RAVEL’S MAGICAL OPERA

2018-19 HAL & JEANETTE SEGERSTROM FAMILY FOUNDATION CLASSICAL SERIES

Carl St.Clair, conductor
Magic Circle Mime Company
Robert Neu, director
Pacific Chorale—Robert Istad, Artistic Director
CSUF Singers
Southern California Children’s Chorus

CAST:
The Child: Tess Altiveros, soprano
Mama; The China Cup; The Dragon Fly:
   Nicole Birkland, mezzo soprano
A Country Lass; The Bat; The Screech Owl:
   Patricia Westley, soprano
The Fire; The Princess; The Nightingale:
   Liv Redpath, soprano
A Shepard; The White Cat; The Squirrel:
   Leandra Ramm, mezzo soprano
The Armchair; A Tree:
   Benjamin Sieverding, bass
The Black Cat; The Grandfather Clock:
   Gabriel Preisser, baritone
The Teapot; The Little Old Man; The Frog:
   Brian Wallin, tenor

TECHNICAL TEAM:
Matt Scarpino, scenic designer
Hannah Welter, scenic designer
Kristin Campbell, scenic designer
Alethia Moore-Del-Monaco, costume designer
Kathy Pryzgoda, lighting designer

Thursday, May 16, 2019 @ 8 p.m.
Friday, May 17, 2019 @ 8 p.m.
Saturday, May 18, 2019 @ 8 p.m.
Segerstrom Center for the Arts
Renée and Henry Segerstrom Concert Hall

Prokofiev
PETER AND THE WOLF
Magic Circle Mime Company

Ravel
L’ENFANT ET LES SORTILÈGES

This concert is being recorded for broadcast on
Sunday, July 21, 2019, at 7 p.m.
on Classical KUSC.
**DIRECTOR’S NOTE**

Robert Neu:  
**L’Enfant et les Sortilèges**

It’s always a little humbling when you’re asked to direct a piece you don’t know. Since I’ve been working in the opera business for a while I pride myself on knowing the repertoire. So when I recently had this happen—with a work by Ravel, one of my favorite composers—I was immediately curious to figure out why this great work had never been on my radar. I quickly figured out it wasn’t that the music is in any way inaccessible. If you love Ravel’s greatest hits—Boléro, Daphnis et Chloé, La Valse—you’ll love this piece. L’Enfant is unmistakably pure Ravel! Then could it be the text? But this was written by Colette—that amazing and provocative early 20th century French writer who also penned Gigi and was nominated for the Nobel Prize for Literature. (There was even a recent movie about her starring Keira Knightley!)

Maybe it was the subject matter? Let’s see—a charming quasi-fairy tale about a misbehaving young child who has encounters with dancing chairs, a grumpy grandfather clock, and two amorous cats and nurses an injured singing squirrel back to life. What’s not to like about that?

And then I figured it out—why *L’enfant* is rarely produced: 1) It’s an unusual length. At just 52 minutes, it barely counts as one act in the opera house. So any theater producing it needs to find a companion piece—and there are very few operas of comparable length. 2) Along with eight principal singes covering 21 roles, the piece requires a children’s chorus and an adult chorus, and a sizeable and virtuosic orchestra. 3) *L’enfant* needs that rare conductor who is equally at home with vocalists and instrumentalists and who has a sense of theater and collaboration.

Obviously, none of these have to do with the accessibility, playfulness, joy and depth that this opera provides. So leave it to Pacific Symphony to figure out that this is the perfect piece for an orchestra to program in a situation that is much more flexible, nimble and freewheeling than most opera houses are able to be. And thank you, Pacific Symphony, for inviting me and a first-rate group of performers and designers to have the rare treat to produce this masterpiece, and to have the pleasure of presenting it to your audiences.

You and I—we’re all richer for being able to add *L’enfant* to our repertoires!

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**PROGRAM NOTES**

Sergei Prokofiev:  
**Peter and the Wolf**

Looking at composers’ portraits is always interesting and usually instructive, if only because they challenge our preconceptions. In the case of Sergei Prokofiev, almost every likeness shows us an ascetic-looking man of serious demeanor. His eyes smolder behind severe, wire-rimmed glasses, and his gaze is penetrating—not the sort of visage we might associate with a composer who loved to tell tales in music and had a special feeling for children. Yet these are the qualities we hear in *Peter and the Wolf*.

In 1935, the 44-year-old Prokofiev had been working intensively for about two years on his ballet setting of Shakespeare’s *Romeo and Juliet*—now a beloved score that seems like an effortlessly inspired expression of romantic drama in music. Inspired, yes, but hardly effortless: Prokofiev not only sweated the details of its crafting, but also knew the Kremlin’s cultural bureaucracy was looking over his shoulder as he worked. He even composed a happy ending for the musical narrative on the assumption that it would be deemed more in keeping with government standards for the people’s music. (Wrong assumption.)

Perhaps as a relief from the tension of larger commissions, Prokofiev turned to writing music for children—piano pieces that don’t require virtuoso technique to play, but disciplined musicianship to play well. During that same period, he brought his own children to the Moscow Children’s Musical Theatre, where together they attended performances that delighted him. When the director invited him to compose something for the venue, he was glad to accept. The text he was given, a naïve story comprised of crude rhyming couplets, proved unsatisfactory, so he took matters into his own hands and wrote his own. His diary spells out the process: “In the spring of 1936 I started a symphonic tale for children titled *Peter and the Wolf*, Op. 87, to a text of my own. Every character had its own motif played each time by the same instruments ... Before each performance, the instruments were shown to the children and the themes played for them; during the performance, the children heard the themes repeated several times and learned to recognize the timbres of the different instruments.”

