Presents
THE MONKEY’S PAW
By Brooke deRosa

Marina Harris as Mother
William Grundler as Herbert
David Childs as The Carriage Driver
Phil Meyer as Father
Ben Lowe as The Sergeant Major

THE MEDIUM
By Gian carlo Menotti

Chelsea Friedlander as Monica
David Childs as Toby
Phil Meyer as Mr. Gobineau
Marina Harris as Mrs. Gobineau
Ariel Pisturino as Mrs. Nolan
Maria Dominique Lopez as Madame Flora

Director and Designer Josh Shaw
Conductor Douglas Sumi
Company Manager Mari Sullivan
Stage Manager Rocky Hood
Costumes by Maggie Green
Assistant Costumer Vanessa Stewart

Warning: Tonight’s performance will feature live gunfire.

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List reflects gifts from 9/1/2016—10/10/17

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David Samuel Childs
(Toby/Carriage Driver) – David Childs specializes in American opera, musical theater, and Jewish music. David graduated from UCLA with his Bachelor of Arts in Vocal Performance and is an alumnus of Aspen Music Festival. Role credits include Hermogenes in a workshop of Rufus Wainwright’s new opera Hadrian (Aspen Opera Center), Ensemble in Lost in the Stars (LA Chamber Orchestra), Baker in Into The Woods (Hawaii Performing Arts Fest.), Johann in Werther (Independent Opera Co.) and Leader in Down in the Valley (Opera UCLA). In 2013 David won First Prize in the Walter Jurmann Song Competition and in 2016 placed in UCLA’s Vocal Vision Awards. David is a Walter Fox Singer with the Verdi Chorus of Santa Monica, and also plays accordion around Los Angeles with the award-winning band We The Folk.

Chelsea Friedlander
(Monica) – Chelsea Friedlander, a New Jersey native, is thrilled to be making her West Coast debut with Pacific Opera Project. Recently, Ms. Friedlander made her debut at The Chautauqua Opera Company as an Apprentice Artist singing Euridice in Monteverdi/ Respighi’s Orfèo and Soprano 1 in Phillip Glass’ Hydrogen Jukebox. Last winter, Ms. Friedlander was seen with Dayton Opera debuting as Blonde in Mozart’s The Abduction from the Seraglio, Frasquita in Bizet’s Carmen and Soprano Soloist in Handel’s Messiah with Dayton Philharmonic. Performance highlights include appearances with The Ohio Light Opera Company, Opera Saratoga, Opera in the Ozarks, New York Gilbert & Sullivan Players, Light Opera of New York, Martina Arroyo Prelude to Performance, Light Opera of New Jersey, Central Jersey Symphony Orchestra, Women’s Theater Project, and Victor Herbert Renaissance Project Live!. Ms. Friedlander received a Bachelor of Music from the Cleveland Institute of Music and a Master of Music from the Manhattan School of Music. Proud member of AEA and AGMA.

William Grundler
(Herbert) – William returns to Pacific Opera Project having sung Arturo in Lucia di Lammermoor last month. An alumnus of Cal State Northridge and a Los Angeles resident, William has performed with numerous companies throughout Southern California including Pasadena Opera, Center Stage Opera, Independent Opera Company and Vineyard Touring Opera. Roles William has performed include Don Ottavio in Don Giovanni, Don José in Carmen, Nerone in L’incoronazione di Poppea, and the title role in Werther. This year William will also perform as Hermann in The Queen of Spades, Rodolfo in La bohème, and as
the tenor soloist in Mozart's Requiem. William has composed works for CSUN Studio Ensemble, Vineyard Touring Opera, and churches through Los Angeles. William is the music director of Grace Lutheran Church of Ventura. He returns to POP in December as a triple threat in La bohème singing Parpignol, Benoit, and Alcindoro.

**Marina Harris**  
(Mrs. Gobineau/Mother) - Heralded by the San Francisco Chronicle for her “knockout combination of vocal power and expressive eloquence”, soprano Marina Harris is quickly establishing herself as one of opera's most promising dramatic voices. A recent alumna of the prestigious Adler Fellowship program at the San Francisco Opera, Ms. Harris’ appearances with the company included three world premiere operas; Nolan Gasser's The Secret Garden (in the role of Susan Sowerby), Mark Adamo’s The Gospel of Mary Magdalene (Tamar/Girl/ Seeker), Tobias Picker's Dolores Claiborne (Maid), Jack Perla’s Love/Hate (Samantha), and covering the role of Elsa in Lohengrin. In September 2013, Ms. Harris garnered national attention as a last-minute replacement for Patricia Racette in the role of Elena (Helen of Troy) in San Francisco Opera’s season-opening production of Boito’s Mefistofele. Ms. Harris has also joined the roster of the Los Angeles Opera to cover the verismo roles of Nedda in Pagliacci and the title role in Madama Butterfly. She has made leading role debuts with Opera Idaho (Tatiana in Eugene Onegin), Pacific Opera Project (title role in Ariadne auf Naxos) and the Southern Illinois Music Festival (Mathilde in Guillaume Tell).

