

THE UNIVERSITY OF THE PACIFIC CONSERVATORY OF MUSIC

PACIFIC OPERA THEATRE

PRESENTS

DIDO AND AENEAS

WITH INTERMEZZI FROM

THE FAIRY QUEEN AND KING ARTHUR

MUSIC BY HENRY PURCELL

TEXTS BY NAHUM TATE AND JOHN DRYDEN

IN COLLABORATION WITH

UNIVERSITY SYMPHONY ORCHESTRA

NICOLAS WALDVOGEL, CONDUCTOR

&

UNIVERSITY CHOIR

YEJEE CHOI, DIRECTOR

STAGE DIRECTOR

James Haffner

MUSICAL COACH

Burr Cochran Phillips

REHEARSAL ACCOMPANIST

Margaret Perry

STAGE MANAGER

Noelle Tutunjian

COSTUME DESIGN

Lalena Vigil Hutton

LIGHTING DESIGN

Don Myers

SCENIC DESIGN

Brian Johnson

MAKE-UP & HAIR DESIGN

Jennifer Barker Gatzke

TECHNICAL DIRECTOR

Craig Vincent

SCENIC ARTIST

Val Cichocki

PRODUCTION MANAGER

James Gonzales

THE COMPANY

(in order of appearance)

Dido and Aeneas

Belinda.....Tanya Harris
Dido.....Eva Tamsky
Sorceress.....Katherine Steffanic
Second Woman.....Paulina Ramirez
Aeneas.....Edward Tavalin
Witch I.....Nathaniel Pergamit
Witch II.....Ethan Albala
Spirit.....Savannah Bailey
Sailor.....Jorge A. Torrez
Ensemble.....Ethan Albala, Savannah Bailey, Taylor Carnes,
Katharine Elson, Raymond Gallo III, Josephine Kraemer,
Hannah Lampkin, Emily Osborne, Nathaniel Pergamit,
Paulina Ramirez, Janell Reyner, Jorge A. Torrez & Erica Wan

The Fairy Queen – Intermezzo (Act IV)

Phoebus.....Jorge A. Torrez
Spring.....Taylor Carnes
Summer.....Katharine Elson
Autumn.....Nathaniel Pergamit
Winter.....Raymond Gallo III

King Arthur – Intermezzo (Act III)

Cupid.....Taylor Carnes
Cold Genius.....Martin Lehman

UNIVERSITY SYMPHONY ORCHESTRA

Nicolas Waldvogel, Conductor

Violin I

Micah Vogel
Sarah Almetus
Emily Criss
Daniel Reilly

Viola

Ryan Villahermosa
Krista Swenson

Oboe

Tiffany Fajardo
Bennett Lopez

Cello

Marisa Farooq
Jonathon Ivy

Bassoon

Jenna Benson

Violin II

Sabrina Boggs
Joanne Wu
Silva Kachadorian

Bass

Nicholas Vegas

Timpani

Andrew Cardwell

Burr Cochran Phillips, Harpsichord
Kevin Iwai & Theodore Stone, Onstage Trumpets

UNIVERSITY CHOIR

Yejee Choi, Director

Sopranos	Altos	Tenors	Bass
Michaela Aimone	Bhakti Chan	Salvador Garcia	Scott Nelson
Evie Welsch	Shelby Evans	Vincent Lei	Shane Ryan
Lee Kaj	Shannon Hall	Andrew Lu	Ben Siu
Amy Tran	Anne Horschman	Steven McBride	Amiel Wanta
Jessica Nguyen	Malvika Sriram	Kevin Swenson	Jelani Brown
Samantha Fong		Chip McClure	Jesus Garcia
		Trevor Trinity-Rees	Zac Grenig
		Terrence Jackson	Thomas Hubel
		Kadri Nizam	Jordan Telgenhoff
			Eric Xiong