Leitmotifs! If *Peter and the Wolf* is here, can Wagner’s monumental *Ring* cycle be far behind?

Despite its brilliance, the success of *Peter and the Wolf* was not quite

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**Sergei Prokofiev**  
**Born:** 1891. Sontsovka, Ukraine  
**Died:** 1953. Moscow, Russia  

**Peter and the Wolf**  
**Composed:** 1936  
**World Premiere:** May 2, 1936, with the Moscow Philharmonic  
**Most recent Pacific Symphony performance:** May 1, 2016, with Richard Kaufman conducting  
**Instrumentation:** Flute, oboe, clarinet, bassoon; 3 French horns, trumpet, trombone; timpani, percussion; strings  
**Estimated duration:** 25 minutes

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**Maurice Ravel**  
**Born:** 1875. Ciboure, France  
**Died:** 1937. Paris, France  

**L’enfant et les sortilèges**  
**Composed:** 1917-1925  
**World premiere:** Feb. 1, 1926, with Opéra-Comique  
**Most recent Pacific Symphony performance:** May 7, 1992, with Carl St.Clair conducting  
**Instrumentation:** 3 flutes including piccolo, 3 oboes including English horn, 4 clarinets including bass clarinet and e-flat clarinet, 3 bassoons including contrabassoon; 4 horns, 3 trumpets, 3 trombones, tuba; timpani, percussion; harp; celesta; piano; strings  
**Estimated duration:** 47 minutes
instantaneous. Prokofiev's story of a boy alone in nature and who triumphs by dint of his own resourcefulness and bravery was a tested favorite with the cultural apparatchiks, so there was no official resistance. His masterfully simple motivic structure, with its abbreviated narration, is now an accepted template for such works. And it was well received in its first performance, which Prokofiev directed from the keyboard. But subsequent performances were lackluster until several weeks later, when a better performance in Moscow won raves. Prokofiev biographer Harlow Robinson notes: "Long after his own idyllic childhood, [Prokofiev] continued to love children for their unfettered imagination, sense of play and inability to dissimulate. That he never forgot what it meant to be a child, and how children think, is evident in the playful and never condescending music he wrote for them, most of all the phenomenally successful Peter and the Wolf, written when Prokofiev was a boy of 45."

The roster of international performing artists who have narrated performances of Peter and the Wolf is far more exotic than the array of wild creatures Peter encounters in the woods. They include Sting, David Bowie, Patrick Stewart, John Gielgud, Sophia Loren, Sean Connery, Boris Karloff, Jack Lemmon, William F. Buckley, Captain Kangaroo and Dame Edna Everage, among many, many others.

Maurice Ravel:

**L’enfant et les sortilèges**

L’enfant et les sortilèges is Maurice Ravel's second opera. Like its predecessor, L’Heure espagnole, it is a work of exquisite subtlety—piquant, funny and poignant. From the long time that elapsed between the commission and its completion, one might have expected something weighty and difficult was being composed; the scenario was originally sent to Ravel in 1916, while he was serving in World War I, but he did not see it until 1917, and did not finish the score until 1925. Yet its musical style is fleet and delicate. Ravel described it as being in the manner of an American musical comedy, and the story shows every evidence of being intended for children. But sometimes that phrase “for children” can be deceptive.

The meanings and sheer beauty of L’enfant et les sortilèges go far deeper than its surface enchantments; in fact, it can be said to be an allegory about World War I, the conflict that unleashed unprecedented violence upon Europe. Even those who saw war coming were unprepared for the scale of its horrors, which descended on the continent like a collective trauma at a time when human psychology was just beginning to emerge as a science.

We know that Ravel was deeply affected by his experience of World War I. He made many attempts to enlist, first with the French Air Force and later with the French Army, finally joining the Thirteenth Artillery Regiment as a lorry driver in 1915 at the age of 40. Transporting munitions by night under German bombardment, Ravel suffered the risks and stress of combat without actually fighting. He developed frostbite and dysentery when, as Stravinsky noted, “at his age and with his name he could have had an easier place, or done nothing.” His agonies were compounded by the death of his mother, who died in January of 1917 after their forced separation. After the War, Ravel's pace of composition—always deliberate—became slower. He kept an elegant, Gallic silence on matters such as his War experiences, but his 1930 Piano Concerto in D major for the left hand—commissioned by his friend Paul Wittgenstein, who had lost his right arm in combat—became emblematic of Ravel's own wartime losses, both emotional and physical.

For the L’enfant et les sortilèges, the Paris Opera turned to one of the greatest French writers of the 20th century, Colette, whom we know in the U.S. for her incomparable novels and stories, one of which became the basis for the Academy Award-winning film Gigi. Colette had made her reputation with sophisticated narratives charged with eroticism, both veiled and overt. Then came a series of novels about a young schoolgirl named Claudine; these, too, made a sensation, not least for the suggestive nature of Claudine’s relations with her girlfriends and headmistress. So when Jacques Rouche of the Paris Opera approached Colette for a scenario of a “fantasy ballet” about a child, a traditional children's story was the last thing he had in mind. The year was 1915, and despite World War I, the avant garde was flourishing. Rouche wanted to offer his public a work that would tantalize and astonish.

Colette, who had experienced both a controlling mother and an abusive husband (whom she divorced), saw the possibilities for mature music-drama in a children's story. She had met Ravel socially, and when Rouche proposed him as composer, she was delighted with the choice. Ravel's reticence and vulnerability had impressed her, and we can hear these qualities in the tenderness of his music, which fit the scenario like a glove.

