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David Ivers as Antonio Salieri in the Utah Shakespeare Festival's 2015 production of Amadeus

2021-22 Hal & Jeanette Segerstrom Family
Foundation Classical Series

MOZART & SALIERI

Preview talk with Dr. Jacob Sustaita @ 7 p.m.

Thursday, May 19, 2022 @ 8 p.m.

Friday, May 20, 2022 @ 8 p.m.

Saturday, May 21, 2022 @ 8 p.m.

Carl St. Clair, conductor
James Sullivan, stage director
David Ivers, actor
Pacific Chorale - Robert Istad, artistic director
Celena Shafer, soprano
Milena Kitic, mezzo-soprano
John Pickle, tenor
Michael Dean, baritone

**This concert is being recorded for broadcast
on Sunday, Aug. 14, 2022 at 7 p.m.
on Classical California KUSC.**

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Performance at the Segerstrom Center for the Arts
Renée and Henry Segerstrom Concert Hall

PROGRAM

- Mozart *Overture to Don Giovanni, K. 527*
- Salieri Excerpt from "Andantino grazioso" from Sinfonia in D Major ("La Veneziana")
- Mozart "Adagio" from Serenade No. 10, K. 361 ("Grand Partita")
- Mozart Excerpt from "Allegro moderato" from Symphony No. 29 in A Major, K. 201 (186a)
- Mozart Excerpt from "Wie stark ist nicht dein Zauberton" from The Magic Flute, K. 620
- Mozart Excerpt from "Andante" from Sinfonia concertante, K. 364, for Violin, Viola and Orchestra
- Excerpt from Masonic Funeral Music, K. 477
- Intermission—
- Mozart **Requiem, K. 626**
- | | | |
|--------------------------|-------------|-------------|
| Introitus - Requiem | Recordare | Hostias |
| Kyrie | Confutatis | Sanctus |
| Sequence | Lacrimosa | Benedictus |
| Dies irae | Amen | Agnus Dei |
| Tuba mirum | Offertory | Communion: |
| Rex tremendae majestatis | Domine Jesu | Lux Aeterna |
- Mozart **Ave verum corpus, K. 618**

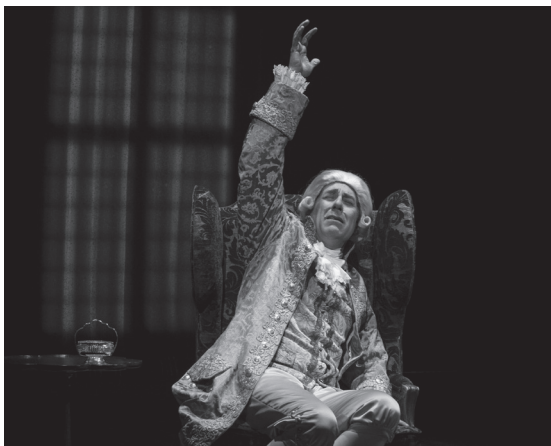
Mozart & Salieri: Director's Note J.R. Sullivan

"Mozart is the expression of eternal truth." The renowned conductor Josef Krips said this, in an interview recorded in 1964. "Beethoven maybe reaches heaven, but Mozart comes from there.... What he wrote was written for Eternity."

The Antonio Salieri of Peter Shaffer's great play Amadeus could hardly disagree. What else could explain this astounding talent? But when Wolfgang Mozart blazed comet-like across the firmament of the 18th-century European sky and landed with ground shaking force in Salieri's Vienna, Antonio perhaps could only seethe with envy—and plot an upstart rival's demise. Mozart's offense was essentially nothing less than his own breathtaking brilliance. Salieri can see himself as nothing more than a middling mediocrity. Envy becomes treachery. Such is the story of Amadeus that is excerpted in this performance with the mighty presence of the Pacific Symphony as led by Carl St. Clair utterly enveloping David Ivers' Antonio Salieri with the sublime music that is "of heaven."