ARTISTIC & PRODUCTION STAFF

Conductor, University Symphony Orchestra.....	Nicolas Waldvogel
Director, University Choir.....	Yejee Choi
Musical Coach.....	Burr Cochran Phillips
Producing Stage Director.....	James Haffner
Scenic Designer.....	Brian Johnson
Lighting Designer.....	Don Myers
Costume Designer.....	Lalena Vigil Hutton
Make-up/Hair Designer.....	Jennifer Barker Gatz
Production Manager.....	James Gonzales
Rehearsal Accompanist.....	Margaret Perry
Technical Director.....	Craig Vincent
Scenic Artist.....	Val Cichocki
Stage Manager.....	Noelle Tutunjian
Stitcher.....	Bessie Vigil
Properties.....	George Spelvin

DIDO AND AENEAS

Act I, Scene 1

<i>Overture</i>	University Symphony Orchestra
<i>Shake the cloud from off your brow</i>	Belinda
<i>Banish sorrow, banish care</i>	Ensemble & Chorus
<i>Ah, Belinda, I am press'd with torment</i>	Dido
<i>Grief increases by concealing</i>	Belinda & Second Woman
<i>When monarchs unite</i>	Ensemble & Chorus
<i>Whence could so much virtue spring</i>	Dido, Belinda & Second Woman
<i>Fear no danger</i>	Belinda & Second Woman

Act I, Scene 2

<i>See, your royal guest appears</i>	Belinda, Aeneas & Dido
<i>Cupid only throws the dart</i>	Ensemble & Chorus
<i>If not for mine, for empire's sake</i>	Aeneas
<i>Pursue thy conquest, love</i>	Belinda
<i>To the hills and the vales</i>	Ensemble & Chorus

Intermezzo – The Fairy Queen

<i>When a cruel long winter</i>	Phoebus
<i>Hail! Hail, great parent!</i>	Ensemble & Chorus
<i>Thus the ever grateful spring</i>	Spring
<i>Here's the summer, sprightly, gay</i>	Summer
<i>See, see my many colour'd fields</i>	Autumn
<i>Now winter comes slowly</i>	Winter
<i>Hail! Hail, great parent!—Reprise</i>	Ensemble & Chorus

Act II, Scene 1

<i>Wayward sisters</i>	Sorceress
<i>Harm's our delight</i>	Ensemble & Chorus
<i>The Queen of Carthage whom we hate</i>	Sorceress
<i>Ruin'd ere the set of sun</i>	Witch I, Witch II, Sorceress
<i>But ere we this perform</i>	Witch I & Witch II
<i>In our deep vaulted cell</i>	Ensemble & Chorus

Act II, Scene 2

<i>Thanks to these lonesome vales</i>	Belinda, Ensemble & Chorus
<i>Oft she visits this lone mountain</i>	Second Woman
<i>Behold upon my bending spear</i>	Aeneas & Dido
<i>Haste, haste to town</i>	Belinda, Ensemble & Chorus
<i>Stay, prince, and hear!</i>	Spirit & Aeneas

Intermezzo – King Arthur

<i>What ho, thou genius of the clime</i>	Cupid
<i>What pow'r art thou who from below</i>	Cold Genius
<i>Thou dotting fool</i>	Cupid
<i>Great love, I know thee now</i>	Cold Genius
<i>No part of my dominion shall be waste</i>	Cupid
<i>See, we assemble thy revels to hold</i>	Ensemble & Chorus

Act III, Scene 1

<i>Come away, fellow sailors</i>	Sailor, Ensemble & Chorus
<i>See, see the flags and streamers curling</i>	Sorceress, Witch I & Witch II
<i>Our next motion must be to storm</i>	Sorceress
<i>Destruction's our delight</i>	Ensemble & Chorus

Act III, Scene 2

Your counsel all is urg'd in vain.....Dido & Belinda
What shall lost Aeneas do?.....Dido & Aeneas
Great minds against themselves conspire.....Ensemble & Chorus
Thy hand, Belinda...When I am laid.....Dido
With drooping wings ye Cupids come.....Ensemble & Chorus

This performance lasts approximately 70 minutes. There is no intermission.