In performance, L’enfant et les sortilèges immerses us in a story that bears more than a passing resemblance to Sendak's Where the Wild Things Are (or, actually, vice-versa): wayward and willful, a child refuses to do his homework, and his maman—we see her from his point of view, just a giant skirt with keys and scissors hanging from her belt—scolds him. Soon we realize that everyone and everything in the little boy's world has been hurt by his misbehavior: his toys, the household pets, the princess in his storybook, the shepherds and shepherdesses that adorn the wallpaper and even the plants and animals in the garden. When we have lost patience with the child's destructive impertinence, suddenly the music and the story make us see the pain and isolation that overwhelmed him as the toys and animals of his world suddenly turn away. “They love each other,” he says. “They have forgotten me. I am alone.” When he finally notices an injured squirrel and binds its wounded paw, the enchanted beings that surround him recognize the goodness within, and struggle to call for help on his behalf: “Mama... Mama...” As the opera ends, a light appears at the windows.

By the time Ravel completed the music for L’enfant et les sortilèges, Colette, like Ravel, had been transformed by World War I. She had run a hospital for wounded soldiers and been awarded the légion d’honneur. In her scenario and in Ravel's music we recognize the unbearable loss and pain that seemed to reduce a whole world to helpless suffering. In a remarkable paper written for the British Psychoanalytical Society, the early psychoanalyst Melanie Klein correctly discerns universal yearning in that final cry for “Mama.” Together, Ravel and Colette have captured how the agony of war reduces us to children, and how the innocence of childhood gives us hope.

Michael Clive is a cultural reporter living in the Litchfield Hills of Connecticut. He is program annotator for Pacific Symphony and Louisiana Philharmonic, and editor-in-chief for The Santa Fe Opera.
The 2018–2019 season marks Music Director Carl St.Clair’s 29th year leading Pacific Symphony. He is one of the longest-tenured conductors of a major American orchestra. St.Clair’s lengthy history 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 50 years—due in large part to St.Clair’s leadership. During his tenure, St.Clair has become widely recognized for his musically distinguished performances, commitment to building outstanding educational programs, and innovative approaches to programming.

In April 2018, St.Clair led Pacific Symphony in its Carnegie Hall debut, as the finale to the Hall’s yearlong celebration of pre-eminent composer Philip Glass’ 80th birthday. He led Pacific Symphony on its first tour to China in May 2018, the orchestra’s first international tour since it toured Europe in 2006. Among St.Clair’s many creative endeavors are the highly acclaimed American Composers Festival, which began in 2010; and the opera initiative, “Symphonic Voices,” which continues for the eighth season in 2018–19 with Puccini’s Madame Butterfly, following the concert-opera productions of The Magic Flute, Aida, Turandot, Carmen, La Traviata, Tosca and La Bohème in previous seasons.

St.Clair’s commitment to the development and performance of new works by contemporary composers is evident in the wealth of commissions and recordings by the symphony. Commissions have included William Bolcom’s Canciones de Lorca and Prometheus, Elliot Goldenthal’s Symphony in G-sharp Minor, Richard Danielpour’s Toward a Season of Peace, and Michael Daugherty’s Mount Rushmore, The Gospel According to Sister Aimee and “To the New World.” St.Clair has led the orchestra in critically acclaimed recordings that have included two piano concertos by Lukas Foss, Danielpour’s An American Requiem, and Goldenthal’s Fire Water Paper: A Vietnam Oratorio with cellist Yo-Yo Ma. Other commissioned composers include James Newton Howard, Zhou Long, Tobias Picker, Frank Ticheli, Chen Yi, Curt Cacioppo, Stephen Scott, Jim Self (Pacific Symphony’s principal tubist) and Christopher Theofanidis.

Pacific Symphony
Led by Music Director Carl St.Clair since 1990, Pacific Symphony has been the resident orchestra of Renée and Henry Segerstrom Concert Hall for more than a decade. Currently in its 40th season, the symphony is the largest orchestra formed in the US in the last 50 years. It is not only a fixture of musical life in Southern California, but also recognized as an outstanding ensemble making strides on both the national and international scene. In Orange County, the orchestra presents over 100 concerts and events each year, as well as a rich array of education and community engagement programs, reaching more than 300,000 residents of all ages.

The Symphony offers repertoire that ranges from the great orchestral masterworks to music from today’s most prominent composers. Seven seasons ago, the symphony launched the highly successful opera initiative “Symphonic Voices,” which continued in February 2019 with Puccini’s Madame Butterfly. It also offers a popular pops season, enhanced by state-of-the-art video and sound, led by Principal Pops Conductor Richard Kaufman. Each symphony season also includes Café Ludwig, a chamber music series; an educational Family Musical Mornings series; and Sunday Matinees, an orchestral matinee series that offers rich explorations of selected works led by St.Clair.

Pacific Symphony’s discography comprises 15 recordings, which feature 20th- and 21st-century music by American composers, including William Bolcom, John Corigliano and Richard Danielpour. In 2012 for Naxos, St.Clair and the orchestra recorded Philip Glass’s The Passion of Ramakrishna, a Pacific Symphony commission. The Symphony has also recorded for Harmonia Mundi, Koch International Classics, Reference Recordings, and Sony Classical, among other labels.

Pacific Symphony has been recognized with multiple ASCAP Awards for Adventurous Programming and included among the country’s five most innovative orchestras by the League of American Orchestras. The symphony’s education and community engagement activities have also been recognized by the League as well as the National Endowment for the Arts.
Montreal, St. Louis, Seattle, Toronto, orchestras of Atlanta, Detroit, Chicago, numerous occasions with the symphony with nearly every major orchestra in Canada. Magic Circle Mime Company performs imaginative and innovative content. Its highly acclaimed performances, which unite the concert orchestra with visual theater, are consistently praised for their innovative and experimental approach.