But is the story true? We can never know. Wolfgang Amadeus Mozart died in deep poverty and was buried—no one knows just where—in a pauper's grave. Mozart—divinely inspired Mozart—failed to gain in Vienna the patronage he so desperately sought. Salieri, competent but unremarkable Salieri, prospered there; the same Salieri who held several influential music posts at the Viennese Court, the same Salieri who certainly could have lifted young Mozart into a position of employment, if not prominence. That we know. But whispers, gossip, and then legend had it that Salieri literally poisoned Mozart—the scandalously sensational tale getting its boost from an 1830 drama by Alexander Pushkin—and furthered by Mozart and Salieri, an 1890s Rimsky-Korsakov opera based on the Pushkin tragedy of treachery. And then, of course, came Peter Shaffer's international dramatic sensation, later the Oscar-winning film, Amadeus. But whatever happened, if any of this perfidy did, seems almost inconsequential to what is popularly believed. According to whisper, gossip and legend Antonio Salieri stands in the villainous company of the Borgias, of Richard III, of Lady Macbeth. ➤

PROGRAM NOTES



Wolfgang Amadeus Mozart: *Overture to Don Giovanni*

Of all Mozart's operatic masterpieces, *Don Giovanni* is perhaps the most ambiguous and debatable: a classic drama built on personalities and moral dilemmas that are vivid yet contradictory. Dating from 1787, it was one of Mozart's collaborations with librettist Lorenzo da Ponte, among the greatest Italian poets of his day. Together, they created one of Western culture's great morality plays—an exploration of free will and godliness—and populated it with vividly drawn personalities full of color and contradiction. All of this is evident in the overture to *Don Giovanni*.

The overture opens with thundering D minor chords that have always been described as terrifying. But in an age of modern entertainment with its limitless digital effects, it's hard for us to understand the literal reality of terror that these chords presented to Mozart's contemporary listeners. Beware: these chords represent the death of Don Giovanni's first victim in the drama and the Don's own impending death. They seem to transport us to the very gates of hell. Then, as the chords mount and inexorably resolve, they give us a glimpse of the terrors that await the unrepentant beyond the grave. In Mozart's time, these chords had the impact of the goriest scene in a modern horror movie: Could you dare listen without covering your ears during the scary parts?

As often occurs in Mozart overtures, the slow, portentous opening of the music switches to a quick tempo—and, in this case, a major key; We seem to hear our dramatis personae scurrying merrily around in D major. In the introduction to their compilation *The Don Giovanni Moment: Essays on the Legacy of an Opera*, the distinguished musicologists Lydia Goehr and Daniel Hurwitz describe the initial D minor key as being "revoked by the major mode." But while this change and the faster pace transform the solemn mood, the result is not a negation so much as a change of perspective—as if, after hearing the slow, urgent plodding of human

travail, we are whisked up to a godly perch where we can observe these struggles from on high. Now they seem more ephemeral, and the humor tingeing the tragedy is evident: As Shakespeare's Puck notes, "what fools these mortals be." But even as we enjoy the major key and *giocoso* pace of this *dramma giocoso*, we know those D minor chords will fatefully return later in the opera.

Who was Antonio Salieri (1750 – 1825)?

By all appearances, Antonio Salieri was a most fortunate man: prosperous, professionally respected, long-lived. But that was then. For dramatist Peter Shaffer, the circumstances surrounding Mozart, Salieri and their contrasting lives made an irresistible case for speculative dramatic invention suggesting that Salieri was Mozart's bitter, inferior rival who got revenge but not the last laugh, even though he survived Mozart by more than three productive decades. But was Salieri as mediocre a composer as Shaffer represents him to be? His music, though rarely inspired, is graceful, elegant, shows mastery of changing styles, and sometimes rises to heights of real charm. In the 1980 edition of *The New Grove*, Rudolph Angermüller puts it succinctly: "He...succeeded to the Viennese heritage of Fux, Gassmann and Gluck, witnessed the phenomenon of Mozart, dominated Parisian opera from 1784 to 1788, had dealings with many artists and scholars of the late 18th and early 19th centuries, and was the teacher of a large number of musicians born between 1770 and 1810." From this summary we can infer one crucial way in which Salieri was superior to Mozart: his skill at ingratiating himself with clients and winning commissions.

Wolfgang Amadeus Mozart (1756 – 1791):

Requiem, K. 626

Because I could not stop for Death—

He kindly stopped for me—

The Carriage held but just Ourselves—


And Immortality

~ Emily Dickinson, 1830–1886

In *The Magic Flute*, also composed in 1791, the ceaseless flow of tuneful beauty supports lessons about good, evil and how to lead a meaningful life. What could be more profound than that? The Requiem could. Commentators tend to frame composers' approaches to setting the Requiem Mass in two categories: those focusing on judgment and the righteous fear of God (as in *Don Giovanni*), and those offering comfort and meaning in the face of death—our own and others. In listening to Mozart's Requiem, we hear a "third path" that seems closer to the message of English writer John Bunyan's 1678 Christian allegory, *The Pilgrim's Progress*: that each individual's life is a journey from earth to heaven. We hear that journey in those first eight bars. In the Requiem, Mozart parallels this story by using music to bear the listener's soul up to God. To this listener, it is through the harmonies,