**Maria Dominique Lopez**  
(Madame Flora) - Praised for “a vocal instrument of exceptional beauty, range, and flexibility” and “innate artistry”, mezzo soprano Maria Dominique Lopez has sung operatic roles both in the United States and Europe, and represented Arizona as a regional finalist in the Metropolitan Opera National Council Auditions. Ms. Lopez sang the world premiere of Maryam Khoury's Breathless Sun and the Arizona premier of Dr. Judith Cloud’s A Secret History of Water, and has garnered esteem as a concert soloist, performing works including Honegger’s King David, Handel's Messiah and the Mozart Requiem Mass. Ms. Lopez appeared as the Artist in Residence for the Scottsdale Philharmonic in the 2013-14 season and performed with Houston Grand Opera: Opera to Go! during the fall of 2014 as La Madrina/La Madrastra in Mary Carol Warwick’s Cinderella in Spain. In 2015, Ms. Lopez made her main stage debut with Arizona Opera as Third Lady in Mozart’s The Magic Flute, debuted with The Phoenix Symphony singing Vaughan Williams’ Magnificat and with Resonance Works / Pittsburgh singing the role of Candelas in de Falla’s El Amor Brujo.
**Ben Lowe**  
(Sgt. Major) – Ben Lowe received his Masters of Music at UCLA studying voice under Vladimir Chernov and opera with Peter Kazaras. Mr. Lowe is a graduate of Cal State Dominguez Hills where he received his BA in music. He has been a featured soloist across the west coast and has sung recitals for many music organizations in southern California. Mr. Lowe’s concert work includes Handel’s *Messiah*, the Brahms *German Requiem*, Mozart’s *C Minor Mass* and *Requiem*, Orff’s *Carmina Burana*, Dvorak’s *Stabat Mater*, and the Verdi *Requiem* in Royce Hall. While at UCLA he participated in West Coast premieres and many workshops of new operas. Mr. Lowe spent this last two summers working with Marilyn Horne at the Music Academy of the West where he performed in Matthew Aucoin’s *Second Nature*. While attending, Mr. Lowe was selected as the winner of the 2016 Marilyn Horne Song Competition. Mr. Lowe represented the Music Academy of the West on a national tour. Last summer Mr. Lowe returned to Music Academy of the West as a 2017 Fellow performing the role of Dulcamara in *The Elixir of Love*. He will be making his New York City Debut at B.A.M. performing in Matthew Aucoin’s opera *Crossing*.

**Phil Meyer**  
(Mr. Gobineau/Father) - Phil Meyer’s opera repertory consists of Bad Guys, Old Guys and Funny Guys. For the Pacific Opera Project, Phil has played the alcoholic Impresario in Donizetti’s *Viva la Mamma* (Funny Guy); a narcoleptic Pistola in *Falstaff* (Funny Guy); the title role in *Sweeney Todd* (Bad Guy); Osmin in the Star Trek themed *The Abduction from the Seraglio* (Old Guy/Funny Guy/Bad Guy); Poo-Bah in *The Mikado* (Funny Guy); Sam in Bernstein’s *Trouble in Tahiti*, (Bad Guy) and Basilio in *The Barber of Seville* (Pathetic Old Guy). Other leading roles in Los Angeles include King Filippo in *Don Carlo* with the LA Met (Old Guy); Mephistopheles, in Center Stage Opera’s *Faust* (the Baddest Guy); Kecal in *The Bartered Bride* (Old Guy) and Achilla in *Giulio Cesare* (Bad Guy) with the Celestial Opera; and Leporello in *Don Giovanni* (Funny Guy), Olin Blitch in *Susannah* (Bad Guy) and the title role in Verdi’s *Falstaff* with the Repertory Opera Company (Old Guy/Funny Guy/Kinda Bad Guy). In his spare time, Phil directs an HIV education program for medical professionals at Charles Drew University, runs a small non-profit that implements HIV prevention and services in the Rwandan and Angolan militaries, teaches in the School of Social Work at USC, and is a clinical social worker and psychotherapist in private practice.