Bernstein’s Mass, Peer Gynt, La Traviata, The Magic Flute and Carousel for the Minnesota Orchestra; Hansel and Gretel with Minnesota Orchestra, Jacksonville Symphony and Colorado Symphony; Don Giovanni for Opera Orlando and Opera Steamboat; La bohème for Colorado Symphony, Minnesota Orchestra, Opera Orlando and Shreveport Opera; Tosca, St. Matthew Passion and The Music Man for Colorado Symphony; St. Matthew Passion and West Side Story for Central City Opera/Boulder Philharmonic; Don Pasquale, St. John Passion, Carmen and The Barber of Seville for Lyric Opera of the North; The Magic Flute for Pacific Symphony; Art and Death of a Salesman for Bloomington Civic Theater; The Marriage of Figaro for Bellevue Opera and Spokane Opera; Ayn Rand in Love for Chameleon Theater; The Laramie Project, Godspell and Blithe Spirit for Lyric Arts Theater; Florencia en el Amazonas for Emerald City Opera, and On the Town, The Fantasticks, Candide, The Tragedy of Carmen, Don Giovanni, As One and Putting It Together for Skylark Opera Theatre.

ROBERT NEU
director

Robert Neu, known for his highly theatrical and musically sensitive work, has directed over 90 productions of operas, musicals and plays throughout the country. Neu’s recent productions include Bernstein’s Mass, Peer Gynt, La Traviata, The Magic Flute and Carousel for the Minnesota Orchestra; Hansel and Gretel with Minnesota Orchestra, Jacksonville Symphony and Colorado Symphony; Don Giovanni for Opera Orlando and Opera Steamboat; La bohème for Colorado Symphony, Minnesota Orchestra, Opera Orlando and Shreveport Opera; Tosca, St. Matthew Passion and The Music Man for Colorado Symphony; St. Matthew Passion and West Side Story for Central City Opera/Boulder Philharmonic; Don Pasquale, St. John Passion, Carmen and The Barber of Seville for Lyric Opera of the North; The Magic Flute for Pacific Symphony; Art and Death of a Salesman for Bloomington Civic Theater; The Marriage of Figaro for Bellevue Opera and Spokane Opera; Ayn Rand in Love for Chameleon Theater; The Laramie Project, Godspell and Blithe Spirit for Lyric Arts Theater; Florencia en el Amazonas for Emerald City Opera, and On the Town, The Fantasticks, Candide, The Tragedy of Carmen, Don Giovanni, As One and Putting It Together for Skylark Opera Theatre.

MAGIC CIRCLE MIME COMPANY
performers

Magic Circle Mime Company is regarded as one of today’s premier family attractions. Its highly acclaimed performances, which unite the concert orchestra with visual theater, are consistently praised for imaginative and innovative content.

Maggie Petersen
Douglas MacIntyre

Magic Circle Mime Company performs with nearly every major orchestra in North America and has performed on numerous occasions with the symphony orchestras of Atlanta, Detroit, Chicago, Montreal, St. Louis, Seattle, Toronto, Vancouver and Winnipeg; the Cleveland Orchestra, Minnesota Orchestra and Philadelphia Orchestra; and on more than a dozen occasions at The Kennedy Center For The Performing Arts with the National Symphony Orchestra. 2016 marked their 5th appearance at the National Arts Centre of Canada.

Magic Circle Mime Company also has a growing reputation outside North America. They have performed with orchestras in Australia, China, Colombia, Japan, Hong Kong, Korea, Malaysia, New Zealand, Singapore, Spain and Taiwan. International festival appearances include the International Children’s Festivals of Beijing, Shanghai and Taiwan. In 2018 they performed for the first time in Denmark with both the Aalborg Symfoniorkester and Aarhus Symfoniorkester.

TESS ALTIVEROS
The Child

Praised for “a ripe, sensual lyric soprano” (Opera News) and a “captivating combination of skilled singing and magnetic acting” (Pioneer Press), soprano Tess Altiveros is equally at home in a vast range of repertoire from the 17th century to the 21st, making her highly sought after for a wide array of concert and operatic work alike. Her recent portrayal of E in Seattle Opera’s acclaimed O+E “stole the show” according to The Stranger, while her Euridice/ Proserpina in the West Coast tour of Monteverdi’s L’Orfeo under Grammy-winning conductor Stephen Stubbs was described by Vancouver Classical Music as “an artful combination of facial expression, gesture, and vocal suavity ... infusing both characters with tenderness and charm as well as dignity.”

Other roles include Clorinda in Seattle Opera’s The Combat, Hannah in The Merry Widow (Inland Northwest Opera), Pamina in Die Zauberflöte (Pacific Symphony), Maria in West Side Story (Central City Opera/Boulder Philharmonic), Bach’s St. Matthew Passion (Colorado Symphony.)

NICODEMUS BIRKLAND
Mama, The China Cup, The Dragon Fly

Noted as having a voice of “dark, focused fury,” young American mezzo-soprano Nicole Birkland is captivating audiences with her “lush mezzo” and bewitching portrayals of opera’s most famous mezzo-soprano roles. The 2017-18 season saw her returning to San Francisco Opera as the Third Maid servant in Elektra and appearing in The Ring Cycle as Schwertleite in Die Walküre. She also will return to Opera San Jose for their production of Der fliegende Holländer as Mary. Last season she was at The Metropolitan Opera for their production of The Magic Flute.