MEET THE COMPANY

Ethan Albala (Witch II/Ensemble) is a sophomore Music Education/Voice student at the Conservatory and studies with Prof. Burr Cochran Phillips. This is his fifth production with the Pacific Opera Theatre. In addition to being a student, Ethan also works as a freelance Musical Conductor and Lighting Designer for local theatre companies, including Stockton Civic Theatre, and That's Showbiz Theatre. He has made many appearances onstage at these venues as well, and plans to have a continued presence in both the local theatre community, as well as the Pacific Opera Theatre company.

Savannah Bailey (Spirit/Ensemble) is so excited to be a part of the Pacific Opera Theatre and this production of *Dido and Aeneas*. Savannah is a junior Vocal Performance major and studies with Dr. Lynelle Wiens; this is her sixth production with the Pacific Opera Theatre. She has had the great pleasure of participating in the ensembles of Pacific's *La Vie Parisienne*, *Pacific Opera Follies*, *Berlin to Broadway: A Kurt Weill Musical Review*, *The Goose of Cairo*, and *Brundibár*. She also had the pleasure of being the Assistant Stage Manager for Stockton Opera's production of *Die Fledermaus*, and the Assistant Director for Pacific's *But the Giraffe*. She was also honored to perform as the guest artist for the Sonora Bach Festival Youth Concert in 2016.

Taylor Carnes (Spring/Cupid/Ensemble) is a junior Vocal Performance student from Escalon, California. She has performed in dozens of productions with local companies such as Stockton Civic Theatre and Townsend Opera. She was recently seen as "Adele" in CSU Stanislaus' production of *Die Fledermaus*. Taylor has received first place in her category in the Stockton Opera Guild Competition and Kristina Townsend Memorial Competition. She has won three National Association of Teachers of Singing awards in her category. Taylor is a student of Dr. Lynelle Wiens.

Katharine (Katie) Elson (Summer/Ensemble) is a freshman Music Education major and a student of Dr. Lynelle Wiens. She is a recipient of the Kathy Underwood Stockton Opera Guild Scholarship and has been involved in numerous productions with Lincoln High School Theatre and the Stockton Civic Theatre.

Raymond Gallo III (Winter/Ensemble) is a freshman Vocal Performance major from Rocklin, California. He started studying voice after being cast as the Beast in Rocklin High School's production of *Beauty and the Beast*. He studied under Shawn Spiess, a University of the Pacific alum, who inspired him to pursue voice and attend the Conservatory. Raymond Gallo III would like to dedicate this performance to his grandmother.

Tanya Harris (Belinda) is a native of Salinas, California and a transfer student from Cabrillo College (Aptos, CA). This production of *Dido and Aeneas* will be Miss Harris' first staged performance in a principal role. Recently, Miss Harris was the soprano soloist for Faure's *Requiem* as well as the *Liebeslieder Walzer* (Brahms) both at Pacific. Previous engagements include solo work in Benjamin Britten's *War Requiem*, Handel's *Dixit Dominus*, Mozart's *Coronation Mass* as well as the *Neue Liebesliederwalzer*. Miss Harris would like to thank to her voice teacher Dr. Lynelle Wiens, vocal coach Professor Burr Phillips and Professor James Haffner for their support and efforts in preparing Miss Harris for this role. She would also like to extend her thanks to her former voice teacher Cheryl Anderson, the Cabrillo community and her family for their endless love and support.

Josephine Kraemer (Ensemble) is a third-year French and Music double major; she studies with Sam Schieber. Josephine is thrilled to be a part of her second opera production at University of the Pacific. Previously, she was a soloist in the *Pacific Opera Follies*; she also played Sharpay Evans and Hermione Granger in Theta Alpha Phi's musical productions of *High School Musical* and *A Very Potter Sequel*. Josephine would like to thank her friends and family for their constant love and support!

Hannah Lampkin (Ensemble) is a freshman Vocal Performance major. She was last seen in the *Pacific Opera Follies*. She would like to thank her parents, Gaby, and John for supporting her. Lastly, she would like to thank her voice teacher, Professor Burr Cochran Phillips, and Professor James Haffner for helping her grow as a performer.