► *There is one stirring thought to contemplate, a poignance that could surely have been the case for Salieri; that being, the agony of encountering the very brilliance he so desperately prayed to have in himself. Salieri's own skills were in fact considerable. He must have easily heard and understood that Mozart was a miracle beyond explanation, a genius not of this earthly realm but of heaven itself. Amadeus. The sublime beauty of the music may have broken his heart.*

It is an extraordinary privilege and pleasure to work on this project, especially with my longtime friend, David Ivers of South Coast Rep, and a new friend, Carl St.Clair of Pacific Symphony. And, of course, and especially this magnificent orchestra. To watch and to hear as these heavenly threads of sound surround and suffuse Salieri's mind, heart and soul is a rare experience and true delight. With full orchestral force, it is—as Josef Krips had said—Eternal Truth told in the dramatic and heard in transcendence.

with their miraculous progressions, that this musical enactment takes place. We can't anticipate them, yet once we've heard them, they sound inevitable. Writing tips about listening to Mozart's music can seem like an act of criminal presumption. Is it really possible for a commentator to do better than "sit down, pay attention and enjoy what you hear?" A comment from the great Maria Callas (on acting) applies: "Listen, listen, listen. The music will tell you what to do." We know that the composer's expression of the sublime will pull us along, reaching into our hearts and inspiring deep feelings. 

English Translation of Mozart's Requiem

I. Introit:

Requiem aeternam dona eis,
Domine, et lux perpetua luceat eis.

Te decet hymnus, Deus,
in Sion, et tibi reddetur votum
in Jerusalem.

Exaudi orationem meam,
ad te omnis care veniet.
Requiem aeternam dona
eis, Domine, et lux perpetua
luceat eis.

II. Kyrie:

Kyrie, eleison.
Christe, eleison.
Kyrie, eleison.

III. Sequence:

1. Dies irae

Dies irae, dies illa
Solvat saeculum in favilla,
teste David cum Sibylla.
Quantus tremor est
futurus, quando iudex est
venturus, cuncta stricte
discussurus!

2. Tuba mirum

Tuba mirum spargens
sonum per sepulcra
regionum, coget omnes
ante thronum.

Mors stupebit et natura,
cum resurget creatura,
judicanti responsura.

Liber scriptus proferetur,
in quo totum continetur,
unde mundus iudicetur.
Iudex ergo cum sedebit,

Iudex ergo cum sedebit,
quidquid latet, apparebit,

I. Introit:

Grant them eternal rest, Lord,
and let perpetual light shine
on them.

You are praised, God, in Zion,
and homage will be paid to You
in Jerusalem.

Hear my prayer, to You all flesh
will come. Grant them eternal
rest, Lord, and let perpetual
light shine on them.

II. Kyrie:

Lord, have mercy on us.
Christ, have mercy on us.
Lord, have mercy on us.

III. Sequence:

1. Dies irae

Day of wrath, day of anger
will dissolve the world in
ashes, as foretold by David
and the Sibyl. Great trembling
there will be when the Judge
descends from heaven to
examine all things closely.

2. Tuba mirum

The trumpet will send its
wondrous sound throughout
earth's sepulchres and gather
all before the throne.

Death and nature will be
astounded, when all creation
rises again, to answer the
judgement.

A book will be brought forth,
in which all will be written, by
which the world will be judged.

When the judge takes his
place, what is hidden will be

nil inultum remanebit.
Quid sum miser tunc
dicturus? Quem patronum
rogaturus, cum vix Justus
sit securus?

3. Rex tremendae majestatis

Rex tremendae majestatis,
qui salvandos savas gratis,
salve me, fons pietatis.

4. Recordare

Recordare, Jesu pie,
quod sum causa tuae viae;
ne me perdas illa die.

Quaerens me, sedisti
lassus, redemisti crucem
passus; tantus labor non
sit cassus.

Juste iudex ultionis,
donum fac remissionis
ante diem rationis.

Ingemisco, tamquam reus:
culpa rubet vultus meus;
supplicanti parce, Deus.

Qui Mariam absolvisti,
et latronem exaudisti,
mihi quoque spem dedisti.

Preces meae non sunt
dignae, sed tu, bonus,
fac benigne, ne perenni
cremer igne.

Inter oves locum praesta,
Et ab haedis me sequestra,
Statuens in parte dextra.

5. Confutatis

Confutatis maledictis,
flammis acribus addictis,
voca me cum benedictis.

Oro supplex et acclinis,
cor contritum quasi cinis,
gere curam mei finis.