**Special Thanks**

Ebell Club of Highland Park | Bruce and Valerie Merritt for housing Ms. Friedlander | Rob & Amanda Webb for providing artist transportation.
Ariel Pisturino
(Mrs. Nolan) - The Los Angeles Times hails soprano Ariel Pisturino as “an impressive young discovery,” after seeing her professional debut performance as Nancy T’ang in Long Beach Opera’s production of Nixon in China. An enthusiastic advocate of contemporary works and collaborations with composers, Ariel performed the role of Lover in The Industry’s nationally-acclaimed production of HOPSCOTCH and created the role of Laurie in Mark Abel's premiere opera Home is a Harbor, released on Delos Records. She collaborated with Abel once before on his song cycle Five Rilke Songs on the album Terrain of the Heart, also for Delos Records. Most recently, Ariel created the role of Rosina Brandram in a newly written Gilbert and Sullivan review, Hail Poetry, with Opera a la Carte. Propelled by her interest in promoting new works, Ariel co-founded the performance troupe Chamber Opera Players of LA and the new music summer concert series unSUNg, focusing on new and unknown vocal music.

Brooke deRosa, Composer of The Monkey’s Paw
Brooke deRosa is an award-winning film, television, and theater composer. Miss deRosa holds a double major in music and theatre from Washington and Lee University where she was a recipient of the John Graham Award in Fine Arts. She has composed music for over twenty films and TV programs including a western, (“Gunfight at Yuma”), a film noir (“Battery Row”), a John Grisham-esque courtroom drama (“River Guard”), a horror comedy (“Massacre on Aisle 12”) and a TMZ-styled TV series abroad (“Exit Hollywood”). The score for “The Search for Simon”, directed by BAFTA winner Martin Gooch, which she co-composed was nominated for Best Score at the Monaco International Film Festival and won Best Score at the Portsmouth International Film Festival. Her following collaboration with Mr. Gooch, "The Gatehouse," premiered at Raindance London and has been nominated for Best Score at Southampton International Film Festival. As an internationally accomplished opera performer, she has been featured on Late Night With Jimmy Fallon, the score for the Netflix/Marvel series "Luke Cage", and has performed locally with LA Opera, POP, CSO, The Pacific Symphony, and The San Bernardino Symphony. Brooke is currently composing an opera based on Alice in Wonderland, from which the aria "Off With Their Heads" recently premiered in Toronto, and saw its US premiere in September with Opera On Tap Chicago. Brooke has finished a pop musical based on the Red Riding Hood fairy tale which she hopes to premiere in 2018. Current projects include operas based on “The Picture of Dorian Gray” by Oscar Wilde, and “Sherlock Holmes” by Sir Arthur Conan Doyle and a Missa Brevis.
Douglas Sumi, Music Director

American pianist Douglas Sumi is a frequent collaborator with many of today’s artists and opera theaters. He is a versatile artist, comfortable in the capacities of pianist, coach, conductor, and prompter. He has assisted conductors such as James Conlon, Plácido Domingo, Patrick Summers, William Lacy, Michele Mariotti, and Emmanuel Villaume. He has worked with singers such as Renée Fleming, Plácido Domingo, Carol Vaness, Sir Thomas Allen, Vladimir Chernov, Bejun Mehta, Linda Watson, Joyce DiDonato, Juan Diego Flórez, Vittorio Grigolo, and many of today’s emerging young singers. Most notably, he collaborated with Renée Fleming in recital, after working together in *A Streetcar Named Desire*. He has performed throughout Europe and North America, including The Kennedy Center for the Arts.

Sumi served primarily as a répétiteur and vocal coach at LA Opera and is an alumnus of the Domingo-Thornton Young Artist Program. He has also worked for Wolf Trap Opera Company, Indianapolis Opera, Centro Studi Lirica, Ash Lawn Opera Festival, American Opera Projects, University of Minnesota and the Manhattan School of Music. He has been invited to give master classes in Russia, at the St. Petersburg Conservatory and Galina Vishnevskaya’s Opera Center in Moscow. He continues to regularly give master classes across North America. In Mexico, he premiered Roger Bourland’s *La Paloma y el Ruiseñor* at the Cultural Festival of Mazatlán. He has led young singers to top prizes of competitions such as Plácido Domingo’s Operalia, the Metropolitan National Council Auditions, Palm Springs Opera Guild Competition, Dallas Opera Guild Competition, among many others.