In 2015, she made her debut with Fargo-Moorhead Opera as Suzuki in Madame Butterfly and in 2016, Birkland joined the roster of Washington National Opera covering Erda and the First Norn in The Ring Cycle. For the 2014-15 season, Birkland worked with The Metropolitan Opera for productions of Dimitri Shostakovich’s Lady Macbeth of the Mtsensk, Jacques Offenbach’s Les contes d’Hoffmann, and Igor Stravinsky’s The Rake’s Progress, in which she covered Stephanie Blythe’s Baba the Turk.

PATRICIA WESTLEY
The Louis XV Chair, A Country Loss

New Zealand-American soprano Patricia Westley is gaining recognition as a young artist of great vocal and theatrical appeal. Her 2018 commitments included her San José Chamber Orchestra debut as a featured soloist, in partnership with the San Francisco Opera Center, and her Oakland Symphony debut as soprano soloist in Brahms’ Ein Deutsches Requiem. She spent the summer of 2018 in residency with San Francisco Opera’s illustrious Merola Opera Program to perform the leading romantic role of Elisa in Mozart’s early masterpiece Il Re Pastore.

A favorite with San Francisco audiences, Westley has performed with Pocket Opera as Adele in Die Fledermaus, for which she was critically hailed as “vocally-comically sensational,” and with Lamplighters Music Theatre as Yum-Yum in The Mikado, Elsie in The Yeomen of the Guard and Casilda in The Gondoliers.
LIV REDPATH  
*The Fire, The Princess, The Nightingale*  
Liv Redpath’s 2018-19 season featured her role debut as Gretel in *Hansel & Gretel* with LA Opera, alongside Sasha Cooke and Susan Graham. On the concert stage she joins the Los Angeles Master Chorale to open their season with Mozart’s *Requiem* and Kirchner’s *Songs of Ascent*, the LA Philharmonic for Beethoven’s *Choral Fantasy* at the Hollywood Bowl, and Pacific Symphony in Ravel’s *L’enfant et les sortilèges* as Le feu. La princesse and Le rossignol. She will return to her hometown, Minneapolis, for a concert with the Bakken Trio and, later, to sing Cunégonde in *Candide* with VocalEssence and Theater Latté Da. Other assignments for her third season as a Domingo-Colburn-Stein Young Artist include Voce dal cielo in Don Carlo and covering Servilia in *La clemenza di Tito*. In summer 2018, Redpath will present a concert with Christopher Rousset at the Da Camera Society, reprise Zerbinetta in *Ariadne auf Naxos* for Cincinnati Opera, and cover Bess in *Breaking the Waves* at the Edinburgh International Festival.

In her 2017-18 season, Redpath had her role and house debut as Zerbinetta in *Ariadne auf Naxos* at Santa Fe Opera. As a second year Domingo-Colburn-Stein Young Artist at LA Opera, she sang Amour in John Neumeier’s new production of *Orphée et Eurydice* and Frasquita in *Carmen*, both under maestro James Conlon.

LEANDRA RAMM  
*A Shepherd, The White Cat, The Squirrel*  
Leandra Ramm is a remarkably versatile mezzo-soprano and actress with an “extraordinary voice” (Anderson Cooper), whose “beautiful and quite moving” (Nordstjernan) performances have graced prestigious venues including Carnegie Hall, Lincoln Center, The United Nations and Symphony Space. Ramm made her debut as a soloist in Kurt Weill’s *The Endless Road* with The American Symphony Orchestra at Avery Fisher Hall. Recently, she performed the title role in *La Cenerentola* with San Francisco Opera Guild, performed as a soloist in Bernstein’s *Chichester Psalms* conducted by Michael Tilson Thomas, and Bach’s *Magnificat* conducted by Ragnar Bohlin all with the San Francisco Symphony. This season, she performs in *Little Women* with Island City Opera, *L’enfant et les sortilèges* with Pacific Symphony, and Serafina/Spirit Woman in *La Llorona* with Opera Cultura.

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BENJAMIN SIEVERDING  
*The Armchair, A Tree*  
Bass Benjamin Sieverding has launched a promising young career that touches upon over three centuries’ worth of repertoire. He has gained notice for his “resonant, expressive bass” (Star Tribune) and for a range of characterizations spanning from “wickedly charming” (L’Etoile Magazine) to “genuinely threatening” (Phindie). In the fall of 2018, Sieverding performed Bernstein’s Songfest with LOP Tectical, Biblical Songs by Antonín Dvořák with faculty and other alumni at the University of Michigan and a solo recital with Lara Bolton under the auspices of Opera South Dakota. In 2019, Sieverding will reprise the role of Alfred Austrian in the world première of *The Fix* with Minnesota Opera, makes his debut with Fort Worth Opera as the Dough’s Mate in Rachel Peters’ *Companionship*, and makes a company debut with Pacific Symphony performing The Armchair and A Tree in *L’enfant et les sortilèges*.

