



2024-25 Hal & Jeanette Segerstrom
Family Foundation Classical Series

CURSE OF THE RING: DAS RHEINGOLD

Thursday, Apr. 10, 2025 @ 8 p.m.
Sunday, Apr. 13, 2025 @ 2 p.m.
Tuesday, Apr. 15, 2025 @ 8 p.m.

Carl St.Clair, conductor
Pacific Symphony
Gregory Boyle, stage director
Tomer Zvulun, production director

Kyle Albertson, Wotan
Nathan Berg, Alberich
Renée Tatum, Fricka
Teresa Perrotta, Freia
Dennis Petersen, Loge
Andrea Silvestrelli, Fasolt
David Cangelosi, Mime
Ronnita Miller, Erda
David Soar, Fafner
Alexandra Razskazoff, Wellgunde
Krysty Swann, Flosshilde
Hanna Brammer, Woglinde
Adam Diegel, Froh
Aleksy Bogdanov, Donner

“Nibelungen” from Southern California
Children’s Chorus – Lori Loftus, director
Katie Baker
Jennifer Baker
Emily Baker
Anju Cherian
Naomie Gutierrez
Hope Lee
Maximiliano Medina
Talia Plackal
Kate Xu
Linda Zhu



Wagner *Das Rheingold*
Four Scenes with One Intermission

Ben Rawson, lighting designer
Nick Hussong, projection designer
Jamie Godwin, projection co-designer
Mattie Ullrich, costumer designer
Misty Ayres, costume supervisor
Steven Kemp, scenic consultant
David Zimmerman, wig and make-up designer

Costumes designed by Mattie Ullrich.
Costumes for this production of *Das Rheingold*
were constructed by The Atlanta Opera
Costume Studio, Carmel Dundon, Dallas Opera
and Siam Costumes International Company.

These performances are generously supported by:
Co-Honorary Producers: Haydee and Carlos* Mollura

Additional Opera Sponsors:
The Isidore and Penny Myers Foundation
Patrick and Mary Dirk
Opera Focus

**The performance of Wotan is generously
underwritten by:** Mark Nielsen

*Deceased

This concert is being recorded for broadcast
on Jul. 27, 2025 on Classical California KUSC.



PROGRAM NOTES

Richard Wagner

Born: May 22, 1813 in Leipzig, Germany

Died: Feb. 13, 1883 in Venice, Italy

Das Rheingold

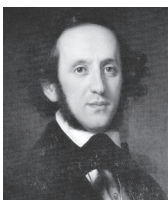
Composed: 1853–64

Premiered: Sep. 22, 1869 by the Hofoper (National Theater of Munich) in Munich, Bavaria (now Germany)

Most recent Pacific Symphony performance: this is a Pacific Symphony premiere

Instrumentation: four flutes including piccolo, four oboes including English horn, four clarinets including bass clarinet, three bassoons, eight horns including Wagner tubas, four trumpets, four trombones, one tuba, timpani, percussion, three harps, six anvils, and strings

Approximate duration: 150 minutes



The Curse of the Nibelung's Ring The Magic of Richard Wagner's Ring

Richard Wagner was a revolutionary artist. His influence was transformative in opera, in classical music generally, and throughout the arts; it is said that modern

painters might not paint as they do today had Wagner not composed as he did yesterday. Born in 1813, Wagner was 14 when Beethoven died—a time when many European critics and listeners were wondering where classical music could possibly go next. When we listen to his earlier operas such as *The Flying Dutchman* (1840), it's hard to imagine that Brahms and Wagner were considered antagonists who represented music's traditional glories on the one hand (Brahms) and its limitless future on the other (Wagner). It was not until he embarked on composing *Tristan und Isolde* and his huge operatic tetralogy, *Der Ring des Nibelungen*, that his esthetic philosophy fully took root in his music.

Sequentially, *Das Rheingold* is the first of the four operas in Wagner's epically scoped *Ring* and the first one he composed, though it was the last to be premiered. He began work on it in 1848, when political revolution was sweeping across Europe and new ideas were taking hold in every field of endeavor. What made the music and the dramas in *Tristan* and in *The Ring* different from all operas that came before them? We can understand that more easily from *Tristan*, since *The Ring* took about 26 years to complete; *Tristan*, begun after *Das Rheingold*, reached operagoers sooner, premiering in the culturally advanced city of Munich in 1865. *Das Rheingold* followed four years later.

In *Tristan*, Wagner introduced new modes of musical expression he'd been developing for decades: fluid harmonies detached from traditional rules of harmonic resolution and the use of leitmotifs to represent characters and dramatic themes. This is the sound world that surrounds us in *Das Rheingold*, with voluptuous, lingering harmonies and leitmotifs that shape our dramatic experience even when we're unaware of them. The chords

are ambiguous and layered; like thought itself, they hang in the air expressing emotion in all its complexity. His leitmotifs work in the same way, subliminally reminding us of character, contradiction, emotional conflict, and thematic context.