6. Lacrimosa

Lacrimosa dies illa,
qua resurget ex favilla
iudicandus homo reus.
Huic ergo parce, Deus,
pie Jesu Domine, dona eis
requiem. Amen.

revealed, nothing will remain
unavenged. What shall a wretch
like me say? Who shall intercede
for me, when the just ones need
mercy?

3. Rex tremendae majestatis

King of tremendous majesty, who
freely saves those worthy ones,
save me, source of mercy.

4. Recordare

Remember, kind Jesus, my
salvation caused your suffering;
do not forsake me on that day.

Faint and weary you have sought
me, redeemed me, suffering on
the cross; may such great effort
not be in vain.

Righteous judge of vengeance,
grant me the gift of absolution
before the day of retribution.

I moan as one who is guilty:
owning my shame with a red face;
suppliant before you, Lord.

You, who absolved Mary, and
listened to the thief, give me
hope also.

My prayers are unworthy, but,
good Lord, have mercy, and
rescue me from eternal fire.

Provide me a place among the
sheep, and separate me from
the goats, guiding me to Your
right hand.

5. Confutatis

When the accused are confounded,
and doomed to flames of woe, call
me among the blessed.

I kneel with submissive heart,
my contrition is like ashes, help
me in my final condition.

6. Lacrimosa

That day of tears and mourning,
when from the ashes shall arise,
all humanity to be judged. Spare
us by your mercy, Lord, gentle
Lord Jesus, grant them eternal
rest. Amen.

IV. Offertory:

I. Domine Jesu Christe

Domine Jesu Christe,
Rex gloriae, libera
animas omnium fidelium
defunctorum de poenis
infernorum et de profundo lacu.
Libera eas de ore leonis,
ne absorbeat eas tartarus,
ne cadant in obscurum.

Sed signifer sanctus
Michael repraesentet eas
in lucem sanctam.

Quam olim Abrahae
promisisti et semini ejus.

2. Hostias

Hostias et preces tibi,
Domine, laudis offerimus.
Tu sucipe pro animabus
illis, quarum hodie
memoriam facimus.
Fac eas, Domine,
de morte transire ad
vitam, Quam olim Abrahae
promisisti et semini ejus.

V. Sanctus:

Sanctus, Sanctus, Sanctus,
Dominus Deus Sabaoth!
Pleni sunt coeli et terra gloria tua!
Hosanna in excelsis!
Benedictus qui venit in nomine
Domini. Hosanna in excelsis!

VI. Benedictus:

Benedictus qui venit in nomine
Domini. Hosanna in excelsis.

VII. Agnus Dei:

Agnus Dei, qui tollis
peccata mundi,
dona eis requiem.
Agnus Dei, qui tollis
peccata mundi,
dona eis requiem.
Agnus Dei, qui tollis
peccata mundi,
dona eis requiem
sempiternam.

VIII. Communion:

Lux aeterna
Lux aeterna luceat eis,
Domine, cum sanctis tuis

IV. Offertory:

I. Domine Jesu Christe

Lord Jesus Christ, King of
glory, liberate the souls of
the faithful, departed from
the pains of hell and from the
bottomless pit. Deliver them
from the lion's mouth, lest hell
swallow them up, lest they fall
into darkness.

Let the standard-bearer, holy
Michael, bring them into holy
light.

Which was promised to Abraham
and his descendants.

2. Hostias

Sacrifices and prayers of praise,
Lord, we offer to You.
Receive them in behalf of
those souls we commemorate
today.
And let them, Lord, pass
from death to life, which was
promised to Abraham and his
descendants.

V. Sanctus:

Holy, holy, holy, Lord God of
Hosts. Heaven and earth are
full of your glory. Hosanna in
the highest! Blessed is he who
comes in the name of the Lord,
Hosanna in the highest!

VI. Benedictus:

Blessed is he who is coming in
the name of the Lord. Hosanna
in the highest.

VII. Agnus Dei:

Lamb of God, who takes away
the sins of the world, grant them
eternal rest.
Lamb of God, who takes away
the sins of the world, Grant them
eternal rest.
Lamb of God, who takes away
the sins of the world, grant them
eternal rest forever.

VIII. Communion:

Let eternal light shine on
them, Lord, as with Your saints
in eternity, because You are

in aeternum, quia pius es.
Requiem aeternum
dona eis, Domine,
et Lux perpetua luceat eis,
cum Sanctus tuis in
aeternum, quia pius es.

Ave verum corpus, K. 618

Ave, ave verum Corpus,
natum de Maria Virgine,
vere passum immolatum
in cruce pro homine,
cujus latus perforatum
unda fluxit et sanguine,
esto nobis praegustatum
in mortis examine,
in mortis examine.

merciful. Grant them eternal
rest, Lord, and let perpetual
light shine on them, as
with Your saints in eternity,
because You are merciful.