GABRIEL PREISSER  
*The Black Cat, The Grandfather Clock*  
A 2016 League of American Orchestras Emerging Artist, Gabriel Preisser has been praised by Opera News for his “handsome voice, charismatic energy and timbral allure,” and The New York Times called his performance as Lt. Gordon “wonderful.” His resume includes over 40 operatic and musical theater roles including Danilo in *The Merry Widow* with Utah Festival Opera, Billy Bigelow in *Carousel* with Minnesota Orchestra, Figaro in *Il barbiere di Siviglia* with St. Petersburg Opera, Dandini in *Cenerentola* with Opera Tampa, Escamillo in *Carmen* with Lyric Opera of the North, Belcore in *L’elisir d’amore* with Shreveport Opera, Le Mari in *Les Mamelles de Tiresias* with Opera Paralleles, Albert in Werther with Minnesota Opera, Mercutio in *Romeo et Juliette* with Opera Tampa and St. Petersburg Opera, Tommy in *Brigadoon* with Gulfshore Opera, Silvio in *Pagliacci* with Opera Naples, Harold Hill in *The Music Man* with Colorado Symphony, and Bob Baker in *Wonderful Town* with Skylark Opera to name a few. He has been praised for having a “matinee idol’s charm and charisma,” “a beautiful, luscious baritone” and “a compelling, commanding stage presence.”

BRIAN WALLIN  
*The Teapot, The Little Old Man, The Frog*  
Hailed by the *Dallas Morning News* as having a “finely focused and well-mannered” voice, Brian Wallin has recently completed his second summer as a Young Artist with The Glimmerglass Festival, making appearances in West Side Story, *The Cunning Little Vixen* and Kevin Puts’ *Silent Night*. The upcoming season includes appearing in West Side Story with Lyric Opera of Kansas City and Atlanta Opera. Wallin will then return to Palm Beach Opera as a second year Benenson Young Artist performing Gastone in *La traviata* and covering Don Ottavio in *Don Giovanni*. Wallin will appear in the world première of *The Fix* with Minnesota Opera and as the tenor soloist in St. Matthew Passion with Shreveport Symphony.

ROBERT ISTAD  
*artistic director*  
Dr. Robert Istad became the artistic director of Pacific Chorale in the 2017-18 50th Season, after serving as assistant conductor since 2004. He has conducted Pacific Chorale and Pacific Symphony in performance, and has prepared choruses for a number of America’s finest conductors and orchestras, including: Gustavo Dudamel and the Los Angeles Philharmonic, Carl St.Clair and Pacific Symphony, Esa-Pekka Salonen 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 Vasily Sinaisky, Sir Andrew Davis, Bramwell Tovey, Thomas Wilkins, John Williams, Eugene Kohn, Steven Mercurio, Richard Kaufman, Eric Whitacre, William Lacey, Giancarlo Guerrero, Marin Alsop, George Fenton, Case Scaglione, Robert Moody, John Alexander, William Dehning and David Lockington.

MATT SCARPINO
scenic design
Design credits include: Hairspray at Palos Verdes Performing Arts Center, If All The Sky Was Paper and the 2018 Chapman Celebrates Annual Gala at Musco Center for the Performing Arts, In The Heights at the Valley Performing Arts Center, Carmen and The Radio Hour at Segerstrom Concert Hall for Pacific Chorale, Orange County, Next to Normal for San Diego Musical Theatre, Spamalot and The Full Monty, for Performance Riverside, Chicago for Torrance Theatre Company. In 2014 he started Go Button Productions offering production services for the New Media, Theatre and Live Event Industries. Scarpino holds a Master of Fine Arts in Scenic Design and Technical Direction from California State, Fullerton.

HANNAH WELTER
director of production - go button productions
Hannah Welter is an Orange County based costume and scenic designer for theatre, film and live events. Select credits include: Antigone, She Stoops To Conquer, Hamlet (Concordia University Irvine), Urinetown (Couerage Theatre Company), The Three Penny Opera (California State University, Fullerton), Aida (Pacific Symphony), Spamalot (Performance Riverside). Welter also serves as Art Director for several live shows at San Diego Comic Con and the Electronic Expo in Los Angeles.

KRISTEN CAMPBELL
associate scenic design
Kristin Campbell is a scenic and video designer based in Orange County, California. In 2015, She received her Masters of Fine Arts in Scenic Design and Video design at California State University, Fullerton. Recently, her work has included the set designs for The Magic Flute at CSUF and Lizzie at Chance Theater. She was also the video designer for Rosencrantz and Guildenstern are Dead and The Glass Menagerie at A Noise Within, and Emma at Chance Theater. Campbell is an active member in the theater community of Orange County. She is a founding member and Managing Director for The Wayward Artist, a theatre company in Santa Ana, and the current Vice President of the Orange County Theatre Guild.

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, theater, event and TV lighting design. Pryzgoda received a bachelor of arts degree in theatre from the University of California, Los Angeles. She has designed lighting for such companies as Long Beach Opera, Los Angeles Classical Ballet and the Jazz Tap Ensemble. Pryzgoda has received several awards in lighting design including a Dramalogue Award for outstanding achievement in theatre. In addition to theatre, Pryzgoda has experience with lighting designs for television. She was lighting designer/lighting director for Channel One News between 1992 and 2002. During that time, Pryzgoda received three Broadcast Design International Gold Awards for her lighting design at Channel One News.

ALETHIA R. MOORE-DEl MONACO
costume designer
Monaco is a West coast-based free-lance costume designer/stylist designed for theatre, film, dance and opera, as well as theme park entertainment. She has also worked internationally in Singapore on a pre-Broadway run musical. She has worked for five seasons at the Oregon Shakespeare Festival. She has recently finished working on two award-winning short-feature films. She is currently the Wardrobe Supervisor for Kaiser Permanente’s Southern California Regions Educational Theatre Program. Monaco manages all the costumes for all five touring children programs and the three-adult touring adult workshop programs.

She received her Bachelor of Arts from Southern Oregon University with a degree in Costume Design and a minor in Shakespeare Studies. She received her Masters of Fine Art in Theatre with Emphasis in Costume Design from University of California, Irvine.