In its dramatic values as well, *Tristan*, with *Das Rheingold*, ushered in a new era in opera. In *Tristan*, Wagner creates a musical realm in which the internal lives of the protagonists—Tristan's and Isolde's thoughts and feelings—are more real and more consequential than the physical world outside them. Nothing like that had ever been expressed in opera. *The Ring* was even more ambitious: a fully formed creation myth introduced by *Das Rheingold*.

Contemporary accounts of these operas' impact on early listeners would be unbelievable if they weren't so consistent. According to written accounts, the first half-minute of *Tristan* made some listeners swoon in their seats and literally terrified others. This is the music that philosopher Friedrich Nietzsche called dangerously intoxicating, and that made painters—not just composers—rethink the very nature of their art. If a composer could write music like this, anything was possible. Why, for instance, should a painting be a picture of something?

In a broad sense, *The Ring* is a creation myth that encompasses the very origins of life, the rise of civilization, its corruption, destruction, and rebirth. And while *Das Rheingold* is a self-contained music drama that stands on its own, Wagner also called it a prelude to the entire cycle. The characters and the action are mythic, but you will recognize their motivations and conflicts from your own life: the power of love versus the lust for power; the temptation to profit from a promise that probably can't be kept; the stifling burdens of domestic responsibility versus the lure of adventure and romance outside the home.

Wagner's ambitions in *The Ring* resonate through history. The first sounds we hear—a famous, rumbling E-flat that takes rise from the lowest reaches of the orchestra—evoke the emergence and ascent of life from the void. If Haydn got there sooner in his oratorio *The Creation*, what about the monolith scene from *2001: A Space Odyssey*? Perhaps director Stanley Kubrick heard Richard Wagner whispering in his ear across the centuries. The 20th-Century fantasists Mervyn Peake, J.R.R. Tolkien, and J.K. Rowling certainly did; in fact, Tolkien tipped his hat to Wagner by calling his saga *The Lord of the Rings*. Frodo Baggins and Harry Potter might never have had fully imagined worlds for their allegorical adventures if Wagner hadn't paved the way in *The Ring*. Even Eugene O'Neill's innovative drama *Strange Interlude*—in which we hear the characters' inner thoughts spoken aloud, often belying their actual speech—has roots in Wagner's *Tristan*.

For many Americans, including your intrepid annotator, appreciating Wagner's greatness didn't come easily. Not only was Wagner the composer most favored by the Third Reich, but he outspokenly denigrated ethnicities and artistic expression he did not deem sufficiently German. Wagner's openly expressed hatreds found their way into his librettos'

hierarchical representations of character, with enlightened nobles, benighted peasants and recognizable stereotypes based on his personal animosities. Overtly anti-Semitic, he reviled Jewish composers including Mendelssohn, Offenbach, and Meyerbeer, who had supported his career. These realities added to the difficulties of programming Wagner's works in the decades following World War II. In a 2012 article for *The New Yorker*, critic Alex Ross described him as "the most volcanically controversial figure in the history of music." Today, most audiences choose to separate the greatness of his art from the hatefulness of his personal philosophy, and his music has even been performed in public concerts in Israel. But the debate continues.

Michael Clive is a cultural reporter living in the Litchfield Hills of Connecticut. He is program annotator for Pacific Symphony and has written numerous articles for magazines and newspapers in the U.S. and U.K. and hundreds of program notes for orchestras and opera companies. Operahound.com

SYNOPSIS

The Rhinemaidens—who are under their father's order to guard the Rhinegold—are surprised when Alberich, a Nibelung dwarf, appears. They reject his flirting and Alberich notices the Rhinegold. They explain that a ring made from it could give its possessor the power to rule the world if they renounce love. Alberich steals the gold.

Meanwhile, Wotan, ruler of the gods, is awaked by his wife Fricka, who reminds him that he promised her sister Freia in marriage to the giants Fasolt and Fafner, who built their castle. Freia begs Wotan not to use her as payment, so Wotan conspires with the cunning Loge to find a way out of his contract. Loge informs Wotan that Alberich has stolen the Rhinegold and made an all-powerful ring. Wotan is intrigued by the ultimate power such a ring offers, and agrees with Loge that stealing it is the only way to obtain it. The giants offer to accept the ring in lieu of Freia, Wotan and Loge descend to Nibelheim, Alberich's lair.

Intermission

Loge and Wotan find Alberich's brother, Mime, who tells them of Alberich's tyrannical rule. Alberich returns, boasting of this plans to rule all with the magic helmet Mime created, called Tarnhelm. Loge tricks Alberich by goading him into demonstrating the helmet's powers by transforming himself into a toad—which Wotan and Loge seize and take back to their mountaintop against his will.

Wotan and Loge pressure Alberich to barter his own of treasure for his freedom. Alberich hopes to regain Tarnhelm and the magic ring, but when Wotan refuses, Alberich curses the ring so that it will bring only misfortune and death to its owner. When the giants return with Freia, Fasolt refuses to release her. Wotan demands to keep the ring

while Erda, the earth goddess, arrives and warns him that the ring is cursed. He reconsiders, but Fafner kills Fasolt and takes the ring—realizing the curse. As the opera ends, the gods cross a rainbow in a triumphant procession to their new castle, which Wotan has named Valhalla. Voices of the Rhinemaidens are heard, lamenting the loss of their gold.

