magic Flute*. This proved to be one of my most significant performance experiences to date. While I was able to learn and perform the role of Queen of the Night with Opera Chapman last spring, this recent experience took me beyond the Opera Chapman stage into the professional world. I was given the immense honor of understudying the role of the Queen with Pacific Symphony while performing the role of the First Lady. I cannot begin to express how valuable it was to work with the esteemed new assistant conductor of Pacific Symphony, Alejandro Gutiérrez and the amazing cast.

Once again, opportunity was given to me by way of learning and observing professional singers and working with them in this production of *The Magic Flute*. As if that experience would not be enough to write home about, fellow Chapman colleagues and I were given the chance to share our love of opera and music with the audience of young students by performing selections from the opera in the lobby during the Musical Carnival. To me, this experience was just as fulfilling as performing on the stage of the beautiful Renée and Henry Segerstrom Concert Hall. To see the excitement and wonder on the faces of so many young people was amazing and proved the power of music and performance as a great tool of learning in the lives of children of every age. I will never forget this experience and the part I played, however small, in bringing joy and entertainment into the lives of so many. I thank Pacific Symphony for their generosity and the numerous opportunities they have made possible to so many aspiring young artists.

— Kylena Parks
Pacific Symphony, celebrating its 34th season in 2012-13, is led by Music Director Carl St.Clair, who marks his 23rd 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 22 years with the orchestra in 2012-13. 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, now in his final season with the Symphony, 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 Adventurous 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 premiered Danielpour’s Toward a Season of Peace. The Symphony has also commissioned and recorded The Passion of Ramakrishna by Philip Glass (released in September 2012), 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.