As a piano teacher, he has had students of collaborative piano earn acceptance to programs at the Julliard School, Manhattan School of Music, Mannes College of Music and New England Conservatory. He is on faculty at UCLA’s Herb Alpert School of Music, teaching in the Voice and Opera department.

Josh Shaw, Director and Designer

One of Musical America’s *Top 30 Innovators in Classical Music* in 2016, Josh Shaw is the co-founder and Artistic Director of POP. Over the past seven seasons, he has directed 24 productions at POP including *The Rake’s Progress*, *Ariadne auf Naxos*, *La calisto*, *Tosca: A Moving Production*, and *La boheme: AKA “The Hipsters”*. Mr. Shaw’s reimagining of *Die Entführung aus dem Serail* as an episode of Star Trek has gained national
attention and has been produced by seven companies selling out houses with record-breaking numbers.

Josh is the resident director of The Southern Illinois Music Festival where he has directed productions of Carmen, Lucia di Lammermoor, Abduction from the Seraglio, and one of the few fully-staged productions of Rossini’s grand opera Guillaume Tell. He is the Head of Stage Direction at Opera Neo in San Diego and has directed multiple productions over the past four seasons including Così fan tutte, The Impresario, and Carmen.

2017 is apparently the year for Don with productions at Queen City Opera, The Southern Illinois Music Festival, and Salt Marsh Opera. Other recent directorial projects include The Turn of the Screw, Il barbiere di Siviglia, Le nozze di Figaro, The Mikado, Trouble in Tahiti, Sweeney Todd, Falstaff, Viva la mamma!, Don Giovanni, The Medium, Cavalleria rusticana, I pagliacci, Gianni Schicchi and Madama Butterfly.

In 2018 Josh will make his directing debut at New Orleans Opera with Tabasco: A Burlesque Opera by George W. Chadwick, which has not been seen since 1894. He will also write a new book and additional lyrics for the production. In March he will direct Il barbiere di Siviglia at Opera Santa Barbara. In June he returns to The Southern Illinois Music Festival for a double dose of Figaro with Il barbiere di Siviglia and Le nozze di Figaro. More details at www.joshshaw.org

MAGGIE GREEN, Costume Designer
Maggie came late to professional costume design, though she has been making costumes for family and friends since she was a teenager. It was only after coming to Los Angeles a decade ago that she realized it could be a career. Maggie has a certificate in costume design from Los Angeles City College Theatre Academy, but finds that motherhood was also great training for dressing performers. By far, her favorite work has been with Pacific Opera Project, for whom she's been doing costumes since 2012 with their first big production, Sweeney Todd. She has costumed every show since, making this her 20th and 21st productions!

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Hipsters...
Yeah, I invented that sh*t.
--G. Puccini

Hipster - n. A subculture of individuals in their 20’s and 30’s that value independent thinking, counter-culture, an appreciation of art, creativity, intelligence and witty banter. They tend to be well educated and often have liberal arts degrees...

As you’ve never seen it before

La bohème

Presented by Pacific Opera Project

Dec. 8, 9, 14, 15, 16 at 8pm
The Ebell Club of Highland Park

The POPpiest of all POP productions returns just in time for the holidays. Bring the family, bring a friend, bring a stranger – but most of all bring someone you want to introduce to opera. Bohème is the quintessential introductory opera for everyone. Especially the way POP does it.
**Past POP Productions**

2011
- Trouble in Tahiti
- Don Giovanni

2012
- Trouble in Tahiti
- Così fan tutte
- Sweeney Todd
- *La bohème* AKA “The Hipsters”

2013
- *Il barbiere di Siviglia*
- *Le nozze di Figaro*
- *The Mikado*

2014
- The Turn of the Screw
- Carmen
- *La Calisto*
- *Tosca:* A Moving Production
- *La bohème* AKA “The Hipsters”

2015
- Abduction from the Seraglio
- Ariadne auf Naxos
- Falstaff
- Viva la mamma!

2016
- The Merry Widow
- The Impresario/Prima la musica e poi le parole
- Abduction from the Seraglio
- The Rake’s Progress
- *Il barbiere di Siviglia*

2017
- L’elisir d’amore
- Lucia di Lammermoor

**POP Mission Statement:** To provide quality opera that is innovative, affordable, and entertaining in order to build a broader audience.