DIRECTOR'S NOTE

In English there is only one word for "love." Ancient Greeks however had eight different words to express the different facets of love. The Greek words were nuanced to love based on attraction, for family, friendship, gods, self, etc.

Stories about the human condition stir deep emotion in us because we are all familiar, as human beings, with these different forms of love. From the moment we are embraced by our mothers for the first time, as we discover erotic love, love for our children or our friends, we are never alone. We walk through the world surrounded and defined by our relationship with others.

Richard Wagner, who was a great student of the Greeks, truly understood this concept and his operas are infused by his obsession with different kinds of love.

The Greeks listed the different types of loves as: *Eros*, *Ludos*, *Mania*, *Storge*, *Pragma*, *Philia*, *Agape*, and *Philautia*. I like to group them into five, with a couple of subsets:

1. *Eros*: Love driven by desire and sex. Subsets of *Eros* are *Ludus* (Flirtatious love) and *Mania* (obsessive love).
2. *Storge*: love between family members. Based on belonging. A subset of *Storge* is *Pragma* (long lasting love, often based on convenience or partnership).
3. *Philia*: love between friends.
4. *Agape*: love of god, of nature, of humanity.
5. *Philautia*: love of self.

J.R.R. Tolkien, who wrote *The Lord of The Rings*, is often mentioned in the same breath with Wagner as they were both such masters in creating a new world full of fantasy and mythological heroes. One of Tolkien's best friends, another creator of magical worlds, was C.S. Lewis, who is responsible for the classic *Narnia* series. Lewis and Tolkien were very close and actually had a literary club called the Inklings.

Where I see a powerful connection between C. S. Lewis and Richard Wagner is not in their creation of incredible fantasies, but in their approach to LOVE. Lewis, interestingly wrote a lesser-known book called *The Four Loves*, in which he brilliantly analyzed four different facets of love (similar to the ones listed above with the exception of the fifth one, *Philautia*).

Wagner's four-opera cycle known as *The Ring* is such a rich masterwork because it is so complex and ever relevant. On the surface it's packed with fantasy: dragons, giants, dwarves, treasures, caves, and one ring to rule them all.

It is the first multiverse of heroes and superheroes. The first binge-worthy cinematic series was created 150 years before Netflix and HBO.

But on a deeper level *The Ring* is about identity and belonging. About families: husbands and wives, fathers and daughters, brothers and sisters.

Let me share a few examples from the first of *The Ring* operas, *Das Rheingold*. When the curtain rises on this epic story, we are introduced to the most shallow of loves: Ludos: the flirtatious Rheinmaidens banter with Alberich. As the show progresses, we learn of the convenience Pragma that frames Wotan and Fricka's love, the distorted Philia between Wotan and Loge. In later operas of the *Ring* we encounter the familial Storge that defines Wotan's relationship with his children, Brünnhilde and Siegmund, and the Erotic love between Sieglinde and Siegmund.

The Ring continues to be full of these relationships as the plot thickens but the most pivotal and destructive type of love we see in *The Ring* is introduced at the very exposition of the saga: the love for self. In order to possess the ultimate power commanded by the ring itself, Alberich and his arch nemesis Wotan (Light Alberich) must renounce love. All types of love. Love to children, brothers, spouses, parents. It's the most tragic of all curses: having the ultimate power but betraying everyone else. This Philautia, love for self above all, is a danger to nature, to humankind, to the integrity of a family. It can only be conquered through the most sublime form of love: Agape. Love of nature, of humanity, of the world. Only when the obsession with power and self is disposed of, can the world be redeemed. That is the message of *The Ring*.

In *The Ring* (and hopefully in our contemporary world) the battle between darkness and light, between selfish love and altruistic love, there is a clear winner: Nature. It is Agape that perseveres. The ring is thrown back into the Rhine River and the world order is restored. But of course, the story doesn't end there. The struggle between Agape and Philautia is pervasive everywhere: from politics to show business. From the corporate world to the clergy world. How will our current story end? We don't know. ... and that is why I love *The Ring*.

—Tomer Zvulun, production director

ABOUT THE ARTISTS

Gregory Luis H. Boyle, stage director



Gregory Luis H. Boyle, born in Santiago, Chile, and adopted at birth, has traveled extensively across the United States to pursue his passion for opera. He currently calls Philadelphia home.

Boyle will direct Tomer Zvulun's *Macbeth* at the Atlanta Opera, where he previously directed *La Bohème* and served as associate director for *Rigoletto*. He made his Atlanta Opera debut assisting on *Das Rheingold*, which he helped originate at the Dallas Opera, and continued with *Die Walküre* in 2024. He looks forward to *Siegfried* in 2025.

Recently, Boyle directed *Don Pasquale* for Inland Northwest Opera and has worked with Lyric Opera of Kansas City, Austin Opera, Opera Philadelphia, and the Academy of Vocal Arts. He has also directed young artist programs at Central City Opera, Santa Fe Opera, and Virginia Opera.