Ave verum corpus, K. 618

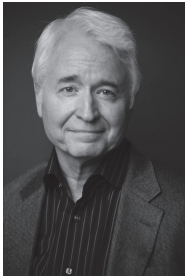
Hail, hail true Body, born of the
Virgin Mary, who having truly
suffered, was sacrificed
on the cross for mankind,
whose pierced side
flowed with water and blood,
be for us a foretaste of heaven
in the trail of death,
in the trial of death.

ABOUT THE ARTIST



David Ivers (Salieri) has a proven track record of theatrical excellence, dynamic leadership and creating meaningful connections with audiences. Prior to his appointment as artistic director at South Coast Repertory, he served as artistic director for Arizona Theater Company.

Before that, he served more than 20 years as an actor and director at Utah Shakespeare Festival (USF), with the last six as artistic director. At USF, he helped usher in a \$40 million expansion of the festival's facilities and his tenure was marked by a significant re-brand of the organization and several key initiatives including the launch of WORDS (cubed) new play program. He was a resident artist at Denver Center Theatre Company for a decade, acting in and/or directing more than 40 plays and has helmed productions at many of the nation's leading regional theatres including the Guthrie Theatre, Oregon Shakespeare Festival, Berkeley Repertory Theatre and South Coast Repertory (*One Man, Two Guv'nors*, 2015). His early career included serving as associate artistic director of Portland Repertory Theatre, and he appeared in productions at some of the nation's top regional theatres including Portland Center Stage and the Oregon, Alabama and Idaho Shakespeare festivals. He has served on numerous boards including the Davis Shakespeare Ensemble, the Interstate Firehouse Cultural Center and the American Shakespeare Collective. He taught at the University of Michigan, University of Minnesota, Southern Utah University and Southern Oregon University. He grew up in the San Fernando Valley area and earned his B.A. from Southern Oregon University and his M.F.A. from the University of Minnesota.



J.R. Sullivan is a director and producer, having worked in theaters nationwide as well as heading companies as artistic director. From 2009-13, Sullivan was the artistic director of New York's Pearl Theatre, whose resident acting company was presented with a Drama Desk Award recognition in 2011. For the Pearl, he directed productions of *Hard Times*,

Playboy of the Western World, *Widowers' Houses*, *Biography*, *Richard II*, *A Moon for the Misbegotten* and the New York premiere of *Wittenberg*. More recently, he directed an acclaimed Off-Broadway revival of *Lillian Hellman's Days to Come* for the Mint Theatre Company, a production named one of the best of the season by *The Wall Street Journal*.

Sullivan served as associate artistic director of the Utah Shakespeare Festival from 2002-09, staging productions ranging from Shakespeare to Tennessee Williams, including *Henry IV, Part One*, *Amadeus*, *Hamlet*, *Henry V*, *The Glass Menagerie* and *Romeo and Juliet*.



Celena Shafer's career was launched to critical raves after just two summers as an apprentice at Santa Fe Opera when she appeared as Ismene in Mozart's *Mitridate, Re di Ponto*. Anne Midgette in *The New York Times* wrote, "It takes the debutante Celena. Shafer, an alumna of the apprentice program here, to show how it should be done, singing the Oriental princess Ismene with flair, vocal balance

and great cadenzas." Since that breakthrough debut, Shafer has garnered acclaim for her silvery voice, fearlessly committed acting and phenomenal technique. She spends much of her time on the concert stage where she appears regularly with orchestras in New York, Chicago, Philadelphia, San Francisco and Los Angeles and with leading conductors such as Christoph von Dohnányi, Alan Gilbert, Lorin Maazel, Bernard Labadie, Nicholas McGegan, Kent Nagano, Donald Runnicles, Michael Tilson Thomas, David Robertson and Sir Andrew Davis.