Martin Lehman (Cold Genius) is pleased to be returning to the Faye Spanos Concert Hall stage having appeared as Baron Gondremark in last year's Pacific Opera Theatre production of *La Vie Parisienne*. Previous credits include Colonel Gustav Frank in the Stockton Opera production of *Die Fledermaus*, Tevye in *Fiddler on the Roof*, Captain Von Trapp in *The Sound of Music*, and Professor Callahan in *Legally Blonde*, all at Stockton Civic Theatre. Martin graduated from University of the Pacific in 2006 with a degree in Theatre Arts and currently works as the Instructional Media Coordinator in Pacific's Center for Teaching and Learning.

Emily Osborne (Ensemble) is a freshman Music Education major and a student of Professor Burr Cochran Phillips. Emily is so excited to make her debut as part of the Pacific Opera Theatre. Her past credits include *Smile* (Heidi), *How to Succeed In Business Without Really Trying* (Miss Jones), *The Wiz* (Glinda), and *You're a Good Man, Charlie Brown* (Sally) with the Sobrato Theater Society. Emily also sang in performances of Orff's *Carmina Burana* and Benjamin Britten's *War Requiem* with the Vivace Youth Chorus of San Jose. Emily would like to thank her friends and family for all their love and support.

Nathaniel Pergamit (Autumn/Witch I/Ensemble) is a senior Music History major at Pacific and studies voice with Professor Burr Cochran Phillips. He has appeared in the Pacific Opera Theatre productions as Pierre in Offenbach's *La Vie Parisienne* and Don Pippo in Mozart's *The Goose of Cairo*. This will be Nathaniel's final performance with the Pacific Opera Theatre and he would like to thank all the people in his life who helped him get this far.

Paulina Ramirez (Second Woman) is a Vocal Performance major and studies with Dr. Lynelle Wiens and Professor Burr Phillips. She has appeared in multiple Pacific Opera Theatre productions including the Sparrow in *Brundibár*; Paulina also played the role of a ballerina in the Stockton Opera Association production of *Die Fledermaus*. Last semester, Paulina had the opportunity to work with Brubeck Institute Festival guest artist Carmen Bradford and perform in the American Songbook Project. She hopes that everyone enjoys the show!

Janell Reyner (Ensemble) is a sophomore Music Education major with a concentration in choral work. Her first production was *Brundibár* with the Pacific Opera Theatre. Additional credits with the opera theatre include Mendelssohn's *A Midsummer Night's Dream* and Offenbach's *La Vie Parisienne*. Janell studies with Dr. Lynelle Wiens.

Katherine Steffanic (Sorceress) is feeling bittersweet about her final performance with the Pacific Opera Theatre. She transferred to the University of the Pacific in 2014 from Modesto Junior College where she studied voice with Dr. Cherrie Llewellyn and Sandra Bengochea. Currently, Katherine studies with Professor Burr Cochran Phillips. She has performed with Modesto Performing Arts, Townsend Opera, and Stockton Civic Theatre. Katherine is currently student teaching in Brentwood, CA as part of her completion of the Music Education degree with a choral emphasis. She looks forward to graduation in May, but will dearly miss her Pacific family!

Eva Tamsky (Dido) is a San Francisco native currently completing a double major in Vocal Performance and Music Education. Eva has been performing with Pacific Opera Theatre since 2012. Most recently she appeared as the Baroness in Offenbach's *La Vie Parisienne*. Eva has also performed with the Stockton Opera and this year she won first place in her division as part of the Stockton Opera Guild scholarship competition. Last summer Eva traveled to

Vienna to study German lieder through the Westminster Choir College Language of Lieder program. Next fall Eva plans to pursue her master's degree in Vocal Performance and Pedagogy.

Edward Tavalin (Aeneas) is a junior Vocal Performance major and currently studies with Professor Burr Cochran Phillips. He has performed with the Pacific Opera Theatre as Bobinet in Offenbach's *La Vie Parisienne* as well as the title role in Krasa's children's opera *Brundibár*. He plans to continue his training in graduate school and then pursue a career as a professional singer on the operatic stage.