Previously, Boyle held associate and assistant director roles at Opera Philadelphia, the Santa Fe Opera, Cincinnati Opera, the Dallas Opera, Central City Opera, and Virginia Opera.



Tomer Zvulun, production director



Tomer Zvulun has been the general and artistic director of the Atlanta Opera since 2013, earning acclaim for his cinematic and innovative productions. His work has been staged at major opera houses worldwide, including the Metropolitan Opera, Los Angeles Opera, Washington National Opera, and opera companies in Israel, Buenos Aires, Montreal, Wexford, Glimmerglass, and beyond. He has also collaborated with institutions such as the Juilliard School and Indiana University.

Under his leadership, the Atlanta Opera has expanded from three to six productions per season, secured its place among the top ten U.S. opera companies, and launched initiatives such as the Discoveries series, the company's first young artist program, and the Atlanta Opera Film Studio. His innovative approach included staging performances in a circus tent during the pandemic.

Zvulun's work has received international recognition, with the Atlanta Opera earning a nomination for the International Opera Awards and his *Silent Night* named Production of the Year by both *The Irish Times* and *The Atlanta Journal-Constitution*. His focus on innovation led to a TED Talk and a Harvard Business School case study. His productions continue to travel globally, with upcoming stagings of *Rigoletto* at Los Angeles Opera, *La Bohème* at the Dallas Opera, and *The (R)evolution of Steve Jobs* at Washington National Opera.



Kyle Albertson, Wotan



Bass-baritone Kyle Albertson is renowned for his commanding voice, versatility, and dramatic presence.

This season, he returns to Pittsburgh Opera as Scarpia in *Tosca*, debuts as Jochanaan in *Salome* with San Diego Opera, and performs Wotan in *Das*

Rheingold with Pacific Symphony. He also joins Austin Opera in *The Manchurian Candidate* and The Cleveland Orchestra in *Jenůfa*.

Albertson has performed leading roles at major companies, including the Dallas Opera, Lyric Opera of Kansas City, Santa Fe Opera, and Virginia Opera. He made his European debut at Opera Köln as Frank Murrant in *Street Scene*, later performing the title role in *Der fliegende Holländer* at Oper Graz. His Metropolitan Opera debut was as Angelotti in *Tosca*, after previously covering roles in *Don Giovanni*, *Die Zauberflöte*, and *Dialogues des Carmélites*.

His Wagnerian repertoire includes Wotan in *Das Rheingold* and *Die Walküre*, Donner in *Das Rheingold*, and the Wanderer in *Siegfried*. *The Dallas Morning News* hailed his Wotan as “gripping,” calling his performance “a legend in Dallas musical history.”

A sought-after concert artist, Albertson has performed Verdi’s *Requiem*, Bruckner’s *Te Deum*, and Handel’s *Messiah* with major symphonies, including a Carnegie Hall debut in *Mass of the Children*.

A graduate of DePaul University and the University of Northern Iowa, he trained at Santa Fe Opera, Glimmerglass Festival, and Lyric Opera of Chicago.



Nathan Berg, Alberich



Canadian bass-baritone Nathan Berg has earned acclaim for his “majestic” voice and commanding stage presence. In the 2024–25 season, he returns to Theater Basel in *Siegfried* and later for full *Ring* cycles. He also sings Claudius in *Hamlet* with Opéra de Montréal, Filippo in *Don Carlo* with

the Boston Youth Symphony Orchestra, and joins the Atlanta Symphony for Walton’s *Belshazzar’s Feast*.

In 2023–24, Berg debuted as Wotan in *Das Rheingold* and *Die Walküre* at Theater Basel and performed Count Capulet in *Roméo et Juliette* at the Metropolitan Opera under Yannick Nézet-Séguin. He also sang Bluebeard with the Boston Symphony, Mahler’s Symphony No. 8 at the Elbphilharmonie in Hamburg, and *Messiah* with the Colorado Symphony.

Berg has appeared at major opera houses worldwide, including the Metropolitan Opera, Theater Basel, and Opéra de Montréal, in roles such as King Philippe in *Don Carlos*, Jochanaan in *Salome*, and Kurwenal in *Tristan und Isolde*. A GRAMMY®, Juno, and Echo Award-winning recording artist, he has performed with renowned orchestras, including the LA Phil, Orchestre Métropolitain, and San Francisco Symphony.

A Guildhall School Gold Medalist, Berg has built a reputation as a distinguished interpreter of



Baroque to contemporary repertoire. His extensive discography includes *Wozzeck*, *Dvořák’s Requiem*, and *Beethoven’s Symphony No. 9* with the San Francisco Symphony. Born in Saskatchewan, he studied in Canada, the U.S., and Paris.

Renée Tatum, Fricka



Noted for her “commanding and dramatic presence” (*Opera News*), mezzo-soprano Renée Tatum is acclaimed for her performances in demanding operatic repertoire. This season, she returns to the Dallas Symphony for *Die Walküre*

and *Das Rheingold*, joins the Akron Symphony for Verdi’s *Requiem*, the Nashville Symphony for Mahler’s Symphony No. 8, and Knoxville Opera in concert. Last season, she performed with Knoxville Opera, the Cincinnati Symphony, the Harvard-Radcliffe Orchestra, and the Boston Symphony at Tanglewood.