Celena Shafer's 2018-19 season included performances of all-Bernstein programs with the Orquesta Sinfonica Nacional de Costa Rica, Pacific Symphony and the Grand Rapids Symphony all led by Carl St.Clair; the Britten *War Requiem* with the Fresno Philharmonic Orchestra and Handel's *Messiah* with the Indianapolis Chamber Orchestra. In 2019-20, she made two operatic appearances: her first performance as Queen of the Night in *The Magic Flute* with the Utah Symphony | Utah Opera and a return to the Cincinnati Opera for her first staged performances of Zerbietta in Strauss' *Ariadne auf Naxos* with the Cincinnati Opera. Celena Shafer's operatic highlights have included Johanna in *Sweeney Todd* for the Lyric Opera of Chicago and Nanetta in *Falstaff* with the Los Angeles Opera, both with Bryn Terfel; Blonde in *Abduction from the Seraglio* with the Opera Theatre of St. Louis; Aithra in *Die ägyptische Helena*

with the American Symphony Orchestra recorded for Telarc; Zerbietta in *Ariadne auf Naxos* at the Concertgebouw; and Gilda in *Rigoletto* with the Welsh National Opera. She has returned to the Santa Fe Opera for productions of Mozart's *Lucio Silla*, Berlioz's *Beatrice and Benedict* and Britten's *Albert Herring*.



Milena Kitic, a renowned mezzo-soprano, has performed numerous roles with opera companies around the world throughout the last three decades.

Perhaps best known for her signature role of Carmen in Bizet's *Carmen*, Kitic has headlined in major performance venues across the United States and Europe such as the National Theater in Belgrade, Serbia (former Yugoslavia), Aalto Theater

Essen in Germany, Washington D.C. Opera, Baltimore Opera, Los Angeles Opera, Opera Pacific and Metropolitan Opera. She received numerous accolades for her performances, including the German Music Critic's Award for Performer of the Season in 1998 and the Opera Pacific Guild's Diva of the Year in 2005. The International Jeunesses Musicales Competition in Belgrade, Serbia, has established a special prize for "the best young mezzo-soprano" in Kitic's name. Her talent and incredible career in music earned her the inaugural Artist-in-Residence Award given by Chapman University in Orange, California, where she is an adjunct professor and master class instructor. She also works closely with the Orange County High School of the Arts and many universities and music organizations in Southern California.

Kitic currently serves as chair of artistic excellence at LA Opera, where she most recently performed the role of Carmen, Albine in *Thaïs* (with Plácido Domingo), Mrs. Noah in *Noah's Flood*, and Suzuki in *Madame Butterfly* (both conducted by James Conlon). Among other recent performances are her roles in Carmen and Amneris in *Aida* with Pacific Symphony, the grand opening concert of Chapman University's Musco Center for the Arts, the role of The Witch in *Hansel and Gretel* with the Philharmonic Society of Orange County and the alto part in Mahler's Eighth Symphony with the Madison Symphony Orchestra and Pacific Symphony.



Tenor John Pickle has quickly established himself as a strong tenor, most recently for his portrayals of Erik in *Der fliegende Holländer*, a role he debuted with Los Angeles Opera.

In recent seasons, Pickle also enjoyed performances as Erik with Mobile Opera, Utah Festival Opera and Michigan Opera Theatre. Last season, he joined the esteemed roster of Lyric Opera of Chicago

for their production of *Norma*. John Pickle made his Carnegie Hall debut in 2008 performing Schubert's Mass in G Major and the Mozart Requiem conducted by John Rutter, and performed the

Mozart Requiem in the famed hall again in 2012. Additionally, he performed Verdi's Requiem with the Baton Rouge Symphony Orchestra; Händel's *Messiah* with Greater Trenton Choral Society; Beethoven's Mass in C Major with New Jersey Choral Society; Orff's *Carmina Burana* with Cobb Symphony Orchestra and Long Bay Symphony; Bach's St. John Passion with Rhode Island Civic Chorale and Orchestra; Bach's Mass in B Minor with Gotham City Baroque Orchestra; Mendelssohn's *Elijah* with First Congregational Church of Akron's Concert Series; Rossini's *Petite messe solennelle* with Stonington Choral Society; Haydn's *Heiligmesse* and the world première of Ed Lojeski's *Psalms of Passover* with the New Jersey and Connecticut Choral Societies; and Gabriello Chiaramantes/*Un Cantore* in Giordano's rarely performed *La cena delle beffe* with Teatro Grattaciolo in Alice Tully Hall. This season, Pickle performs Pinkerton in *Madama Butterfly* with Hawaii Opera Theatre, the title role in *Les Contes d'Hoffmann* with Opéra Louisianae and Beethoven's Symphony No. 9 with Canton Symphony. 🍷



Michael Dean has been lauded by *The New York Times* for his "strong appealing bass-baritone." Recent highlights include Brahms' *Ein Deutsches Requiem* at the Bach Festival Society of Winter Park, Handel's *Messiah* with the Rochester Philharmonic Orchestra, Mozart's Requiem with the Eugene Symphony, Haydn's *The Creation* with the Florida Orchestra and Verdi's Requiem

with Eugene Symphony. Other recent highlights include a soloist performance in Mozart's Requiem with the Baltimore Symphony Orchestra, Handel's *Messiah* with the Eugene Symphony and the Milwaukee Symphony Orchestra. He has also been a featured soloist in *Messiah* with the Richmond Symphony; in Faure's Requiem and Mozart's Requiem with the Bach Festival Society of Winter Park (the latter recorded and released); *Messiah* with the Indianapolis Chamber Orchestra and the Milwaukee Symphony; and Beethoven's Mass in C with the Naples Philharmonic.