Jorge A. Torrez (Phoebus/Sailor/Ensemble) is a transfer sophomore Vocal Performance major from Salinas, CA. He transferred from Cabrillo College in Aptos, CA where he was under the vocal guidance of Cheryl Anderson. A few of Jorge's solo performances include Handel's *Messiah* with the Cabrillo Choruses, Mendelssohn's *Elijah* with the Peace United Church of Christ Chancel Choir, and Handel's *Israel in Egypt* with Cantiamo Cabrillo. He was last seen onstage as Marius in San Benito Stage Company's *Les Misérables* and in *Mary Poppins* with Cabrillo Stage.

Erica Wan (Ensemble) is a junior Music Therapy major with a concentration in voice. She previously appeared as a chorister in Pacific Opera Theatre's productions of *The Goose of Cairo* and *La Vie Parisienne*. Ms. Wan has had prior experience with Purcell's *Dido and Aeneas* in high school; she was in charge of creating a thunder sound effect which—unfortunately—was later cut prior to the performance. Needless to say, she is thrilled to be performing as part of the ensemble in this production!

MEET THE ARTISTIC & PRODUCTION STAFF

Jennifer Barker Gatz (Make-up & Hair Design) has been working full-time in the theater industry since 2010. She currently is employed as San Joaquin Delta College's Costume Shop Supervisor. Jennifer has resided in the Central Valley for most of her life, but prior to her employment at Delta she spent time in Utah as an Apprentice to a Master Tailor. Her costume and makeup/hair designs include work on *A Christmas Carol*, *Seussical*, *Forbidden Planet*, *Raisin in the Sun*, *Eurydice*, and *A Little Night Music* as well as many other productions throughout the Central Valley. She specializes in wig design and custom tailoring. Jennifer has been nominated for several SARTA Elly Awards for creative works in the past. She is supported by her wonderful family and amazing husband.

Yejee Choi (Director, University Choir) is originally from South Korea, where she studied English Literature at Yonsei University. Additionally, she studied composition at the Korean National University of Art, one of the most

prestigious music conservatories in Seoul, South Korea. Choi received her Master of Music in Choral Conducting from University of Minnesota, and Doctor of Musical Arts in Choral Music from the University of Southern California Thornton School of Music. Choi has performed and conducted in various venues in South Korea, Japan, China, New Zealand, Australia, and across the United States. She has participated in the master classes and workshops led by Simon Halsey, Marin Alsop, and David Hill, as well as enjoying opportunities to perform under the baton of Helmuth Rilling, James Conlon, and Grant Gershon. Her teachers include J.W. Park, Kathy Salzman Romey, Lillian Tan, Jo-Michael Scheibe, Nick Strimple, Cristian Grasses, Tram Sparks, Morten Lauridsen, and Adam Knight Gilbert.

Val Cichoeki (Scenic Artist) began her scenic artistry with Stockton Civic Theatre's *The Wizard of Oz*, Jr. in 2013. Since then she has been in constant production, taking on large shows such as *Shrek the Musical* for St. Mary's High School; *It Runs in the Family*, *Spamalot*, *Chicago*, and *The Sound of Music* for Stockton Civic Theatre. Val's art can also be seen regularly on the stage of That's Showbiz Theatre Company. Her fine work earned her an Artistic Merit Award for SCT's 2013-2014 season.