Tatum has appeared in nearly one hundred performances at the Metropolitan Opera, including *Rigoletto*, *Nabucco*, *Die Zauberflöte*, *Otello*, *Il trovatore*, and Robert Lepage’s *Der Ring des Nibelungen*. She recently made her Palm Beach Opera debut as Suzuki in *Madama Butterfly* and performed Verdi’s *Requiem* and Mozart’s *Mass in C*. Future engagements include *Rigoletto* at the Met, *Die Walküre* with the LA Phil, and *Der Ring des Nibelungen* with the Dallas Symphony.

On the concert stage, Tatum has performed with the Boston Symphony, Los Angeles Philharmonic, New York Philharmonic, and Indianapolis Symphony, among others, in works such as *Wozzeck*, *Das Rheingold*, and *Beethoven’s Symphony No. 9*. She holds degrees from The Juilliard School, Manhattan School of Music, and California State University, Fullerton, and was an Adler Fellow with San Francisco Opera and an alumna of the Metropolitan Opera’s Lindemann Young Artist Development Program.



Teresa Perrotta, Freia



Soprano Teresa Perrotta, a 2023 Grand Finals Winner of the Metropolitan Opera Eric and Dominique Laffont Competition and a Sullivan Foundation Award Winner, makes her 2024–25 season debuts at the Metropolitan Opera in *The Magic Flute* (First Lady), Opera Omaha

in *Don Giovanni* (Donna Anna), and Opera Theatre of Saint Louis in *A Midsummer Night’s Dream* (Helena). She also returns to Washington National Opera as a guest soloist in *Gods and Mortals: A Celebration of Wagner*.

Last season, Perrotta completed her tenure as a Cafritz Young Artist at Washington National Opera, appearing in the world premiere of Jeanine Tesori’s *Grounded* (Also Jess) and *Songbird* (Guadalena). She made concert debuts with the Erie Philharmonic in *Carmina Burana*, the Santa Fe Symphony in *Beethoven’s Symphony No. 9*, and Pacific Symphony in staged performances of *La Bohème* (Mimi). In 2022–23, she debuted at the Kennedy Center in *Elektra* (Fünfte Magd) and performed *La Bohème* (Musetta), *Falstaff* (Alice



Ford) with Maryland Lyric Opera, and *Nabucco* (Anna) with Washington Concert Opera.

Internationally, Perrotta starred as Marie Antoinette in *The Ghosts of Versailles* at L'Opéra Royal de Versailles and is an advocate for contemporary opera, workshopping *The Righteous*, *The Hours*, and *Awakenings*. She holds degrees from the Eastman School of Music and the University of Cincinnati College-Conservatory of Music.

Dennis Petersen, Loge



Hailed by the *Chicago Tribune* as a “wonderfully natural singing actor,” tenor Dennis Petersen is known for his command of languages, style, and dramatic ability. Recently, he has gained recognition for dramatic tenor roles such as Tristan in *Tristan und Isolde*,

Florestan in *Fidelio*, the Captain in *Wozzeck*, Aegisth in *Elektra*, Canio in *Pagliacci*, and the title role in *Peter Grimes*.

His Seattle Opera debut as Mime in *Das Rheingold* and *Siegfried* earned high praise. This season, Petersen performs Beadle in *Sweeney Todd* with Mill City Summer Opera, Mime in *Das Rheingold* with Minnesota Opera, and roles in *The Grapes of Wrath* with Opera Theatre of Saint Louis. He will also appear in *Die Zauberflöte* at Lyric Opera of Chicago.

Since making his Metropolitan Opera début in *Lady Macbeth of the Mtsensk District*, Petersen has performed Bob Boles in *Peter Grimes*, the Detective in *Two Boys*, and Mime in *Das Rheingold* and *Siegfried*. His Met repertoire includes *Les contes d'Hoffmann*, *Il barbiere di Siviglia*, *The Merry Widow*, *Boris Godunov*, *Andrea Chénier*, *Tosca*, and *Mazeppa*.

Other notable credits include *Salome* with Boston Lyric Opera, *Dead Man Walking* at New York City Opera, and *Der Ring des Nibelungen* with Washington National Opera. A frequent performer with San Francisco Opera and Lyric Opera of Chicago, Petersen has also appeared with Spoleto Festival USA and New York City Opera.



Andrea Silvestrelli, Fasolt



Andrea Silvestrelli is one of the most sought-after bassi profondi on the international opera scene. His debut at Lyric Opera of Chicago in *Rigoletto* earned critical acclaim, with the *Chicago Sun-Times* praising his “terrifying, sepulchral tone” as

Sparafucile, and the *Chicago Tribune* calling his performance “big, black, menacing.”