On opera stages, Michael Dean has made frequent appearances with the legendary New York City Opera, where he performed the title role in *The Marriage of Figaro*, Leporello in *Don Giovanni*, George in *Of Mice and Men*, Papageno in *Le Nozze di Figaro*, and was seen and heard as Jason McFarlane in the "Live from Lincoln Center" broadcast of *Lizzie Borden*. Other notable operatic performances include Gregorio in *Roméo et Juliette* with Los Angeles Opera; the title role in *Don Giovanni* and Silva in *Ernani* at the Landestheater in Linz, Austria; *Le Nozze di Figaro* in Antwerp, Belgium; *Of Mice and Men* at Arizona Opera; and Colline in *La bohème* in Strasbourg and Berlin. Dean has received high critical praise for his numerous recordings of Baroque opera, including *Agrippina*, *Ottone*, *Dido* and *Aeneas*, *Radamisto*, *Giustino* and *Serse*. Michael Dean is currently the Chair of Vocal Studies and Professor of Voice at the University of California, Los Angeles. 🍷



Robert Istad, who "fashions fluent and sumptuous readings" (*Voice of OC*) with his "phenomenal" artistry (*Los Angeles Times*), was appointed Pacific Chorale's artistic director in 2017. Under his leadership, the chorus continues to expand its reputation for excellence for delivering fresh, thought-provoking interpretations of beloved masterworks, rarely

performed gems and newly commissioned pieces. His artistic impact can be heard on two recent recordings featuring Pacific Chorale: the Grammy Award-winning "Mahler's Eighth Symphony" with the Los Angeles Philharmonic Orchestra conducted by Gustavo Dudamel on Deutsche Grammophon (2021), for which he prepared the chorus, and "All Things Common: The Music of Tarik O'Regan," which he conducted, on Yarlung Records (2020). Istad has also prepared choruses for such renowned conductors as Esa-Pekka Salonen, John Williams, John Mauceri, Keith Lockhart, Nicholas McGegan, Vasily Sinaisky, Sir Andrew Davis, Bramwell Tovey, Carl St.Clair, Eugene Kohn, Giancarlo Guerrero, Marin Alsop, George Fenton and Robert Moody. He regularly conducts and collaborates with Pacific Symphony, Musica Angelica Baroque Orchestra, Sony Classical Records, Yarlung Records, Berkshire Choral International and Long Beach Symphony Orchestra. An esteemed educator, Istad is professor of music and director of Choral Studies at California State University, Fullerton (CSUF), where he was recognized as CSUF's 2016 Outstanding Professor of the Year. He conducts the University Singers and manages a large graduate conducting program, in addition to teaching courses on conducting and performance practice. Istad, who is on the executive board of directors of Chorus America and serves as dean of Chorus America's Conducting Academy, is in demand as guest conductor, lecturer and clinician. 🍷

ABOUT PACIFIC CHORALE



The Grammy Award-winning **PACIFIC CHORALE**, an Orange County “treasure” with a “fresh viewpoint” that “can sing anything you put in front of it, with polish, poise and tonal splendor” (*Orange County Register*) has “risen to national prominence” (*Los Angeles Times*) since its inception in 1968. Hailed for delivering “thrilling entertainment” (*Voice of OC*), the resident choir at Segerstrom Center for the Arts is noted for its artistic innovation and commitment to expanding the choral repertoire. It has given the world, U.S., and West Coast premieres of more than 35 works, including numerous commissions, by such lauded composers as John Adams, Jake Heggie, James Hopkins, David Lang, Morten Lauridsen, Tarik O'Regan, Karen Thomas, Frank Ticheli, András Gábor Virágh, and Eric Whitacre. Among other artistic highlights, Pacific Chorale's “The Wayfaring Project,” a stunning original concert film conceived and conducted by Istad and produced during the pandemic, was picked up by PBS SoCal and KCET and will be streamed through December 1, 2024 on pbsocal.org, kcet.org and the PBS app, reaching audiences across the Southland and around the globe. In addition to presenting its own concert series each season, Pacific Chorale enjoys a long-standing partnership with Pacific Symphony, with whom the choir