James Haffner (Producing Stage Director) is a Professor of Opera at the University of the Pacific Conservatory of Music. His production of Rossini's *La Cenerentola* took first place in the 2001 National Opera Association Production Competition and was a finalist both at the regional and national levels in the Kennedy Center/American College Theatre Festival. *La Cenerentola* holds the distinction of being the first opera to be allowed to perform in the KC/ACTF. More recently, his work was recognized by the KC-ACTF with an encore production of his reworking of *Berlin to Broadway with Kurt Weill*. Additional credits include the German premiere of Kushner's *A Bright Room Called Day*; *Das Mahagonny Songspiel*, which was presented as part of the premiere Brecht Fest at the Berliner Ensemble; and *Dido and Aeneas* with the Museumsinsel Fest, Berlin. During the summer months, he has worked as an Artist-in-Residence at the Bay View Music Festival in Michigan and the Bear Valley Music Festival. A 1996 Fulbright Scholar, Professor Haffner is a graduate of the University of Cincinnati College-Conservatory of Music holding both an MFA in Directing and an Artist's Diploma in Opera Stage Directing. He is also a member of the Lincoln Center Directors' Lab, the National Opera Association and has served as a consultant with Opera America. Prof. Haffner has taught at the Technische Universität, Berlin; stateside, he has served on the faculties of the University of Kentucky, Miami University, Webster University and the California State University, Fullerton.

Lalena Vigil Hutton (Costume Designer) came into the theater with a love for acting, which was quickly overshadowed by her love of costumes. Previously, she designed *The Threepenny Opera* for Pacific and is very pleased to be invited back again. Her recent design experience includes *Gianni Schicchi* and

Pagliacci (Stockton Opera Association), *Superior Donuts* (Capitol Stage), *Stage Door* (Whitney High), *Charley's Aunt*, *A Flea in Her Ear*, and *Sleeping Beauty* (Sacramento City Theater). Lalena has also assisted with Shakespeare in the Park (2009-2011) as well as several other regional theater productions.

Brian Johnson (Scenic Designer) is the Technical Director and Senior Set Designer for the Stockton Civic Theatre, St. Mary's High School Theatre Department, and That's Showbiz Theatre Company. He has won numerous local awards for his designs, earned eight Elly nominations, winning three of them for his scenic versions of *On Golden Pond*, *Sweeney Todd* and *Shrek the Musical*. Recent designs at SCT include *Spamalot*, *Chicago*, *Mary Poppins* and *The Sound of Music*. Brian wishes to thank his family for their love and support.

Don Myers (Lighting Designer) has served as lighting designer for the Stockton Opera Association and the Faye Spanos Concert Hall since 1989. He has also designed for a number of theater companies including the Woodland Opera House, Sacramento's 24th Street Theatre, Light Opera Theatre Sacramento, Davis Musical Theatre Company, Stagedoor Comedy Playhouse, and the Sacramento Community Opera Theatre. As an actor some of Mr. Myers's favorite roles include "Alain" in *The Amorous Flea*, "Scarecrow" in *The Wizard of Oz*, "Clive" in *See How They Run*, "Geoffrey" in *Stepping Out*, and "John Box" in *Box and Cox*. For the enjoyment of his granddaughter, he performs regularly with the Chautauqua Children's Theatre Company.

Margaret Perry (Rehearsal Accompanist) has performed throughout the United States and Italy as a soloist and collaborative pianist. She has worked with numerous vocal and instrumental artists and has been a rehearsal pianist for the Utah Opera Chorus and the Utah Symphony Chorus. From 2002-2004 she was the Ensemble Artist Pianist for the Utah Symphony and Opera. Dr. Perry teaches group piano and piano pedagogy for the University of the Pacific's Conservatory of Music.

Burr Cochran Phillips (Musical Coach), bass-baritone, has appeared with The Dallas Opera, The Fort Worth Opera, Houston Grand Opera, San Antonio Opera Theater, The Santa Fe Opera, The Chautauqua Opera, The Tulsa Opera, The Sacramento Opera and the Stockton Opera Association in roles ranging from Benoit/Alcindoro in Puccini's *La Boheme* to Dr. Bartolo in Mozart's *Le Nozze di Figaro*. A seasoned performer of oratorio and concert repertoire, he has also appeared with the orchestras of Dallas, Fort Worth, Amarillo, San Antonio, Chautauqua, Little Rock and the Royal Philharmonic Orchestra in London. Mr. Phillips has served on the music faculties of the University of Texas at Arlington (Arlington, TX), Southern Methodist University (Dallas, TX), Northern Arizona University (Flagstaff, AZ) and the Conservatory of Music within the University of the Pacific (Stockton, CA), where he is currently an Associate Professor of Voice. He holds the Bachelor of Music degree in Vocal Performance from the

University of North Texas (Denton, TX) and the Master of Music in Vocal Performance and Pedagogy from Texas Christian University (Fort Worth, TX).