Last season, Silvestrelli returned to Houston Grand Opera as Klingsor in *Parsifal* and joined Opera Australia as Fafner, Hunding, and Hagen in *Der Ring des Nibelungen* in Brisbane. This season, he sings the title role in *Bluebeard's Castle* and Osmin in *Die Entführung aus dem Serail* at Teatro Verdi Trieste, L'Orco in Mascagni's *Il piccolo Marat* with Angers Nantes Opéra, and Fasolt in *Das Rheingold* with Pacific Symphony.

Recent highlights include Attila and Thomas Becket in *Assassinio nella cattedrale* with Opera Festival of Chicago, Hagen in *Götterdämmerung* and Fafner in *Siegfried* at National Taichung



Theater, and Sparafucile in *Rigoletto* with Boston Lyric Opera.

Silvestrelli has longstanding relationships with San Francisco Opera, Lyric Opera of Chicago, Houston Grand Opera, Dallas Opera, and the Metropolitan Opera. His international credits span Teatro alla Scala, Covent Garden, Bavarian State Opera, Maggio Musicale Fiorentino, and the Concertgebouw. A renowned concert soloist, he has performed Verdi's *Requiem*, Mahler's Symphony No. 8, and Beethoven's Symphony No. 9 with major orchestras worldwide.

David Cangelosi, Mime



David Cangelosi made his Metropolitan Opera debut in 2004 as Mime in *Das Rheingold* under James Levine and has since returned in multiple roles and *Ring*-related assignments. He has performed his signature role with Lyric Opera of Chicago, San Francisco

Opera, Washington National Opera, Opéra de Montréal, and the Boston Symphony Orchestra. He also recorded *Das Rheingold* and *Siegfried* with the Hong Kong Philharmonic on Naxos, conducted by Jaap van Zweden, and the “Forging Scene” from *Siegfried* with Plácido Domingo for EMI Classics.

Recent and upcoming engagements include *The Nose* (Chicago Opera Theater), role debuts as Eisenstein in *Die Fledermaus* (Western Plains Opera) and Edrisi in *King Roger* (Chicago Opera Theater), and a return to the Met in 2023. He recently performed *The Magic Flute* at the Met, Mosquito/Schoolmaster in *The Cunning Little Vixen* with the Cleveland Orchestra (touring Vienna and Luxembourg), and made his Detroit Opera debut in 2024. Other highlights include debuts with Houston Grand Opera (*Tosca*, *Eugene Onegin*), Bard SummerScape (*Das Wunder der Heliane*, *Juliette*), and the Dallas Opera (*Boris Godunov*).

Cangelosi has performed with the Paris Opera, Canadian Opera Company, and Lyric Opera of Chicago (30 principal roles). He made his cinematic debut at the Venice Film Festival in *Tosca* and his Hollywood Bowl debut in *The Magic Flute* with the LA Phil. A pandemic-shortened 2020–21 season would have marked his role debut as Loge in *Das Rheingold* at Teatro Colón, Buenos Aires.



Ronnita Miller, Erda



GRAMMY®-nominated mezzo-soprano Ronnita Miller enjoys a dynamic 2024–25 season. She returns to the Metropolitan Opera, singing the Voice from Above in *Die Frau ohne Schatten* and covering Antonia's Mother in *Les contes d'Hoffmann*. She appears with the

Columbus Symphony for Mahler's Symphony No. 2 and debuts with Kentucky Opera in *This Little Light of Mine* as civil rights activist Fannie Lou Hamer.

During 2023–24, Miller returned to Lyric Opera of Chicago as the Marquise de Birkenfeld in *La fille du régiment*, later reprising Ella in *X: The Life and Times of Malcolm X* with Seattle Opera. Concert engagements included *Die Walküre* on tour with the Rotterdam Philharmonic under Yannick Nézet-Séguin, Beethoven's Symphony No. 9 with New World



and Chautauqua Symphony Orchestras, and Verdi's *Requiem* with the Tucson Symphony. Miller collaborates frequently with renowned conductors and orchestras. She made her Het Concertgebouw Amsterdam debut as Fricka in *Die Walküre* under Jaap van Zweden, performed *Cavalleria rusticana* with the Chicago Symphony Orchestra under Riccardo Muti, and sang *Le Grand Macabre* under Sir Simon Rattle with the London Symphony Orchestra and Berlin Philharmonic.

On stage, she has performed Erda in *Der Ring des Nibelungen* at San Francisco Opera, Teatro Real Madrid, and Semperoper Dresden under Christian Thielemann, as well as Mistress Quickly in *Falstaff* at Los Angeles Opera. She spent seven seasons with Deutsche Oper Berlin, performing leading roles. In addition to performing, she conducts masterclasses, teaches private lessons, and writes for online publications.

David Soar, Fafner



Bass David Soar, born in Nottinghamshire, England, studied at the Royal Academy of Music and the National Opera Studio. In the 2024–25 season, he debuts at Utah Opera as Judge Turpin in *Sweeney Todd*, San Francisco Opera as Zuniga in *Carmen*,

and Lyric Opera of Kansas City as Timur in *Turandot*. He also performs Wagner's *Das Rheingold* as Fasolt with Opéra de Monte-Carlo and Fafner with Pacific Symphony. Concert engagements include Beethoven's Symphony No. 9 with the Hawai'i Symphony Orchestra, Handel's *Messiah* at Saint Thomas Church in New York, and Mozartwoche in Salzburg, featuring *Alexander's Feast* and an organ recital.