CALIFORNIA STATE UNIVERSITY, FULLERTON’S UNIVERSITY SINGERS

CSUF University Singers, directed by Dr. Robert Istad, rank among the nation’s premiere collegiate choral ensembles. The University Singers have performed throughout the world on its own and regularly perform with a variety of professional ensembles, such as the Los Angeles Philharmonic, Pacific Symphony, the Hollywood Bowl Orchestra and the Boston Pops Esplanade Orchestra. They have earned praise for their work with conductors Carl St.Clair, John Mauceri, John Williams, Eugene Kohn, Sir Neville Marriner, James Conlon and Keith Lockhart. Internationally acclaimed for their exquisite musicianship, they have been invited to perform at conferences organized by the American Choral Directors Association, National Collegiate Choral Organization and the Music Educators National Conference. Recently, the CSUF University Singers performed with the Los Angeles Philharmonic, Pacific Symphony Orchestra, Andrea Bocelli, Kathleen Battle, recorded an album with composer John Williams and Sony Classical, and toured Scandinavia, the Baltic States and Russia. They released a commercial recording with Yarlung Records for international wide release in November 2017 entitled Nostos: The Homecoming of Music.
PACIFIC CHORALE

Founded in 1968, the Pacific Chorale is internationally recognized for its exceptional artistic expression, stimulating, American-focused programming and influential education programs. The chorale presents a season at Segerstrom Center for the Arts and performs regularly with the nation’s leading symphonies. It has infused an Old World art form with California’s innovation and cultural independence, developing innovative new concepts in programming and expanding the traditional concepts of choral repertoire and performance. The Pacific Chorale comprises 140 professional and volunteer singers. In addition to its longstanding partnership with Pacific Symphony, the Chorale has performed with such renowned American ensembles as the Los Angeles Philharmonic, Boston Symphony Orchestra, National Symphony Orchestra, San Diego Symphony, Los Angeles Chamber Orchestra, Philharmonia Baroque Orchestra and Musica Angelica Baroque Orchestra. Other collaborations within the Southern California community include performances with the Hollywood Bowl Orchestra and the Long Beach, Pasadena and Riverside symphonies. The Chorale has toured extensively in Europe, South America and Asia, and has collaborated with the London Symphony Orchestra, Munich Symphony Orchestra, Orchestre Lamoureux and Orchestre de Saint-Louis-en-l’Île.

Robert Istad
ARTISTIC DIRECTOR & CONDUCTOR

John Alexander
ARTISTIC DIRECTOR EMERITUS

Nate Widelitz
ASSISTANT CONDUCTOR & CHORUSMASTER

Andrew Brown
PRESIDENT & CEO

Thomas A. Pridonoff
BOARD CHAIR

Sections listed alphabetically under principal

SOPRANO
Rachel Blair
Anastasia Glasheen
Brooke L. Jackson
Barbara Kingsbury
Rita Major Memorial Chair
Susan Hsia Lew
Sarah Lonsert
Jenny Mancini
Kala Maxym
Shannon A. Miller
Melanie Pedro
Clarissa Shan
Rosaleigh Taylor
Sarah Thompson
Ruthanne Walker

ALTO
Lindsay Patterson Abdou
Rebecca Bishop
Tina Chen
Mindy Chu
Jessica-Elisabeth
Mary Galloway
Kathryn Gibson
Kathleen Gremillion
Sandy Grim
Anne Henley
Andrea P. Hilliard
Sabina M. Lucke
Pat Newton
Diana Woolner

TENOR
Brenton Ranney Almond
Michael Ben-Yehuda
Samuel A. Capella
Cameron Barrett Johnson
Craig S Kistler
Thomas Mooney
Jeff Morris
Jesse Newby
Carl W. Porter
Singers Memorial Chair
Daniel Ramon
Gabriel Ratinoff
Emilio Sandoval
Zack Singerman
Kenneth Tom

BASS
Aram Barsamian
Mac Bright
Louis Ferland
Randall Gremillion
Tom Henley
Jonathan Krauss
Elliot Z. Levine
Jeong Sang Lyu
Martin J. Minnich
Emmanuel Miranda
Ryan Ratcliffe
George Reiss
Singers Memorial Chair
Paul E. Sobosky
Josh Stansfield
Tanner Wilson
CALIFORNIA STATE UNIVERSITY, FULLERTON UNIVERSITY SINGERS

SOPRANO
Alex Burdick
Kendall Harb
Mikki Pagdonsolan
Diana Pinto
Jasmine Powel
Danielle Pribyl
Amy Spencer

ALTO
Frank Espinosa
Erin Girard
Jacob Hall
Rebecca Hernandez
Meghan Riopelle
Crystal Santisteban
Ashley Wisniewski
Vanessa Yearsley

TENOR
Anthony Apodaca
Kibsaim Escarcega
Andrew Hernandez
Herman Hope
Cameron McKay
Ming Wang
Christiaan Westerkamp
Yngwie Zamarippa

BASS
Steven Amie
Ramon Cardenas
Michael Fagerstedt
Alex Jacobson
Emilio Lopez Felix
Jesse Rivera
Tim Schubert

Robert Istad
DIRECTOR OF CHORALE STUDIES
Grant Rohr
REHEARSAL PIANIST

SOUTHERN CALIFORNIA CHILDREN’S CHORUS

The Southern California Children’s Chorus (SCCC), Orange County’s only chorus dedicated exclusively to meeting the educational and performance needs of children, seeks to do more than introduce youth to music and singing. It strives to enrich the lives of its members through programs stressing musical aptitude, teamwork, discipline, self-confidence and personal growth. Currently there are more than 250 young singers affiliated with SCCC, ranging from 5 to 18 years of age, and encompassing seven levels of sequential vocal and choral instruction. The children come from a wide geographic area of Southern California, sometimes traveling over an hour to attend weekly rehearsals. Choristers perform locally throughout the year at private and public concerts as well as participating in choral invitational. SCCC also presents Spring and Holiday Concerts. The SCCC has provided singers for Touchstone films, MGM films, music videos, commercials, symphony concerts, operas, television specials, exclusive Disney performances, the Academy Awards and many musical productions. The SCCC has received many awards including their third Emmy for their work in the television program E:60 with Steven Tyler honoring the Boston Marathon victims.