made its highly anticipated Carnegie Hall debut in 2018. The chorus also regularly appears with the Los Angeles Philharmonic, with which it won the 2022 Grammy Award for Best Choral Performance as well as a Grammy nomination for Best Engineered Album, Classical, for its contribution to the live classical recording of “Mahler: Symphony No. 8, ‘Symphony of A Thousand,’” conducted by Gustavo Dudamel, featuring Leah Crocetto, Mihoko Fujimura, Ryan McKinny, Erin Morley, Tamara Mumford, Simon O'Neill, Morris Robinson and Tamara Wilson; Los Angeles Philharmonic; Los Angeles Children's Chorus, Los Angeles Master Chorale, National Children's Chorus and Pacific Chorale. The choir has performed with such leading orchestras as the Boston Symphony, National Symphony, Los Angeles Chamber Orchestra, Philharmonia Baroque Orchestra, San Diego Symphony, and Musica Angelica, among others. Pacific Chorale has garnered international acclaim as well, having toured extensively to more than 19 countries in Europe, South America, and Asia, and through collaborations with the London Symphony, Munich Symphony, L'Orchestre Lamoureux and L'Orchestre de St-Louis-en-Île of Paris, National Orchestra of Belgium, China National Symphony, Hong Kong Sinfonietta, Estonian National Symphony, and Orquesta Sinfonica Nacional of Argentina, among others. Deeply committed to making choral music accessible to people of all ages, the organization, which has a discography of 14 self-produced recordings and an extensive collection of exceptional free digital offerings, places a significant emphasis on choral music education, providing after-school vocal programs for elementary school students, a choral summer camp for high school students, and an annual community-wide singing event at Segerstrom Center for the Arts. www.pacificchorale.org



PACIFIC CHORALE ROSTER

Robert Istad • Artistic Director and Conductor

Phillip N. and Mary A. Lyons Artistic Director Chair

Kibsaim Escarcega • Assistant Conductor

Andrew Brown • President & CEO

Sections listed alphabetically under principal

SOPRANO

Rebecca Hasquet
Section Leader
Lauren Adaska
Ammy Beltran
Alexandria Burdick
Chelsea Chaves
Karla V. Delgado
Sophia Do
Diana Farrell
Saousan Jarjour
Barbara Kingsbury
Rita Major Memorial Chair
Corinne Larsen-Linza
Kathryn Lillich
Susan M. Lindley
Jenny Mancini
Katie Martini
Anne McClintic
Lenora Meister
Maria Cristina Navarro
Kris Oca
Deborah Pasarow
Melanie Pedro
Jessica Pettygrove
Sarah Schaffner-Pepe
Linda Wells Sholik
Anne Williams

ALTO

Jane Hyun-Jung Shim
Section Leader
Emily Border
Janelle Burris
Mary Clark
Denean R. Dyson
Harriet Edwards
Jacline Evered
Sierra Farquhar-Wulff
Marilyn Forsstrom
Kathryn D. Gibson
Kathleen Thomsen
Gremillion
Sandy Grim
Anne Henley
Katherine Scholl Holisky
Eleen Hsu-Wentlandt
Bonita Jaros
Jeanette Moon
Michele M. Mulidor
Pat Newton
Tina Glander Peterson
Kathleen Preston
Laurel Sanders
Kelly Self
Sarah Shaler
Stephanie Shepson
Emily Weinberg

TENOR

Nicholas Preston
Section Leader
Roger W. Johnson Memorial Chair
Mike Andrews
Daniel Coy Babcock
Ron Gray Legacy Chair
Michael Ben-Yehuda
Chris Buttars
Craig Davis
Marius Evangelista
David Evered
Alan Garcia
Vincent Hans
Steven M. Hoffman
Brian P. Katz
Craig S. Kistler
Christopher Lindley
Zachary Lindquist
David López Alemán
Ricardo Martinez
Paul Meissbach
Jesse Newby
Daniel Ramon Burciaga
Sammy Salvador
W. Faulkner White

BASS

Ryan Thomas Antal
Section Leader
Ron Gray Legacy Chair
Robert Breton
Mac Bright
James Brown
Louis Ferland
Karl Forsstrom
Singers Memorial Chair
Sean Gabel
Larry Gates
Randall Gremillion
Tom Henley
Matthew Kellaway
Jonathan Krauss
Elliot Z. Levine
Jackson McDonald
Tom Mena
Martin Minnich
Emmanuel Miranda
Kenneth Moore
Jason Pano
Seth Peelle
George Reiss
Thomas Ringland
Eric R. Soholt