In the 2023–24 season, Soar sang Fasolt in *Das Rheingold* and Judge Turpin in *Sweeney Todd* for Opernhaus Zürich, Hobson in *Peter Grimes* for English National Opera, and Osmin in *Die Entführung aus dem Serail* with Festival Napa Valley. He made his San Francisco Symphony debut under Esa-Pekka Salonen in Stravinsky's *Les Noces*, with additional performances at the Philharmonie de Paris.

Career highlights include performances at the Royal Opera House (*La Bohème*, *Otello*, *Billy Budd*), Metropolitan Opera (*Don Giovanni*, *La Bohème*), Teatro Real (*Gloriana*, *Billy Budd*), and Glyndebourne Festival Opera (*Carmen*, *Billy Budd*). A sought-after concert artist, he has appeared with the London Symphony Orchestra, Berlin Philharmonic, BBC Symphony Orchestra, and Royal Flemish Philharmonic. His recordings include *The Dream of Gerontius*, *Roméo et Juliette*, *Threni*, and *Adriana Lecouvreur*.



Alexandra Razskazoff, Wellgunde



Soprano Alexandra Razskazoff was named a Grand Finals Winner in the 2022 Metropolitan Opera Laffont Competition. She is acclaimed by *The New York Times* as a "richly faceted, slinky soprano," and praised by *Opera News*

for her "rich, distinctive timbre" and "lovely bloom on top."



In 2024, Razskazoff returns to The Atlanta Opera as Ortlinde in *Die Walküre* and Second Lady in *Die Zauberflöte*. She reprises Donna Elvira in *Don Giovanni* with Washington Opera Society and debuts as Nedda in *Pagliacci* with Vero Beach Opera. In 2023, she returned to Teatro Municipal de Santiago, Chile, as Micaëla in *Carmen*.

Concert highlights include appearances with Dallas Symphony Orchestra, Maryland Opera, Washington Opera Society, Vero Beach Opera, and Panama City Symphony. She reengaged with Palm Beach Opera in 2023 to cover Fiordiligi in *Così fan tutte*, and Alice Ford in *Falstaff*. In 2022, she debuted Mimi in *La Bohème* at Teatro Municipal de Santiago and performed Beethoven's Symphony No. 9 with Bozeman Symphony.

A decorated competitor, Razskazoff won First Prize in Vero Beach Opera's Rising Stars Competition (2024), James Toland Vocal Arts Competition (2021), and Giovanni Consiglio International Competition. She was a semifinalist in Operalia (2021) and has placed in multiple national and international competitions.

She trained as a Resident Artist with the Academy of Vocal Arts and Minnesota Opera, a Young Artist with San Francisco Opera's Merola Program, and an Apprentice Artist at Santa Fe Opera. Razskazoff holds a Master's degree from The Juilliard School and a Bachelor's degree from Peabody Conservatory.

Krysty Swann, Flosshilde



Acclaimed mezzo-soprano Krysty Swann has been praised for her rich, powerful voice and captivating stage presence. *The Washington Post* declared, "Krysty Swann has a voice, and she knows how to use it . . . [She] displayed an instrument of immense power, natural beauty of tone, and luscious legato line." She was also featured on the cover of *Opera News* alongside Dolora Zajick.

In 2023–24, Swann appeared as Jade Boucher in *Dead Man Walking* at the Metropolitan Opera, the Mother in *Blue* at New Orleans Opera, and Cousin Blanche in *Champion* at Lyric Opera of Chicago. She also performed Schoenberg's *Gurre-Lieder* at Carnegie Hall and *Sanctuary Road* with Princeton Pro Musica. Additional engagements included Verdi's *Requiem* with the Bach Festival Society, *Elijah* with Hilton Head Symphony Orchestra, and *Messiah* with Pacific Symphony.

Recent highlights include her Met debut as the Third Maid in *Elektra*, Mayme in *Intimate Apparel* at Lincoln Center Theater, and Erda in *Der Ring des Nibelungen* at Dallas Symphony under Jaap van Zweden. She has also performed Suzuki in *Madama Butterfly*, Maddalena in *Rigoletto*, and Amneris in *Aida*.

A winner of the Marcello Giordani International Vocal Competition (2013) and Richard F. Gold Career Grant, Swann has earned awards from the Opera Index Competition, Licia Albanese-Puccini Foundation, and Metropolitan Opera National Council Auditions.



Hanna Brammer, Woglinda



Praised by *Opera News* as “magnificent,” rising soprano Hanna Brammer is making a splash on the operatic scene. Brammer has performed many of opera’s most beloved soprano roles, including Nedda in *I Pagliacci*, Violetta

in *La Traviata*, Musetta in *La Bohème*, Gilda in *Rigoletto*, Juliette in *Roméo et Juliette*, Michaëla in *Carmen*, Pamina in *Die Zauberflöte*, Valencienne in *The Merry Widow*, Lauretta in *Gianni Schicchi*, and Mabel in *The Pirates of Penzance*.