Lori Loftus
DIRECTOR

SCCC CHORISTERS
Jacob Beddome
Lily Benjamin
Anna Boatman
Isabella Cope
Sophia Devling
Katie Di Peppino
Maggie Di Peppino
Anja Erickson

Gracie Finley
Melody Hancock
Laura Harney
Jeanette Hunker
Kaushik Kasturi
Hannah Kim
Evelyn Kuei
Nishtha Kumar

Kevin Lai
Ellie Lan
Cailey Lockitch
Elissa Matthew
Emma McDowell
Joseph Meinstein
Logan Nangin
Emma Pinza

Annie Qu
Joshua Shen
Ruth Thibault
Arianna Torres
Emma Turner
Shayna Vinikoor
Quintessa Wedell
Ysabel Wilhoit

PacificSymphony.org
PACIFIC SYMPHONY

Carl St. Clair, Music Director
William J. Gillespie Music Director Chair

Richard Kaufman, Principal Pops Conductor
Hai and Jeanette Segerstrom Family Foundation Principal Pops Conductor Chair

Roger Kalia, Associate Conductor
Mary E. Moore Family Assistant Conductor Chair

Sections listed alphabetically under principal

FIRST VIOLIN
Dennis Kim
  Concertmaster; Eleanor and Michael Gordon Chair
Paul Manaster
  Associate Concertmaster
Jeanne Skrocki
  Assistant Concertmaster; Arlene and Seymour Grubman Chair
Nancy Coade Eldridge
Christine Frank
Kimiyo Takeya
Ayako Sugaya
Ann Shiau Tenney
Aiko Nihira
Robert Schumitzky
Agnes Gottschewski
Dana Freeman
Angel Liu

SECOND VIOLIN
Bridget Dolkas*
  Elizabeth and John Stahr Chair
Jennise Hwang**
Yen Ping Lai
Yu-Tong Sharp
Ako Kojian
Ovsep Ketendjian
Linda Owen
Sooah Kim
MarlaJoy Weisshaar
Alice Miller-Wrate
Shelly Shi

VIOLA
Meredith Crawford*
  Catherine and James Emmi Chair
Joshua Newburger**
  Carolyn Riley
John Acevedo
Adam Neeley
Julia Staudhammer
Joseph Wen-Xiang Zhang
Cheryl Gates
Margaret Henken

CELLO
Timothy Landauer*
  Catherine and James Emmi Chair
Kevin Plunkett**
  John Acosta
Robert Vos
László Mezö
M. Andrew Honea
Waldemar de Almeida
Jennifer Goss
Rudolph Stein

VIOLA
Meredith Crawford*
  Catherine and James Emmi Chair
Joshua Newburger**
  Carolyn Riley
John Acevedo
Adam Neeley
Julia Staudhammer
Joseph Wen-Xiang Zhang
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Kevin Plunkett**
  John Acosta
Robert Vos
László Mezö
M. Andrew Honea
Waldemar de Almeida
Jennifer Goss
Rudolph Stein

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

FLUTE
Benjamin Smolen*
  Valerie and Hans Imhof Chair
Sharon O’Connor
Cynthia Ellis

PICCOLO
Cynthia Ellis

OBOE
Jessica Pearlman Fields*
  Suzanne R. Chanette Chair
Ted Sugata

ENGLISH HORN
Lelie Resnick

CLARINET
Joseph Morris*
  The Hanson Family Foundation Chair
David Chang

BASS CLARINET
Joshua Ranz

BASSOON
Rose Corrigan*
  Elliott Moreau
Andrew Klein
Alien Savedoff

CLARINET
Joseph Morris*
  The Hanson Family Foundation Chair
David Chang

BASSOON
Rose Corrigan*
  Elliott Moreau
Andrew Klein
Alien Savedoff

CONTRABASSOON
Alien Savedoff

FRENCH HORN
Keith Popejoy*
  Adefeji Ogunfolu
Kaiyel Torres**

TRUMPET
Barry Perkins*
  Susie and Steve Perry Chair
Tony Ellis
David Wailes

TROMBONE
Michael Hoffman*
  David Stetson

BASS TROMBONE
Kyle Mendiguchia

TUBA
James Self*

TIMPANI
Todd Miller* 40

PERCUSSION
Robert A. Slack*

HARP
Mindy Ball*
Michelle Temple

PIANO•CELESTE
Sandra Matthews*

PERSONNEL MANAGER
Paul Zibits

LIBRARIANS
Russell Dicey
Brent Anderson

PRODUCTION & STAGE MANAGER
Will Hunter

STAGE MANAGER & CONCERT VIDEO TECHNICIAN
William Pruett

DIRECTOR OF IMAGE MAGNIFICATION
Jeffery Sells

POPS AND OPERA LIGHTING DIRECTOR
Kathy Pryzgoda

*Principal
**Assistant Principal
† On Leave
Celebrating 20 or 40 years with Pacific Symphony this season.

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