Noelle Tutunjian (Stage Manager) is happy to be returning to the Pacific Opera Theatre, where her previous productions include Hans Krása's *Brundibár/But the Giraffe*. Other credits include *Into the Woods* at Vienna's English Theatre, and *Casa Valentina* with Stageworks Fresno. Noelle is pursuing a bachelor's degree in Music History with a minor in Music Management. Following graduation, Noelle will be pursuing her MFA in Theater with a concentration in Theater Management at the Hillberry Theater at Wayne State University in Detroit, Michigan.

Nicolas Waldvogel (Conductor) is Professor of Music and Orchestra Director at the University of the Pacific. After obtaining a Ph. D. in Music History from Yale University, he studied conducting at Peabody Conservatory and at the Tanglewood Festival. His teachers included Gustav Meier, John Nelson and Seiji Ozawa. He assisted Horst Stein at the Deutsche Oper in Berlin for a production of Wagner's *Ring der Nibelungen*. Subsequently, he led the Family Concerts of the Orchestre de la Suisse Romande in Switzerland. He has performed with Yo-Yo Ma, with Anonymous 4 and with Alan Gilbert. His recent credits include a performance of Ives' immense Fourth Symphony, Verdi's *La Traviata*, Mozart's *Così fan Tutte*, Bruckner's Ninth Symphony and the complete Sibelius Symphonies. In addition to his position at the University, he is guest conductor of the State Philharmonic "Dinu Lipatti" in Romania.

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Delta College Department of Theatre
Stockton Civic Theatre
Kathleen Lowe & Gary Scheiding, University of the Pacific Theatre Arts
Martinizing Dry Cleaning

PACIFIC OPERA THEATRE

Professional Affiliations



The National Opera Association was founded in 1955, under the auspices of the National Music Council. The National Opera Association seeks to promote a greater appreciation of opera and music theatre, to enhance pedagogy and performing activities, and to increase performance opportunities by supporting projects that improve the scope and quality of opera. Members in the United States, Canada, Europe, Asia, and Australia participate in a wide array of activities in support of this mission.

Through its prosperous history, the NOA has primarily served education and performance activities in academic institutions and small regional opera companies. The organization especially welcomes participation of college and university opera workshop directors, students, composers, librettists, scholars, and anyone interested in opera and opera education.

NOA holds an annual convention featuring performances, panels, workshops, and other continuing-education opportunities for opera educators, professionals, and students. Major activities of the NOA include the encouragement of young artists and composers through competitions and performance opportunities, sharing resources for collegiate and regional productions, and publication of scholarly articles. Special projects of the NOA include Opera for Youth, the Legacy Project, and the Sacred in Opera.



OPERA America draws on resources and expertise from within and beyond the opera field to advance a mutually-beneficial agenda that serves and strengthens the field through various programs in the following categories:

- Creation: Artistic services that help artists and companies increase the creativity and excellence of opera productions, especially North American works;
- Presentation: Opera company services that address the specific needs of staff, trustees and volunteers;
- Enjoyment: Education, audience development and community services that increase all forms of opera appreciation.

The association provides members with an array of publications and online resources, regional workshops, an annual conference and network-specific services such as conference calls, e-mail listserves and direct contact with staff with expertise in opera production, administration and education. OPERA America provides members with tools to maximize the effectiveness of financial and human resources, expand the scope of repertoire and programs, and extend their reach to new and diverse audiences.

Founded in 1970, OPERA America has an international membership that includes nearly 150 Professional Company Members, 300 Associate and Business Members, 2,000 Individual Members and over 16,000 subscribers to its electronic news service.