She has also appeared in lesser-known works, performing Vespina in *L’infedeltà delusa*, Leïla in *The Pearl Fishers*, Nuri in *Tiefland*, Sofia in *Il signor Bruschino*, Carolina in *Il matrimonio segreto*, and Giulia in *La scala di seta*.

Brammer won First Prize in Opera Tampa’s 2019 D’Angelo Young Artist Vocal Competition and was a semifinalist in the Premiere Vocal 2021 Competition, Mildred Miller 2019 Vocal Competition, and 2015 Hans Gabor Belvedere Competition in Amsterdam. She has received scholarships from the Sarasota Opera Guild, Manhattan School of Music, and Indiana University’s Jacobs School of Music, where she was featured in a national commercial.

She made her professional debut as Rose Murrant in Opera North’s 2014 production of *Street Scene* and has since performed with Opera Columbus, St. Petersburg Opera, Sarasota Opera, Nashville Opera, Opera Tampa, Mississippi Opera, and Opera Memphis.

Brammer holds a bachelor’s degree from Manhattan School of Music and a master’s degree from Indiana University.



Adam Diegel, Froh



Korean American tenor Adam Diegel regularly earns international acclaim for his impassioned dramatic sensibilities, powerful voice, and classic leading man looks. *Opera News* praised his Cavaradossi in *Tosca* at Glimmerglass Opera, describing

his “spacious, Italianate tenor” and masterful delivery of “E lucevan le stelle.”

Diegel made his Metropolitan Opera debut as Froh in *Das Rheingold*, conducted by James Levine, later reprising the role under Fabio Luisi. Further Met appearances include Pinkerton in *Madama Butterfly* under Plácido Domingo and Ismaele in *Nabucco* under Paolo Carignani.

Notable U.S. engagements include *Madama Butterfly* at Atlanta Opera, Fort Worth Opera, and Arizona Opera; *Tosca* at Vancouver Opera, Palm Beach Opera, and Seattle Opera; *Carmen* at San Francisco Opera and Opera Theatre of Saint Louis; and *La Bohème* at Minnesota Opera and Opera Omaha. He has also performed Froh in *Das Rheingold* and Narraboth in *Salome* with Atlanta Opera.

Internationally, he has sung *Carmen* at English National Opera and Opera Australia, *Madama Butterfly* in Hong Kong and Savonlinna, *Adriana Lecouvreur* in Budapest, and *Luisa Miller* for Opéra National de Lyon.



Aleksey Bogdanov, Donner



Ukrainian-born American baritone Aleksey Bogdanov continues to establish himself as one of the most compelling performers of his generation. His 2024–25 season includes engagements at the Metropolitan Opera for *Die Frau ohne Schatten* (Der Einäugige) and *The Queen*

of *Spades* (Tomskey cover), San Francisco Opera for *Un ballo in maschera* (Renato cover) and *Tristan und Isolde* (Kurwenal cover), the Glimmerglass Festival for *The Rake’s Progress* (Nick Shadow), Palm Beach Opera for *Roméo et Juliette* (Capulet), and Cathedral Choral Society for Smyth’s *Mass in D*. He débuts as Donner in *Das Rheingold* with Pacific Symphony.

In 2023–24, Bogdanov performed Scarpia in *Tosca* with Palm Beach Opera, Kaohsiung Symphony Orchestra, and Kalamazoo Symphony Orchestra. He returned to San Francisco Opera for *Lohengrin* (Telramund cover) and Chicago Opera Theater for *The Nose* (Kovalyov). Previous seasons included performances with Maryland Lyric Opera, Arizona Opera, Odyssey Opera, and San Diego Symphony. His Metropolitan Opera début came in 2021–22 as Shchelkalov in *Boris Godunov*.

Bogdanov has performed at Washington National Opera, San Francisco Symphony, Arizona Opera, and Gran Teatre del Liceu, among others. A Carnegie Hall soloist, he has also sung with the National Symphony Orchestra and Baltimore Symphony Orchestra. Born in Odessa, Ukraine, he immigrated to San Francisco in 1992.



Lori Loftus, chorus director



Lori Loftus is the founding director of the Southern California Children’s Chorus (SCCC), leading a faculty that serves young singers ages 5 to 18 in six choral levels. Under her leadership, SCCC has been recognized with three Emmy Awards for its distinguished choral music

education and performances on prestigious stages, including Carnegie Hall and the Sydney Opera House.

A frequent guest keyboardist with Pacific Symphony since 1976, Loftus performs regularly on the organ at Segerstrom Concert Hall and harpsichord for annual performances of *Messiah* with the Pacific Chorale and Pacific Symphony.

In 2007, she received the Outstanding Alumni Award for Excellence in Choral Music from California State University, Fullerton, and in 2022, the Titan of Music Award from CSUF’s School of Music. Beyond music, Loftus enjoys tournament golf, raising monarch butterflies, and traveling.

She and her husband, John, have six grandchildren and two Siamese cats who bring her great joy.

